MALLINĀTHA'S GHAṆṬĀPATHA ON THE KIRĀTĀRJUNĪYA, I-VI

BY

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PART ONE: INTRODUCTION, TRANSLATION AND NOTES

LEIDEN — E. J. BRILL — 1984

MALLINĀTHA'S GHAṆṬĀPATHA ON THE KIRĀTĀRJUNĪYA, I-VI

PART ONE

ISBN 90 04 07018 4

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PRINTED IN THE NETHERLANDS BY E. J. BRILL

kāvyāny api yadīmāni vyākhyāgamyāni śāstravat
utsavaḥ sudhiyām eva hanta durmedhaso hatāḥ
Bhāmaha

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AUTHOR'S NOTE

The present work is a revised version of the Ph.D. dissertation submitted to the Faculty of Letters, University of Amsterdam, on October 27, 1981.

Its publication was made possible by a grant from the Netherlands Organization for Pure Scientific Research (ZWO).

INTRODUCTION

1 *Aim, history and division of the work*

The original objective was to write an English translation and explanation of M.'s commentary on the *Kir.* as a contribution to the study of M. whose importance as a commentator (and as an author in his own right) is largely unassessed, in the form of a Ph.D. thesis. The work has been carried out at the Deccan College, Pune between December 1964 and March 1967. During the summers of 1972 (partly at the University of Ghent, partly in Amsterdam) and of 1973-1975 (at the University of Poona) the ms. was revised concurrently with other work. In view of the bulk of the work it was then decided to reduce the subject of the thesis to M.'s commentary on the first six Cantos of the *Kir.* as a representative portion of the whole, the rest of the commentary remaining for later publications. The portion mentioned has been rewritten during a stay at the NIAS Institute, Wassenaar, in 1977-1978, and revised again during the greater part of 1980 and the first months of 1981, concurrently with other work. Thus, eventually what the thesis amounts to is an English translation of M.'s commentary on about one third of the *Kir.* and an explanation, in some detail, of M.'s generally brief notes on points of grammar and poetics. The enlightened reader will realize the extent to which the explanatory part of the work is based on the work done with Dr. S. D. Joshi on the *Mahābhāṣya* so far. Since the commentary cannot be understood without the corresponding stanza, a translation of *Kir.* 1.1-6.47 has been added. Part I of the thesis presented here contains the translation, the explanation and three Appendices, on *śabdālaṃkāras, arthālaṃkāras* and on standard expressions of the commentator. Part II is to contain the Indexes, including those of the quotations, and a preliminary study of M., his date and his procedure, especially his different ways of cp.-*vigraha.* To make up for the lack of a subject-index in Part I, this volume has been extensively cross-referenced.

2 *Procedure*

2.1 The text

According to Kielhorn in his review of the first *NSP* ed. of the *Kir.* of 1885 in *The Indian Antiquary*, 1886, p. 156, the *editio princeps* of Calcutta, 1814, which includes M.'s commentary, is probably still the best. As the base of my translation I have, however, chosen the 1954 *NSP* ed., mainly for three reasons. In the first place, since my concern was not with the textual tradition of M.'s commentary in print, the choice of an edition seemed a rather arbitrary matter. Secondly, none of the Calcutta editions being at my disposal, the choice was limited to *NSP* editions. Finally, the 1954 *NSP* ed. struck me as having been read for the press by a knowledgeable pandit. But because the reason mentioned last was based on an impression only, I have taken the precaution of comparing the commentary text with that of an early *NSP* ed., namely, the one of 1889, which is presumably the second *NSP* ed. (see Emeneau 1935, p. 116, under No. 1187, who mentions a 3rd ed. of 1895), whenever I had reason to doubt the 1954 ed. In such a case, when my doubt regarding the correctness of the reading offered by the 1954 ed. remained, I have either adopted the reading of the 1889 ed. or had recourse to emendation.

2.2 The translation

2.2.1 Of the stanzas and M.'s introductory verses

The idea has been to understand the original as best I could with the help of the aids available, and then to say in English what I believed to be the author's intention. In that sense the translation is free rather than literal. In translating the stanzas I have essentially followed M.'s understanding for the obvious reasons that he shares Bhāravi's cultural background even though he is separated from the poet by some 700 years; and that M. stands in a tradition of *kāvya*-commentators and knows earlier commentaries on the *Kir.* lost to us (compare Nandargikar 1895, Critical Notice, p. 13, Preface p. 6-7, 9, and Banerji 1972, p. 298). For the rest I have usually consulted the English part-translation by Pangarker (1902), the German translation by Cappeller (1912), and the English part-translation by Kale (4th ed., 1966).

2.2.2 Of the commentary

The composition of a Sanskrit commentary is very much a formal affair (compare e.g. Maurer 1965, Introduction, p. 5-15). In any case it is based on five elements which are conveniently summed up as *padacchedo 'nvayoktiś ca samāsādivivecanam/ padārthabodhas tātparyo vyākhyāvayavapañcakam* 'the five parts of a commentary are (1) marking off the words, (2) the statement of the words in their order of construction, (3) the examination of cps., etc., (4) the explanation of wordmeanings, (5) (the statement of) the author's intention.' Within this formal structure, item (3) has its own formulae for indicating the derivation of a word, cp. or non-cp., and for marking a cp. as belonging to a particular class. Especially these schemes of word-analysis required the adoption of corresponding conventions in English, because a literal rendering according to the Indian conventions could only result in an unintelligible jumble of words. Van Buitenen 1968, Introduction, p. 40, referring to Indian commentaries in general, observes that "...an Indian commentary is something of its own kind; the commentators have their own style, technique and rules which make a literal translation into a Western language difficult if not impossible. The method of explaining the commented text *verbum verbo et nomen nomine*, the elementary punctuation of the devanāgarī script and the want of an annotation system, due to the custom of Indian scribes to cover their palm-leaves length-wise and at a stretch, all make an Indian commentary somewhat forbidding to Western readers. Simple explanations, paraphrases, references, etymologies, digressions and disquisitions are put side by side and often in parenthesis in one long explanatory sentence. The sanskritist may soon find his way through the labyrinth, but it is out of place in a translation...". This is correct, but it goes to show that in rendering an Indian commentary in an intelligible and readable manner, instead of attempting a literal translation, one has to substitute conventions of one's own for those of the Indian commentator, all the while taking care that the knowledge provided by the commentator is preserved. This is what I have done, and it amounts to the following:

(1) Words of a stanza glossed by the commentator are always indicated by an indented line. Words not glossed are mentioned in continuation. Here an exception is made for *iva* which is put separately when the preceding word to which it belongs has been explained by M.

(2) Commentators on Sanskrit words are in the habit of mentioning the first word, or the first constituent, if the passage begins with a cp., or even the first syllables, if the first word happens to be a lengthy word, of the passage on which they are going to comment. This mention is known as *pratīka*. In the translation, to indicate this *pratīka* the phrase 'On (the stanza beginning with) ...' is used.

(3) The *daṇḍas* dividing the sentences in the commentary are only adhered to in so far the division appeared to be compatible with a running English sentence.

(4) Words within brackets have often been added for ease of reading and for simple understanding. The resulting profusion of brackets is deplored.

(5) *Pāṇinisūtras* quoted in the commentary whether in part or in full are indicated in the translation by their number only. Other grammatical statements (including *Uṇādisūtras*) have been stated in full. Parts of these statements lacking in the commentary have been supplied within brackets.

(6) The explanation with the help of synonyms which in Sanskrit takes

the form x y in the simplest case, where x stands for the word quoted from the passage commented on and y for the synonym, is rendered by means of the phrase 'x (means) y'. In the case of additional meaning-explanations phrases like 'x (means) y (which means/that is/i.e.) z' have been used.

(7) When, in the case of a non-cp., M. first mentions the gloss and then the word to be glossed, this order is preserved in the translation and the two words are connected by the phrase '(that is what) x (means)'. Compare fn. 342 on *Kir.* 1.20.

(8) When, in the case of a cp.-paraphrase, the cp. quoted precedes the paraphrase, this order is kept in the translation, and the paraphrase and the cp. are connected by the phrase '(is to be paraphrased as)'. Compare *dhanārcitāḥ* in the commentary on *Kir.* 1.19.

(9) Sanskrit grammar knows two kinds of constituent analysis of a word which are termed *laukikavigraha* 'non-technical analysis' and *alaukikavigraha* 'technical analysis' (see *ATA*, Note (136) and *BDA* fn. 626). Here the first method abstracts from the process of derivation starting from the analysed elements, lexical and grammatical, of a word and simply presents the meanings in question in the form required by the type of word concerned. This holds good for all types of *vṛtti* 'word-integration', but especially for cps. To indicate this way of analysis, which may also be called a meaning-paraphrase, the phrase '(in the sense of) ... (we derive)' is used, as opposed to '(in the form of) ... (we derive)', which would be the apt phrase for *alaukikavigraha*. M. exclusively uses the *laukikavigraha.*

When the commentator uses *iti* as in x *iti* y, in order to indicate the *laukikavigraha* of y, in the translation the phrase 'in the sense of' is put without brackets.

The main change introduced in the translation with regard to the order of the *vigraha* consists in this that I have taken out all lexical explanation and put this usually before the formal *vigraha*. The procedure is not unknown to the commentator himself, see the explanation of the form *kośadaṇḍayoḥ* in the commentary on *Kir.* 2.12. Rarely, for reasons of ease of connection, I have put it after the *vigraha*.

Also, M. may not bother to state the fully derived form once he has stated the *vigraha*, because that form occurs in the stanza and is clear anyway. In such a case I have, however, supplied it within brackets, mainly because it makes easier reading.

(10) The syntactic identification of Sanskrit words (number, case, gender), which is part of the wordform, has been added either without brackets, namely, when M. explicitly makes it known with

the help of a pronoun, or within brackets, when M. does not explicitly mention it. Here an exception is made for those grammatical cases of substantives which are sufficiently defined by the translation itself (like the dative, the genitive, and often the ablative and locative), and for cp.-constituents whose meaning is explained with the help of a synonym, because here the syntactic identification is clear from the translation of the cp.-paraphrase in full. In the case of *bv.* cps the demonstrative pronoun referring to the *ap.* is formally rendered by the indication of number, case and gender.

(11) Wherever M. explains a word's function with the help of *sat* or a derived form, like *jaṭādharaḥ san* (on *Kir.* 1.44), the term '(sc.)' is inserted for clarity's sake, so that the text is made to read *jaṭādharaḥ* (sc.) *san*.

(12) M. often explains the reference of pronouns used in the text, e.g. *asya duryodhanasya* (on *Kir.* 1.18). The translation, therefore, could simply read '*asya* (refers to) Duryodhana'. However, the translation adopted is '*asya* (here means) *duryodhanasya* "of Duryodhana".' The reason is that in this way the syntactic function of the pronoun becomes more clear. Usually, in such a case no mention of gender is added within brackets, because the gender is obvious.

(13) Sometimes M., after quoting the next word in the *anvaya*, returns to the explanation of the preceding word, or of the wordgroup consisting of these two words. In such a case, the word or words explained are not repeated in brackets in the translation, unless it is required for reasons of clarity.

(14) Ablative words, often abstract nouns in *-tvād*, before the expression *iti bhāvaḥ* have been rendered as nominatives, as required by English idiom.

2.3 The explanation

A Sanskrit commentary is not meant for the general reader, because this commodity does not exist on the Indian subcontinent in the field of Sanskrit literature. It is written for a relatively small circle of learners and of the learned (including *sahṛdayas* and specialists). Accordingly, much could be left understood or could otherwise be handled by means of hints or the barest of references. For the Western student of such a commentary the consequence is fundamentally that in order to understand the text and the arguments which are sometimes stated but more often presupposed and left for the student to fill out, he must go through the same tradition of learning as the Indian student and take the help of pandits.

How to explain a Sanskrit commentary? There are two ways, it appears. One could write a sub-commentary. But an Indian sub-commentary, apart from offering straight explanations, functions as a vehicle for the progress of study very much like the original commentary. That is to say, it wants to incorporate the results of study over a span of years, it enters into ongoing discussions even without expressly saying so, and on both grounds it is likely to reinterpret earlier views of the original commentary. The other way, rather more modest, is to confine oneself to the explanation part, elucidate points made, unearth what is left understood, check references given, and remain critical throughout. To my mind, for a Western student there is no other way but the second way.

The explanation offered here, apart from the point noted in 2.2.2, sub (4), has taken the form of Notes and footnotes. The Notes deal with more general questions, either in connection with a particular stanza like the *alaṃkāra* or *alaṃkāras* used, and their combination, or in connection with a point raised by M., when it seemed sufficiently important to warrant discussion. As regards the combination of *alaṃkāras*, it is to be noted that although M. accepts *saṃsṛṣṭi* of *śabdālaṃkāras* and the main *arthālaṃkāra* of a stanza (see the commentary on *Kir.* 5. 18), this point has not been taken into account in the discussion in the Notes, because it is of theoretical (and doubtful) value only. The footnotes, as goes without saying, contain explanations and references of a particular nature. They especially give an idea of the range of M.'s learning. One practical point in connection with the footnotes: the words "above" and "below" here always refer to footnotes belonging to the same Canto.

The explanation required detailed references to Pāṇini, sometimes also to his commentators, and to works on *alaṃkāraśāstra*. As far as Pāṇini is concerned, I have made it a point to state the *alaukikavigraha* and to add the full *prakriyā*. The latter, especially in its more complicated sequences, may be useful to students of Sanskrit grammar. As regards the *alaṃkāra* references, I have based the explanations on a canon made up of three works, namely, the *AS, PR* and *EA*. The reason for doing so is that these are the treatises congenial to M. That is to say, he accepts the *AS* as authoritative in the case of controversy (with Mammaṭa's *KP*). Further, the *PR*, from which M. often quotes, and the *EA*, from which he sometimes quotes, are to a large extent based on the *AS*. Finally, M.'s son, Kumārasvāmin has written a commentary, *Ratnāpaṇa*, on the *PR*, whereas M. himself composed a commentary, Tarala, on the *EA*.

THE *GHAṆṬĀPATHA*

The *Kirātārjunīya* composed by the illustrious Bhāravi, the great poet, together with the commentary (called) *Ghaṇṭāpatha*, written by Mallinātha.

CANTO I

(Introductory stanzas to the commentary)

1. Obeisance to that incomprehensible[1] power, the parents of the world. Although the husband-wife relation[2] (within that power) has become (a relation between) halves[3] (of a body, yet these halves) experience a deep love.[4]
2. I take refuge to the lotus-like feet of Heramba[5] which are the support of the world (and) sprinkled by whose dust oceans of obstacles dry up immediately.[6]
3. That divine imperishable splendour of Sarasvatī[7] we worship which, when displayed, dissolves the dense, massed darkness[8] of delusion.
4. (Mallinātha) who[9] studied each word[10] of Kaṇabhuj[11] and who sharpened[12] those of Vyāsa;[13] who took delight in the science which comes in between[14] and who remained awake[15] over the flower-concatenations of Pannaga's speech;[16] and who fathomed[17] the total secret of the words bursting forth[18] from Akṣapāda,[19] the communication of which for the first time[20] itself became (a matter of) fame in the world, among scholars, originating from courtesy.[21]
5. That learned poet[22] Mallinātha, out of a desire to show favour to those of slow understanding, wants to explain that wellknown[23] poem called *Kirātārjunīya.*[24]
6. That composition by Bhāravi[25] is split up in a moment, like the fruit of a coconut tree,[26] (so that) persons of poetic sensibility to their heart's content may taste its core abounding in sources of poetic sentiment.[27]
7. I shall build a marvellous[28] new bell-road[29] here, so to speak, so that those whose minds are worn out due to the very[30] dangerous twisting course along uneven (paths) allowing (space for) one step[31] (at a time only) in the form of various (other) commentaries[32] may have safe[33] access to the enclosure[34] of Bhāravi's poem.
8. In this (commentary of mine) all is explained on the basis of construction[35] only. I do not write without justification, nor do I state anything which has not been carefully considered.

Note (1)

The introductory stanzas fall into four groups. Stanzas 1-3 constitute what one might call the *Exordialtopik*, the invocation of the personal deity of the author and of other deities, the *maṅgala* proper, to ensure the successful completion of the work undertaken, not, however, an appeal for inspiration as in classical antiquity. M. says something about this at the end of his introductory comment on *Kir.* 1.1. Part of this statement occurs at the beginning of his *Tarala, EA*, p. 2, *śāstrārambhe śiṣṭācāraṃ pramāṇayan prāripsitasyāvighnaparisamāptisaṃpradāyāvicchedalakṣaṇaphalakāmanayā viśiṣṭadevatāprasādam āśāste* 'taking as example the practice of the *śiṣṭas* (the author) at the beginning of his treatise expresses his wish for the favour of a particular deity, out of a desire for result consisting in the unobstructed completion of the work planned and the uninterrupted continuation of tradition.' The earliest recorded explanation of such a *maṅgala* is found in the *Mbh.* I, p. 6, lines 28-p. 7, line 2. Here Patañjali, in connection with Kātyāyana's use of the word *siddha* at the opening of his *Vts* says *māṅgalika ācāryo mahataḥ śāstraughasya maṅgalārthaṃ siddhaśabdam āditaḥ prayuṅkte. Maṅgalādīni hi śāstrāṇi prathante vīrapuruṣakāṇi ca bhavanty āyuṣmatpuruṣakāṇi cādhyetāraś ca siddhārthā yathā syur iti* 'the Teacher desirous of good fortune uses the word *siddha* "established" at the beginning of the great stream of his treatise for the sake of good luck. Because treatises which start with an auspicious word spread (wide and far) and breed heroes and long-living people, and (the word *siddha* is also used) so that people who read (this work) may obtain their objectives.'

The second group consists of stanza 4 in which M. respectfully mentions his *gurus* whose teaching enabled him to write the commentary. Stanza 5 forms the third group. It states the so-called *anubandhas* 'indispensable elements (of any scientific work)'. The *viṣaya* 'subject-matter' of the commentary is the *Kir.*, the *prayojana* 'purpose' is 'to explain', the *saṅgati* 'connection' may be phrased in general terms as *pratipādyapratipādakabhāva* 'relation between the subject treated and the treatise', whereas the *adhikārin* 'the person for whom the work is intended' is the man of slow understanding, a commentatorial *topos* (compare *PIL*, Part III, p. 3-4). The fourth group, stanzas 6-8, shows no interior connection. Stanza 6 compares Bhāravi's poem to a coconut and says that it abounds in *rasa*. Stanza 7, in a prolonged metaphor, tells us how M. evaluated his own work in relation to that of his predecessors: a new easy road as compared to narrow twisting paths. Stanza 8 succinctly states M.'s procedure: *anvaya* is the thread running through his commentary, and he adduces reasons and authorities for everything he writes.

M. uses various metres. The first group of stanzas shows the *śloka* metre in different forms, the only agreement being that the fifth *akṣara* is short in each *pada*, the sixth long, whereas the seventh is long in the odd *pādas*, but short in the even ones. Stanza 4 is *śārdūlavikrīḍita*. Stanza 5 is *śloka*, of a different variety. Stanza 6 is *rathoddhatā*, stanza 7 *vasantatilakā*, and stanza 8 *śloka* of a still different variety.

Apart from stanzas 6 and 7 which concern the *Kir.* especially, can the introductory stanzas be found in other *kāvya*-commentaries of M. and in his commentary on the *EA*? The answer is provided by the following scheme:

	EA	*Kum.*	*Megha.*	*Nai.*	*Raghu.*	*Śiśu.*
Kir. commentary						
stanza 1	—	—	—	—	—	—
2	—	—	—	—	—	—
3	—	—	—	—	—	—
4	+	—	—	—	+	+
5 a	+	—	—	—	+	+
b	—	—	—	—	+	+
cd	—	—	—	—	—	—
8	—	+	+	—	+	+

Here the abbreviations of the titles are self-explanatory. The signs + and — signify presence and absence respectively. Stanza 4 also occurs in the introductory verses of Kumārasvāmin's *Ratnāpaṇa* commentary on the *PR*. The table shows that the introductory stanzas of the *Jīvātu* commentary on the *Naiṣadhīya* are completely different from those of the *Ghaṇṭāpatha*. What cannot be seen from the table is that the introductory verses of the commentaries on the *Kumārasaṃbhava* and the *Meghadūta* are almost identical, the only difference being that a stanza has been added in the first commentary.

(Introductory comment)

Now, considering that a *kāvya* 'ornate literary composition'[36] is a means to different (kinds of) good fortune, on the authority of the rhetorician's statement which says *kāvyaṃ yaśase 'rthakṛte vyavahāravide śivetarakṣataye / sadyaḥ paranirvṛtaye kāntāsaṃmitatayopadeśayuje* 'an ornate literary composition (leads) to fame, to the acquisition of wealth, to the knowledge of how to deal with people, to the destruction of inauspicious things, to the immediate (realization of the) highest bliss (and) to supplying advice in a manner similar to that of the beloved (wife)';[37] and (considering that) the prohibition *kāvyālapāṃś ca varjayet* 'one should avoid poetry and idle chatter'[38] concerns bad poetry (only), the revered poet Bhāravi, desirous to compose the great ornate poem called *Kirātārjunīya*, begins the story with an indication of the subject-matter consisting in the arrival of a forest-dweller in the presence of Yudhiṣṭhira. The reason (for beginning the poem like this) is that any (mention) among *āśirvāda* 'good wishes', etc. in (the line) *āśir namaskriyā vastunirdeśe vāpi mukham* 'its (i.e., of a *mahākāvya*) beginning is either (an utterance of) good wishes, or a homage, or an indication of the subject-matter'[39] is regarded as marking the beginning of a composition, since it is the means to achieve the result of completing the work without obstacles and (the means) of continuing the tradition[40] without interruption.

Note (2)
M. first deals with the question of the benefits derived from composing a *kāvya* and listening to it. The answer is provided by a quotation from the *KP*.

The next question regards a shastric prohibition of poetry. M. by-passes the prohibition by saying that it concerns bad poetry only. The third difficulty has to do with the opening of Bhāravi's poem. It does not contain a *namaskriyā* 'homage' to the *iṣṭadevatā* '(the poet's) favourite deity', nor to the *guru(s)*, but it starts rather abruptly. In this connection reference is made to the *KAD*. Daṇḍin says that just an indication of the subject-matter will do as a beginning. *Kir.* 1.1, however, does not conform to theory, but states very briefly what happened before Bhāravi's story starts.

Stanza 1.1

Having learnt (what he wanted to know) in the disguise of a traditional student, that forest-dweller whom he (i.e., Yudhiṣṭhira) had ordered to investigate which attitude he (i.e., Duryodhana) had adopted towards his subjects so as to safequard the royal fortune of the lord of Kuru land, returned to Yudhiṣṭhira in the Dvaita-forest.

Commentary

On (the stanza beginning with) *śriyaḥ*

Since the word *śri(yaḥ)* has been used at the beginning, it does not seem very proper here (to talk of) purity[41] by means of (individual) sounds or groups (of sounds), etc.[42] This has been stated as follows: *devatavācakāḥ śabdā ye ca bhadrādivācakāḥ/te sarve naiva nindyāḥ syur lipito gaṇato 'pi vā* 'words which denote a deity or which stand for good fortune, etc., all of these are certainly not to be scorned on account of whether (they occur) as (single) characters or as groups'.[43]

(In the sense of) *kurūṇāṃ nivāsāḥ* 'the dwelling-places of the Kurus' (we derive) *kuravaḥ* (i.e.,) a kingdom. The suffix *aṆ* (has been added) by P.4.2.69. *Lup*-elision (takes place), when the sense of *janapada* 'country' is to be conveyed.[44] Pl. gen.[45]

Adhipasya (here means) *duryodhanasya* (sc.) *saṃbandhinīm* 'connected (sg. acc. fem.) by means of relation in general with Duryodhana.'[46] The gen. ending (has been used) in the sense of *śeṣa* 'the rest'.[47]

Śriyaḥ (means) *rājalakṣmyāḥ* 'of the royal good fortune'.[48] The gen. ending (has been used) in the sense of *karman* 'object' by P.2.3.65.[49]

(In the sense of) *pālyate anayā* 'it is protected by that (fem.)' (we derive) *pālanī*.[50] Sg.acc. fem. That is to say, establishing.[51] The reason is that the royal good fortune is based on the affection of the subjects. This is (the poet's) intention.[52] (The suffix) *LyuṬ* (has been added) by P.3.3.117 in the sense of instrument. (The fem. suffix) *ṄīP* (has been added) by P.4.1.15.[53]

Prajāsu (means) *janeṣu* 'towards the people'. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[54] Amara says *praja syāt saṃtatau jane 'prajā* be (used) in the sense of posterity (and) people'.[55]

Vṛttim (means) *vyavahāram* 'behaviour' (sg. acc.).

Veditum (means) *jñātum* 'in order to know'.

Yam (here means) *vanecaram* 'the forest-dweller' (sg. acc.).[56]

Ayuṅkta (means) *niyuktavān* 'he has ordered'.

(*Varṇaḥ* means) *praśastiḥ* 'praise'. (In the sense of) *varṇo 'syāsti* 'praise belongs to him' (we derive) *varṇin* (i.e.,) *brahmacārin* 'a traditional student'.[57] About this there is a statement which says *smaraṇaṃ kīrtanaṃ keliḥ prekṣaṇaṃ guhyabhāṣaṇam/saṃkalpo 'dhyavasāyaś ca kriyānirvṛttir eva ca/etan maithunam aṣṭāṅgaṃ pravadanti manīṣiṇaḥ/viparītaṃ brahmacaryam etad evāṣṭalakṣaṇam* 'thinking of each other, praising, playing, looking, talking secretly, planning, taking a decision and the execution of the act itself, this the experts call the eight-limbed union of love. Celibacy is the opposite. That (also) has eight characteristics'.[58] The negation of this eightfold union of love (constitutes) praise.[59] The suffix *inI* (has been added) by P.5.2.134.[60] (*Liṅgam* means) *cihnam* 'mark'. In the sense of *tasya liṅgam asyāsti* 'he possesses the mark of that' (we derive) *varṇiliṅgin.*[61] That is to say, one wearing the dress of a traditional student.[62] He (is the person who) has been ordered.

In the sense of *vane carati* 'he moves about in the forest' (we derive *vanecaraḥ* (i.e.,) a Kirāta.[63] Amara says *bhedāḥ kirātaśabarapulindā mlecchajātayaḥ* 'the varieties (in the form of) Kirātas, Śabaras and Pulindas are classes of non-Aryans'.[64] The suffix *Ṭa* (has been added) by P.3.2.16. No *luk*-elision, by P.6.3.14.[65]

(*Viditam* means) *vedanam* 'knowledge'. In the sense of *viditam asyāsti* 'he possesses knowledge' (we derive) *viditaḥ.*[66] That is to say, one possessing the knowledge of the doings of others.[67] The suffix *aC* (has been added) by P.5.2.127.[68] Or rather, he is said to be *vidita* (that is,) one to whom the doings are known, because the property of the object has been superimposed on the agent.[69] In both ways the correct form and meaning (can be established), in the manner of *pītāḥ gāvaḥ* 'cows which have drunk', *bhuktā brāhmaṇāḥ* 'brahmins who have eaten' (and) *vibhaktā bhrātaraḥ* 'brothers who have divided',[70] but not (by assuming the suffix) *Kta* in the sense of *kartṛ* 'agent', because this (suffix) has been prescribed after transitive verbs.[71] That is why the author of the (*Mahā-*)*bhāṣya* with regard to every instance[72] says *akāro matvarthīyaḥ. Vibhaktam eṣām astīti vibhaktāḥ, pītam eṣām astīti pītāḥ* 'the latter *a*[73] conveys the sense of possession. (Thus we derive) *vibhaktāḥ* in the sense of *vibhaktam eṣām asti* "division belongs to them" (and) *pītāḥ* in the sense of *pītam eṣām asti* "drinking belongs to them".'[74] *Athavottarapadalopo 'tra draṣṭavyaḥ. Vibhaktadhanā* *vibhaktāḥ. Pītodakāḥ pītāḥ* (*iti*) 'or rather, we must take this (to be a case of) *uttarapadalopa* "deletion of the final member".[75] (Thus we derive) *vibhaktāḥ* (in the sense of) *vibhaktadhānāḥ* "who possess wealth which has been divided" (and) *pītāḥ* (in the sense of) *pītodakāḥ* "who possess water which has been drunk".'[76] (And) *bhuktāḥ* (in the sense of) *bhuktānnaḥ* 'who possess food which has been eaten'.[77] With regard to this, Kaiyaṭa explains the meaning of the word *lopa* 'elision' as *gamyārthāprayoga eva lopo 'bhimataḥ. Vibhaktā bhrātara ity atra ca dhānasya yad vibhaktatvaṃ tad bhrātṛṣūpacaritam. Pītodakā gāvaḥ ity atrāpy udakasya pītatvaṃ goṣv āropyate. Bhuktā brāhmaṇāḥ ity atrānnasya bhuktatvaṃ brāhmaṇeṣūpacaryate* 'the non-use of a meaning which is understood is itself considered to be *lopa.* And in *vibhaktā bhrātaraḥ* the property of having been divided which belongs to the wealth has been attributed by extension of meaning to the brothers. Also, in *pītodakā gāvaḥ* the property of having been drunk which belongs to the water has been superimposed on the cows. In *bhuktā brāhmaṇāḥ* the property of having been eaten which belongs to the food is attributed by extension of meaning to the brahmins'.[78] In the same way, here[79] also, the property of having been known which belongs to (Duryodhana's) attitude is attributed by extension of meaning to the forest-dweller who is the agent of the action of knowing. Hereby (the expressions) *vanāya pītapratibaddhavatsām* '(in order to bring the cow) whose calf had first drunk and had then been tied (to a post), to the grazing-land'[80] (and) *pātuṃ na prathamaṃ vyavasyati jalaṃ yuṣmāsv apīteṣu* 'she decides not to drink when you have not drunk first',[81] etc. are explained. Or rather, (we will take) *viditaḥ* (to mean) *viditavān* 'he has come to know'.[82] (The suffix) *Kta* (prescribed) in the sense of *kartṛ* 'agent' (is added) after an intransitive verb also, when the object is not intended to be expressed.[83] As by P.6.1.207, etc.[84] As they say, *dhātor arthāntare vṛtter dhātvarthenopasaṃgrahāt / prasiddher avivakṣitaḥ karmaṇo 'karmikā kriyā* 'on account of (1) the use of a verbal base in a different meaning, (or) (2) inclusion of the object in the meaning of a verbal base, (or) (3) the object being universally known, (or) (4) absence of the desire to express the object, a verb (is regarded as) intransitive'.[85]

Dvaitavane (means) *dvaitākhye tapovane* 'in the ascetics' forest called Dvaita'.[86] Or rather, (we will explain as follows:) (*ite* means) *gate* 'the two which have gone'.[87] (In the sense of) *dve ite yasmāt* 'from which the two have left' (we derive) *dvītam.*[88] (In) the very same (sense of) *dvītam* (we derive) *dvaitam.*[89] (In the sense of) *tac ca tad vanaṃ ca* '(at the same time) that (*dvaita*) and a forest' (we derive *dvaitavanam*).[90] Sg. loc. That is to say, without sorrow and delusion, etc.[91]

(*Yudhi* means) *raṇe* 'in battle'. (In the sense of) *yudhi sthiram* 'firm (sg. acc. masc.) in battle' (we derive) *yudhiṣṭhiram,*[92] (i.e.,) *dharmarājam* 'the king who upholds justice'. No *luk*-elision, by P.6.3.9.[93] Substitution of *ṣ* for *s* by P.8.3.95.[94]

Samāyayau (means) *samprāptaḥ* 'he has arrived'.

Here in (the sequence) *vane vanecaraḥ* (we find) the embellishment called *vṛttyanuprāsa*, because of the repetition just once of two groups of consonants with vowels.[95]

The metre (used) in this Canto is *vaṃśastha*. Its definition reads *jatau tu vaṃśastham udīritaṃ jarau* 'but (the sequence of syllables indicated as) *ja ta ja ra* is called *vaṃśastha*'.[96]

Note (3)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in the sequence *(dvaita)vane vane(caraḥ)*. Here the similarity of the vowels is left out of consideration. There is no *arthālaṃkāra*.

The major part of the commentary is taken up by a discussion on the word *vidita*. The derivation is desired in the active sense (*kartari*) not provided for by Pāṇini. The problem posed was already known to Kātyāyana and Patañjali (see *Vts* IX and X on P.3.4.67 and the corresponding *Bhāṣya*). M. states four possibilities of derivation:

1. *vidita* + *aC*. This makes *vidita* a *taddhita*-derivation in the sense of 'knowing (i.e.,) knowledge belongs to him'. A person to whom knowledge belongs knows. The idea is Patañjali's.
2. *vidita* denotes an agent on whom the property of the *karman*, the object known, has been superimposed. Accordingly, we can manage by P.3.4.70. This idea has been mentioned by Kaiyaṭa.
3. *vidita* stands for *viditajñāna* 'one who possesses knowledge which is known'. Here the final member of the cp. has been deleted. The idea is mentioned by Patañjali.
4. *vidita* stands for *viditavant*, itself a *KtavatU*-derivation. We may take it that *vid-* is used as an *akarmaka* verb also, namely, in contexts in which the speaker chose not to mention the object. Thus we can manage by P.3.4.72. The idea goes back to Patañjali (*Bh.* No. 19 on P.1.4.52).

Judging from the order in which M. has stated his alternatives, one might think that he prefers to take *vidita* in the sense of *viditavant*, since this is the last possibility mentioned. However, in his commentary on *Raghuvaṃśa* 2.1 M. has adopted the *matvarthīya ac*-explanation.

The attempts at explanation are all of them unsatisfactory. The first, because it does not explain that *vidita* is a *Ktānta* form used in an active sense; the second, because the explanation given is ungrammatical; the third, because the *uttarapadalopa* suggested here is essentially different from the one assumed by Kātyāyana (who deals with cps consisting of three constituents); and the fourth, because, obviously, *vid-* is a *sakarmaka* verb in the sense that it can take objects, even though in a given context a particular object may not be expressed. Therefore *vidita* in the sense desired should have been mentioned by Pāṇini as a *nipātana*, like *āśita*. Since he didn't do so, it must be regarded either as an oversight or as a development not known to him. Which of the two is actually the case is anybody's guess (see further *ATA*, Introduction, sub 2).

Renou 1959, p. 17, has noted the absence of the word *atha* in the first stanza of the *Kir.* and discusses the structure of the stanza from a linguistic point of view, ibid. p. 10.

Transition[97] *to 1.2*

Now, pointing out that this is the proper moment (and) showing that he (i.e., the spy) possesses those qualities (referred to in the commentary), (the poet) says:

Stanza 1.2

When he, making a respectful bow, was on the point of informing the king that the earth had been brought under control by his rival, his mind was not worried. For well-wishers do not want to speak pleasing words falsely.

Commentary

On (the stanza beginning with) *kṛtapraṇāmasya*

Kṛtapraṇāmasya (means) *kṛtanamaskārasya* 'one who had made a respectful salutation' (sg. gen. masc.).[98] Because this was the proper thing to do at that moment.

Sapatnena (means) *ripuṇā* 'by his enemy' (i.e.,) by Duryodhana. Amara says *ripau vairasapatnāridviṣaddveṣaṇadurhṛdaḥ 'vaira, sapatna, ari, dviṣat, dveṣaṇa,* and *durhṛd* (are used) in the sense of enemy'.[99]

Jitām (means) *svāyattīkṛtām* 'brought under control' (sg. acc. fem.).

Mahīm.

Mahībhuje (here means) *yudhiṣṭhirāya* 'for Yudhiṣṭhira'. The status of *saṃpradāna* 'recipient' is due to (the fact that) we understand an action.[100]

Nivediyiṣyataḥ (means) *jñāpiṣyataḥ* 'one who is going to inform' (sg. gen. masc.).[101] The suffix *ŚatṚ* (has been added) by P.3.3.14.[102]

Tasya (here means) *vanecarasya* 'of the forest-dweller'.

Mano na vivyathe. That is to say, thinking, how do I inform the king of such bad (news), he has not wavered in his mind. (The suffix) *liṬ* (has been added) after the verbal base (recorded as) *vyathA bhayacalanayoḥ 'vyath-* in the sense of fear and hesitation'.[103] (The author) supports the meaning stated by means of an *arthāntaranyāsa* (starting from the words) *na hi.*[104]

Hi (means) *yasmāt* 'because'.

In the sense of *hitam icchanti* 'they wish well' (we derive) *hitaiṣiṇaḥ*, (i.e.,) men who desire their lord's well-being.[105]

Mṛṣā (means) *mithyābhūtam* 'in such a way that it is false'.

Priyaṃ pravaktuṃ necchanti. The intention is that otherwise they would be doing harm to their lord, because they would cause his undertakings to abort. In the *Nītivākyāmṛta* it says *amauḍhyam amāndyam amṛṣābhāṣitvam abhyūhakatvaṃ ceti cāraguṇāḥ* 'not being a fool, not being slow-witted, not being a speaker of lies, being one who can make shrewd guesses, (these are) the qualities of a spy'.[106]

Note (4)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M. of *lāṭānuprāsa* in the sequence *mahīṃ mahībhuje.* The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa.* It is of the *viśeṣasāmānyasamarthana*-type. A particular instance, namely, the fact that the spy does not worry about being accused of telling lies, is justified by a general rule, namely, that people who seek the good of other people do not speak falsehood.

Transition to 1.3

Still, to speak bitter and harsh words to a king who deserves something pleasing is no good. With this objection (in his mind, and) with the intention that once he has obtained his lord's permission (to speak) he cannot be wrong, (the poet) says:

Stanza 1.3

Having received the permission of the king who wanted to undertake action to destroy his enemies, he spoke in secret the following words which possessed a particular (expressive) power and a richness (of meaning), and whose matter was well-established.

Commentary

On (the stanza beginning with) *dviṣām*

Rahasi (means) *ekānte* 'in a solitary place'.

Saḥ (here means) *vanecaraḥ* 'the forest-dweller' (sg. nom.).

Dviṣām (means) *śatrūṇām* 'of the enemies'. The gen. ending (has been used) in the sense of *karman* 'object'.[107]

Vighātāya. That is to say, in order to destroy. The dat. ending (has been used) by P.2.3.15.[108] The suffix *GHaÑ* (has been added) in the sense of *tumUN* by P.3.3.11.[109] Here, even if (we take the dat. ending to convey the sense of) *tādarthya* 'being a thing meant for that', there is no harm.[110] Still, since a kind of strange usage is regarded as an embellishment, they explain like that.[111]

Vidhātum (means) *vyāpāraṃ kartum* 'to undertake an activity'.

Icchataḥ. (In *vidhātum* apply) P.3.3.158.[112] (*Vidhātum icchataḥ*). That is to say, of one whose knowledge is directed to the destruction of his enemies. That is why (permission to speak is granted).[113]

Bhūbhṛtaḥ (here means) *yudhiṣṭhirasya* 'of Yudhiṣṭhira'.

Anujñām adhigamya.

(In the sense of) *suṣṭhu bhāvaḥ* 'the being excellent' (we derive) *sauṣṭhavam* (which means) *śabdasāmarthyam* 'the power of words (to express what they are desired to express)'.[114] The suffix *aṆ* (has been added) after the word *suṣṭhu*, which is an indeclinable, because it belongs to the *udgātṛ*, etc. group.[115]

(In the sense of) *udārasya bhāvaḥ* 'the state of what is lofty' (we derive) *audāryam* (which means) *arthasampattiḥ* 'richness of meaning'.[116] Out of these two (*sauṣṭhava* and *audārya*) the *dvandva sauṣṭhavaudārye* (is formed). Here the word *audārya* does not take the first place (in the cp.), although it begins and ends with a vowel.[117] The reason is that the author of the *sūtras* by not putting the word *hetu* first (in the cp. *lakṣaṇahetvoḥ*) in P.3.2.126, although it has less vowels (than *lakṣaṇa*),[118] provides the clue that (the rules for) *pūrvanipāta* 'taking the first place (in a cp.)' are not invariably valid. And this has been stated in the *Kāśikā*(*-vṛtti*), as follows: *ayam eva lakṣaṇahetvor iti nirdeśaḥ pūrvanipātavyabhicāracihnam* 'this very mention of (the form) *lakṣaṇahetvoḥ* shows that (the rules for) *pūrvanipāta* are not invariably adhered to'.[119] (In the sense of) *ta eva viśeṣaḥ* 'the particularity (consists in) precisely these', or (of) *tayor viśeṣaḥ* 'the particularity belongs to these two' (we derive *sauṣṭhavaudaryaviśeṣaḥ*).[120] (In the sense of) *tena śālate* (that is) *tena śobhate* 'it radiates with that' (we derive) *sauṣṭhavaudāryaviśeṣaśālinī.* Sg. acc. (The suffix) *ṆinI* (has been added) in the sense of *tācchīlya* 'being accustomed to act like that'.[121]

Viniścitārtham (means) *viśeṣataḥ* (that is) *pramāṇataḥ nirṇītārtham* 'possessing a meaning which has been established particularly, (that is) on the basis of evidence' (sg. acc. fem.).[122]

Iti (means) *vakṣyamānarūpām* 'as will be stated'.

Vācam.

Ādade (means) *svīkṛtavān* 'he has appropriated'. That is to say, (*vācam ādade* means:) he spoke.

Note (5)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers no particular *'sabdālaṃkāra*. There is no *arthālaṃkāra.*

Transition to 1.4

First of all, (the speaker) requests (Yudhiṣṭhira) not (to be) angry with him who is the bearer of bad news.

Stanza 1.4

O king, lords whose eyes are spies should not be deceived by servants appointed to carry out tasks. Therefore, please pardon (what I say), whether it is pleasing or not. Words which are (both) beneficial and agreeable are rare.

Commentary

On (the stanza beginning with) *kriyāsu*

Nṛpa (sg.) voc.[123]

Kriyāsu (means) *kṛtyavastuṣu* 'with regard to tasks to be carried out'.

Yuktaiḥ (means) *niyuktaiḥ* 'appointed' (pl. instrum. masc.).

Anujīvibhiḥ (means) *bhṛtyaiḥ* 'by servants'. That is to say, by spies, etc. In the sense of *caranti* 'they move about' (we derive) *carāḥ* 'spies'. (*Cara* is formed with the suffix) *aC* prescribed after (the verbal bases) *pac-*, etc.[124] (In) the very same (sense of *carāḥ* we derive) *cārāḥ*. (Here) the suffix *aṆ* (has been added) after (the word *cara*) which ends in (the suffix) *aC* (added) after (the verbal base) *car-*, because (this base) belongs to the *pac-*, etc. group. The reason is that (*cara*) is considered to belong to the *prajña* etc. group.[125] (In the sense of) *ta eva caksur yeṣāṃ* te 'those whose eyes consists in those' (we derive) *cāracakṣuṣaḥ* (pl. nom. masc.).[126] In the *Nītivākyāmṛta* it says *svaparamaṇḍale kāryākāryāvalokane cārāś cakṣūṃṣi kṣitipatīnām* 'as regards seeing what should be done and what should not be done within one's own territory and that of others, spies are the kings' eyes'.[127]

Prabhavaḥ (means) *nigrahānugrahasamarthāḥ svāminaḥ* 'lords who are competent to inflict punishment and to grant favour' (pl. nom.).

Na vañcanīyāḥ (means) *na pratāraṇīyāḥ* 'they are not to be deceived'. That is to say, they are always to be told the truth. The author means to say that in case the spies fail the kings stumble at every step just like (in the case of) a failure of the eyes.

Ataḥ (means) *apratāryatvād dhetoḥ* 'because they are not to be deceived'.[128]

Asādhu (means) *apriyam* 'what is not pleasing' (sg. acc.)

Sādhu (means) *priyam* 'what is pleasing (sg. acc.).

Vā. Supply *maduktam* 'spoken by me'.

Kṣantum (means) *soḍhum* 'to bear with'.

Arhasi. Why (is that so)?[129]

Hitam (means) *pathyam* 'wholesome' (sg. nom. ntr.).

Manohāri (means) *priyam* 'pleasing' (sg. nom. ntr.).

Ca vaco durlabham. Therefore my words also, even though they may not be pleasing, should be borne with, because they are beneficial. This is the meaning (of the passage).

Note (6)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *(a)sādhu sādhu*, at least if meaning is taken into account. Otherwise, it is *vṛttyanuprāsa* as assumed by M. in *dvaitavane vanecaraḥ* in stanza 1. The *arthālaṃkāra*, not mentioned by M., is *arthāntaranyāsa* of the *viśeṣasāmānyasamarthana*-type. A particular instance, namely, the fact that the spy's words, though containing truth are not palatable, is justified by the general observation that sound advice and pleasing words seldom go together.

Transition to 1.5

Then, to remain silent would be the best. With this doubt in mind (the speaker) says:

Stanza 1.5

He is a bad councillor who does not offer good (advice) to the king. He is a bad king who does not listen to (advice from) a well-meaning person. Because all (kinds of) prosperity always feel attachment for kings and councillors who feel mutual affection.

Commentary

On (the stanza beginning with) *saḥ*

Yaḥ (here means) *sakhāmātyādiḥ* 'friends, councillors, etc.' (sg. nom.).

Adhipam (means) *svāminam* 'the lord' (sg. acc.).

Sādhu (means) *hitam* 'beneficial (advice)' (sg. acc.).

Na śāsti (means) *nopadiśati* 'does not instruct'. (The verb) *śās-*[130] takes two objects, because it has been listed in the *duh-*, etc. group by (the *Ślokavārttika*) *bruviśāsi*, etc.[131]

(In the sense of) *kutsitaḥ sakhā* 'a bad friend' (we derive) *kiṃsakhā.*[132] That is to say, a bad councillor. Prohibition of the *samāsānta*-suffix by P.5.4.70.[133] Similarly,[134]

Yaḥ.

Prabhuḥ (means) *nigrahānugrahasamarthaḥ svāmī* 'a lord competent to inflict punishment and to grant favour' (sg. nom.).[135]

Hitāt (means) *āptajanāt* 'from a trustworthy man' (that is,) *hitopadeṣṭuḥ sakāśāt* 'from a beneficial adviser'.[136] (Here) the abl. ending (has been added), because (the person referred to as *hita*) functions as the *apādāna* 'fixed point from which something moves away' by P.1.4.29.[137]

Nasaṃśṛṇute (means) *nasaṃśṛṇoti* 'he does not listen'. Supply *hitam* '(to) beneficial (advice)'. An *ātmanepada* ending (has been used) after the intransitive verbal base *śru-* 'to listen'[138] preceded by *sam*, according to

P.1.3.29.[139] Intransitivity depends on *vivakṣā* 'the speaker's wish to express (an object, or not)'.[140]

Saḥ (here means) *hitam aśrotā prabhuḥ* 'the lord who does not listen to beneficial (advice)' (sg. nom.).

Kiṃprabhuḥ (means) *kutsitasvāmī* 'a bad lord'. Cp.-formation like before.[141] By all means the councillor must speak (and) the king should listen. And thus let there be unanimity between the king and his councillors. This is what (the passage) means. The result of unanimity is stated(by the author) with *sadā* 'always' (etc.).

Hi (means) *yasmāt* 'because'.[142]

Nṛpeṣu (means) *svāmiṣu* 'in lords'.

Amā (means) *saha* 'together with'. (In the sense of) *amā bhavāḥ* 'those being together' (we derive) *amātyāḥ*.[143] Pl. loc.

Ca. (In the derivation of *amātya* apply) P.4.2.104.[144]

Anukūleṣu (means) *parasparānurakteṣu satsu* 'when they feel affection for each other', loc. abs.[145]

Sarvasaṃpadaḥ sadā.

Ratim (means) *anurāgam* 'affection' (sg. acc.).

Kurvate (means) *kurvanti* 'they feel (affection)'. That is to say, they never go away.[146] Therefore I must speak and you should listen.[147] This is the (poet's) intention.

Thus, in this (stanza) a cause which is expressly stated, namely, unanimity, is justified by an effect, namely, the attainment of all (kinds of) prosperity, since it is generally agreed that blame fittingly attaches to a king and his ministers for not listening to good advice (and for not offering it, respectively). Therefore the embellishment is *arthāntaranyāsa* in the form of a justification of a cause by its effect. This has been stated as follows: *sāmānyaviśeṣakāryakaraṇabhāvābhyāṃ nirdiṣṭaprakṛtasamarthanam arthāntaranyāsaḥ* 'the corroboration of a topic expressly stated by means of the relation between the general and the particular, or between cause and effect (is called) *arthāntaranyāsa*'.[148]

Note (7)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *kiṃ(sakhā)...) kiṃ(prabhuḥ)*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa* of the *kāryakāraṇa* variety, accepted by Ruyyaka (and Vidyānātha, but not by Mammaṭa and Vidyādhara). Here the cause is the harmony or unanimity (*aikamatya*) of the king and his councillors which manifests itself in the willingness of the king to listen to advice and the preparedness of the councillors to offer good advice. If this willingness and preparedness is lacking, both parties are in for blame. This is a wellknown fact. The effect is prosperity for the kingdom.

Transition to 1.6

Now (the speaker) abandons his haughtiness.

Stanza 1.6

How far removed are ordinary persons affected by ignorance from the ways in which kings behave, which are naturally difficult to understand. It is only (by) this power of yours that I could know the policy of your enemies which by its nature is hidden.

Commentary

On (the stanza beginning with) *nisarga*

Nisargadurbodham (means) *svabhāvadurgraham* 'difficult to understand by nature' (sg. nom. ntr.). The suffix *KHaL* (has been added) by P.3.3.126.[149]

Bhūpatīnāṃ caritaṃ kva.

Abodhaviklavāḥ (means) *ajñānopahatāḥ* 'afflicted by ignorance' (pl. nom. masc.).

Jantavaḥ. That is to say, low-class people like me.

Kva. That is to say, the two do not go together.[150] Still,[151]

Nigūḍhatattvam (means) *saṃvṛtayāthārthyam* 'whose real nature is covered up' (sg. nom. ntr.).

Vidviṣām.

Nayavartma (means) *ṣaḍguṇyaprayogaḥ* 'the application of the six means of policy', as follows, *saṃdhivigrahayānāni saṃsthāpyāsanam eva ca / dvaidhībhāvaś ca vijñeyāḥ ṣaḍguṇā nītivedinām* 'peace, war, incursion, seeking alliance and just sitting quiet, and dual policy are to be known to experts in statecraft as the six ways', etc.[152]

Yan mayāvedi. It amounts to saying *jñātam* 'is known'. (The aorist marker) *lUṄ* (has been added) after (the verbal base) *vid-* 'to know' in the sense of *karman* 'object'.[153]

Ayam. That is to say, this knowledge. (Sg. nom. masc.). The masc. gender has been used, because the predicate dominates.[154]

Tava.

(*Anubhāvaḥ* means) *sāmarthyam* 'power'. (In the sense of) *anugataḥ bhāvaḥ* 'a nature which is followed after (i.e., obeyed)' (we derive) *anubhāvaḥ.* This is cp.-formation of (a word belonging to) the *pra*, etc. group with (a word) ending in (the suffix) *GHaÑ*.[155] (It is) not (so that) the suffix *GHaÑ* (has been added) after (a word) provided with an *upasarga* 'preverb',[156] because *GHaÑ* has been prescribed after the verbal base *bhū-* without preverb, by P.3.3.24. That is why in the *Kāśikā*(*-vṛtti* it is stated:) *kathaṃ* *prabhāvo rājñām.*[157] *Prakṛṣṭo bhāva iti prādisamāsaḥ* 'how (to explain *prabhāva* in) *prabhāvo rājñām* "the power of kings"? (The answer is that we will assume) cp.-formation with (a word belonging to) the *pra*, etc. group in the sense of *prakṛṣṭaḥ bhāvaḥ* "a superior (way of) being".'[158] (The forest-dweller) means to say: as soon as[159] I have learnt the defects and the omissions,[160] I (shall) inform you, but not in vain I speak what sounds harsh to the ear.

Note (8)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *kva* ... *kva*, and of *vṛttyanuprāsa* un the form of a repetition just once of a group of consonants in *(dur)bodham (a)bodha(viklavāḥ)*. The *arthālaṃkāra*, not mentioned (or not accepted) by M., is *viṣama*, for which see Appendix II, s.v.

Transition to 1.7

Now (the speaker) says what he has to say.

Stanza 1.7

Fearing defeat by you who now live in the forest, Suyodhana, although occupying the throne, is engaged in winning over the world already won (by him) under the cover of gambling, by political means.

Commentary

On (the stanza beginning with) *viśaṅkamānaḥ*

Sukhena yudhyate 'he fights happily', that (person is called) Suyodhana.[161] (A *Vt.* says) *bhāṣāyāṃ śāsiyudhidṛśidhṛṣimṛṣibhyo yuj vācyaḥ* 'in ordinary speech (the suffix) *yuC* should be prescribed after (the verbal bases) *śās-*, *yudh-*, *dṛś-* and *mṛṣ-*'.[162]

Nṛpāsanasthaḥ (means) *siṃhāsanastho 'pi* 'although occupying the lion-throne'.[163]

In the sense of *vanam adhi vasati* 'he lives in the forest' (we derive *vanādhivāsin*, sg. abl.masc.) *vanādhivāsinaḥ* (which means) *vanasthāt* 'from one who lives in the forest'. That is to say, from one who has lost his kingdom (and lives in exile).

Bhavataḥ (means) *tvattaḥ* 'from you'.

Parābhavam (means) *parājayam* 'defeat' (sg. acc.).

Viśaṅkamānaḥ (means) *utprekṣyamānaḥ san* 'expecting' (sg. nom. masc.), adj. function.[164]

In the sense of *duṣṭam udaraṃ asya* 'that requires a bad belly' (we derive) *durodaram* (which means) *dyūtam* 'gambling'. (The form is) correct,[165] because it belongs to the *pṛṣodara*, etc. group.[166] Amara says *durodaro dyūtakāre paṇe dyūte durodaram* '(the word) *durodaraḥ* (is used) in the sense of gambler (and the word) *durodaram* in that of stake (and) gambling'.[167] (*Chadmanā* means) *miṣeṇa* 'by a false appearance'. (*Jitām* means) *labdhām* 'taken'. (In the sense of *durodarasya*) *chadmanā jitām* 'taken under the false cover (of gambling)' (sg. acc. fem.) (we derive *durodaracchadmajitām*, which means) *durṇayajitām* 'won by ill-conduct' (sg. acc. fem.).

Jagatīm (means) *mahīm* 'the earth' (sg. acc.). The *Vaijayantī*(*kośa*) says *jagatī viṣṭape mahyāṃ vāstucchandoviśeṣayoḥ* '(the word) *jagatī* (is used) in the sense of world, earth (and) a site and a particular metre'.[168]

Nayena (means) *nītyā* 'by means of statemanship'.

Jetum (means) *vaśīkartum* 'to bring under one's control'.

Samīhate (means) *vyāprīyate* 'is engaged in'. That is to say, he does not remain inactive. The intention is: how can there be peace of mind for a person who enjoys property belonging to a strong lord and that has come to him illegally?

In this (stanza), since by means of the adjective *durodaracchadmajitām* a word-meaning has been put down as the cause of the meaning of the fourth foot, the embellishment is *dvitīyakāvyaliṅga*. This has been stated as follows: *hetor vākyapadārthatve kāvyaliṅgam udāhṛtam* 'when the meaning of a phrase or a word functions as the cause, (that) is called *kāvyaliṅga*'.[169]

Note (9)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not especially noted by M., of *vṛttyanuprāsa* in the form of the immediate and non-immediate repetition of a pair of consonants in *durodara*(*cchadmajitām*), and in the sequences *bhava*(*taḥ parā*)*bhavam,* (*nṛpā*)*sana*(*stho 'pi vanādhivā*)*sinaḥ* and (*...cchadma*) *jitām ... jetum*. The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga*. Here the operative word is *durodaracchadmajitām*. It is assumed to state the reason for Duryodhana's effort to win over the world by political tactics. At the back of the *alaṃkāra* there is a paradox: Duryodhana has taken over Yudhiṣṭhira's kingdom; then why should he be engaged in winning it still? The reason stated by the poet is that he has taken the kingdom by deceit. Now he tries to win it by applying the accepted means of policy.

Renou 1959, p. 26, draws attention to the semantic contrast between *durodara*(*cchadmajitām*) at the beginning of the second line and *suyodhanaḥ* at the end.

Transition to 1.8

It has (just) been said *nayena jetuṃ jagatīṃ samīhate* 'he is engaged in winning over the world by political means'. (Now the speaker) states (Duryodhana's) method for that.

Stanza 1.8

Still, that crooked man, in his desire to defeat you spreads bright fame by a great show of virtues. Even enmity with extraordinary persons is better than companionship with ignoble ones, since it increases prestige.

Commentary

On (the stanza beginning with) *tathāpi*

Tathāpi (here means) *sāśaṅko 'pi* 'fearful though he may be'.

Jihmaḥ (means) *vakraḥ* 'crooked' (sg. nom. masc.). It amounts to saying: deceitful.

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Bhavajjigīṣayā. That is to say, on account of his desire to outdo you by means of virtues. (Here) the instr. ending (has been added) by P.2.3.23.[170]

Guṇasaṃpadā (means) *dānadākṣiṇyādiguṇagarimṇā* 'by means of venerable virtues such as generosity, kindness, etc.'.[171] (*Guṇasaṃpadā*) functions as the instrument.[172]

Śubhraṃ yaśas tanoti. That is to say, he boasts that he is richer in virtues even than you, in order to claim for himself your glory, enviable on account of your virtues. But one may raise the doubt that, although he is that virtuous, his (one) great defect is his enmity with good people. (To refute this doubt, the speaker) says that if one cannot enter into friendly relations with those (good people), it is (still) better than association with bad characters, because it brings more prestige. That is why he says *sam(unnayan*, etc.). To explain,[173]

Bhūtiṃ samunnayan (means) *utkarṣam āpādayan* 'producing a higher prestige' (sg. nom. masc.). (Here) the suffix *ŚatṚ* (has been added) by P.3.2.124.[174] On the strength of the repeated mention of (the term) *lAṬ* (we assume) *sāmānādhikaraṇya* 'syntactic agreement' with a nominative ending.[175]

Mahātmabhiḥ.

Samam. That is to say: with. Amara says *sākaṃ sattrā samaṃ saha 'sākam, sattrā, samam* (and) *saha* (are synonyms meaning "with")'.[176]

Anāryasaṃgamāt (means) *durjanasaṃgamāt* '(better) than association with bad people'. The abl. ending (has been added) by P.2.3.42.[177]

Virodho 'pi.

Varam (means) *manākpriyaḥ* 'slightly better'.[178] Amara says *devād vṛte varaḥ śreṣṭhe triṣu klībaṃ manākpriye 'varaḥ* (masc., is used) in the sense of a boon obtained from a deity, in the sense of "best" (it is used) in three genders, in the sense of "slightly better" it is neuter'.[179]

Here (the statement that) enmity is slightly better than friendship results in a *doṣa* 'defect' called *samāptapunarātta* 'resuming that which has (already) been completed', because (the author) takes up the meaning of a sentence again, which, as regards its construction with the preceding sentence, had (already) been completed with (the words) *bhūtiṃ samunnayan.*[180] This has been stated in the *Kāvyaprakāśa* as follows: *samāptapunarādānāt samāptapunarāttakam* 'on account of resuming that which has (already) been completed (we register a *doṣa* called) *samāptapunarāttaka*'.[181] And (one should not argue that) this[182] is a different sentence, so that the defect mentioned is removed.

The embellishment (used in this stanza) is *arthāntaranyāsa.*[183] And this (embellishment) has been brought to life[184] by the *kāvyaliṅga*[185] consisting in the mention of *bhūtisamunnaya* 'increase of prestige' as the cause of feeling enmity (expressed) through a qualifying word-meaning.[186]

Note (10)

Apart from *vṛttyanuprāsa* in the form of repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition of a pair of consonants in the sequence *samu(nnayan ...) samam.* The *arthālaṃkāras*, as explained by M. are *arthāntaranyāsa* and *kāvyaliṅga*. Their combination here results in *saṃkara* of the *aṅgāṅgibhāva* 'main-subordinate' type, for which see Appendix I, s.v.

The *arthāntaranyāsa* in the present stanza consists in the corroboration of a particular instance, namely, Duryodhana's enmity with good people, by a general observation, namely, that enmity with good people is preferable to friendship with bad ones. The *kāvyaliṅga* conveyed by the adjectival phrase *samunnayan bhūtim*, which to M. is no more than a qualifying word-meaning, precisely states the reason why that is so. The reason is that such enmity enhances prestige, and this is what Duryodhana needs. In other words, the point of the *arthāntaranyāsa* here would be lost, if the *kāvyaliṅga* had not been stated. Therefore we may say that here the *arthāntaranyāsa* is supported by the *kāvyaliṅga*, like an *aṅgin* 'main item' is supported by an *aṅga* 'subordinate item'.

In addition, M., not very convincingly, notices a defect in the construction of Bhāravi's stanza.

Transition to 1.9

But one might object: *kātaryaṃ kevalā nītiḥ* 'the only right conduct consists in timid behaviour'.[187] (To refute this objection, the speaker) says that his[188] manly courage is connected with right conduct.

Stanza 1.9

Desirous of reaching the path of Manu,[189] difficult to go, with the group of six enemies subdued; with lassitude abandoned; having apportioned day and night (to different activities), he displays manly valour by means of right conduct.

Commentary

On (the stanza beginning with) *kṛta*

(In the sense of) *ṣaṇṇāṃ vargaḥ* 'the group of six' (we derive) *ṣaḍvargaḥ*. (*Arīṇām* means) *antaḥśatrūṇām* 'of the inner enemies' (that is,) *kāmakrodhādīnām* 'of desire, anger, etc.' (In the sense of) *arīṇāṃ ṣaḍvargaḥ* 'the six-group of enemies' (we derive) *ariṣaḍvargaḥ*. Cp.-formation like in *śivabhāgavatam.*[190] (In the sense of) *tasya jayaḥ kṛto yena tena* 'by whom victory has been gained over that (six-group of enemies)', sg. instr. masc., (we derive the form signifying the item) thus described.[191] That is to say, by a disciplined man. The intention is that the protection of subjects is the task of disciplined men.

Agamyarūpam (means) *puruṣamātraduṣprāpyam* 'difficult to reach by mankind' (sg. acc. masc.).

(In the sense of) *manor imām* 'this (sg. acc. fem.) belongs to Manu' (we derive) *mānavīm.*[192] That is to say, taught by Manu (and) followed by men of exemplary behaviour.[193]

Padavīm (means) *prajāpālanapaddhatim* 'the path of protecting the subjects' (sg. acc.).

Prapitsunā (means) *prapattum icchunā* 'by one desirous to arrive'. The suffix *u* (has been added) after (the verbal base) *prapad-* ending in (the desiderative suffix) *saN*. Substitution of *is* by P.7.4.54.[194] Deletion of the reduplication by P.7.4.58.[195]

(*Tandriḥ* means) *ālasyam* 'lassitude'. (In the sense of) *āstā tandrir yasya tena* 'he who has abandoned lassitude', sg. instr. masc., (we derive) *āstatandriṇā*. That is to say, by an energetic man. *Tad-* is a verbal base mentioned in a *sūtra.*[196] After that, the *auṇādika*-suffix *KriN* (has been added) by (the rule) *vaṅkryādayaś ca.*[197] (Another rule) says *kṛdikārād akrino vā nīṣ vaktavyaḥ* '(the fem. ending) *ṄīṢ* is to be prescribed optionally after (a word ending in) the letter *i* of a *kṛt*(-suffix), except after (a word ending in the suffix) *KriN*'.[198] Kṣīrasvāmin says *vandīghaṭītarītandrīti ṅīṣanto 'pi* '(the words) *vandī, ghaṭī, tarī* and *tandrī* also end in *ṄīṢ*'.[199] Usage in the *Rāmāyaṇa* is similar (where it says) *nistandrir apramattaś ca svadoṣaparadoṣavit* 'he who knows his own faults and those of others is not lazy nor nonchalant'.[200]

Tena (here means) *duryodhanena* 'by Duryodhana'.

(In the sense of) *puruṣasya karma* 'the action of a man' (we derive) *pauruṣam* (which means) *puruṣakāraḥ* 'manly valour' (sg. nom.). It amounts to saying *udyogaḥ* 'effort'. The suffix *aṆ* (has been added), because (*puruṣa*) belongs to the *yuvan*, etc. group.[201] The *Viśva*(*prakāśa*) says *pauruṣaṃ puruṣasyokte bhāve karmaṇi tejasi* '*pauruṣam* (is used) in the sense of the nature, the action (and) the valour said of a man'.[202]

(In the sense of) *naktaṃ ca divā ca* 'by night and day' (we derive) *naktaṃdivam*. That is to say, with regard to day and night. The *samāsānta*(-suffix) *aC* (has been prescribed) in connection with a *dvandvanipāta* 'mention of a *dvandva* in its ready-made form'[203] of two indeclinables used in the sense of a loc., by P.5.4.77.[204]

Vibhajya. (That is to say,) having made a division (amongst his activities) in the form: this activity at that time.

Nayena (means) *nītyā* 'by means of right conduct'.

Vitanyate (means) *vistāryate* 'is displayed'.[205]

Note (11)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

In connection with the word *ariṣaḍvarga* M. makes an interesting point regarding immediate constituent analysis.

Transition to 1.10

Now he speaks of his (i.e., Duryodhana's) affection for his servants, etc.

Stanza 1.10

Arrogance gone, he always honestly shows off his servants as his dear friends, his friends (as) deserving respect equal to his brothers and his brothers as having the status of a king conferred upon them.

Commentary

On (the stanza beginning with) *sakhīn*

Gatasmayaḥ (means) *nirahaṃkāraḥ* 'without arrogance' (sg. nom. masc.). This indicates the reason (for Duryodhana's way of acting).

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Saṃtatam (means) *anāratam* 'continually'.

Sādhu (means) *samyak* 'correctly'. That is to say, without deceit.

Anujīvinaḥ (means) *bhṛtyān* 'servants' (pl. acc.).

Prītiyujaḥ (means) *snigdhān* 'dear' (pl. acc. masc.).

Sakhīn iva (means) *mitrāṇīva* 'like friends' (pl. acc.).

Darśayate. Supply *lokasya* 'to the people'.[206] (The suffix) *ṆiC* (has been added) by P.3.1.26.[207] The *ātmanepada* ending (has been added) by P.1.3.74.[208]

(In the sense of) *śobhanaṃ hṛdayaṃ yeṣāṃ tān* 'whose heart is in the right place', pl. acc. (we derive) *suhṛdaḥ* (that is,) *mitrāṇi* 'friends'.

Ca. (*Suhṛd* is) a *nipāta* 'mention as a ready-made form' by P.5.4.150.[209]

Bandhubhiḥ (means) *bhrātṛbhiḥ* '(equal) with his brothers'.

Samānamānān (means) *tulyasatkarān* 'possessing equal tokens of respect' (pl. acc. masc.).

Darśayate.[210]

(In the sense of) *bandhūnāṃ samūhaḥ* 'the group of brothers' (we derive) *bandhutā*, sg. acc. (Apply) P.4.2.43.[211]

(*Ādhipatyam* means) *svāmyam* 'lordship'. (In the sense of) *kṛtam ādhipatyaṃ yasyās tām* 'that upon which lordship has been conferred', sg. acc. fem., (we derive) *kṛtādhipatyām.*

Darśayate.[212] That is to say, he causes to see his brothers like kings. That is to say, he honours them in such a way that people have the idea that his servants, etc. are his friends, etc. *Anujīvinaḥ* 'servants', etc. function as the *karman* 'object' by P.1.4.49.[213]

Earlier (commentators), however, explain the sentence-meaning in the very same sequence of words[214] as follows: He, the king, causes to see his servants, etc., as his friends, etc.[215] (So,) as his friends, etc. they, on their part, see him.[216] (So,) those who see him with the disposition of friends, etc. those he causes to see in that way.[217] That is to say, he of his own (that is,) by following his own inclination, grants them his view.[218] Common sense requires that he is the object most desired.[219] According to (the *Vt.*) *abhivādidṛśyor ātmanepade veti vācyam* 'the statement should be phrased that (the verbs) *abhivādi-* "to cause to greet respectfully" and *dṛś-* "to see", when (used with) *ātmanepada* endings (are to be included) optionally',[220] the non-causative agent *anujīvinaḥ* 'servants', etc. becomes the (causative) object optionally.[221]

And thus (the earlier commentators) have established (the use of) the *ātmanepada* ending here (in Bhāravi's usage) by P.1.3.74.[222] (They did so,) because they thought that, although the king who was the non-causative object has become the causative agent,[223] this[224] is not the domain of the *ṇer aṇādi* rule,[225] since another object has not been left unexpressed,[226] as is the case in (the phrase) *ārohayate hastī svayam eva* 'the elephant causes to mount himself only (not any other item)'.[227]

But in the (*Mahā-*)*bhāṣya* it has been stated that this[228] is the domain of the *ṇer aṇau*, etc. rule, like it says ***paśyanti bhṛtyā rājānam, darśayate bhṛtyān rājā, darśayate bhṛtyai rājā atrātmanepadaṃ siddhaṃ bhavati*** 'in ***darśayate bhṛtyān rājā*** "the king causes his servants to see himself" (or) ***darśayate bhṛtyai rājā*** "the king causes his servants to see himself" (as transformations of) ***paśyanti bhṛtyā rājānam*** "the servants see the king" (the use of) the *ātmanepada* ending has been established'.[229] With regard to this, Kaiyaṭa says *nanu karmāntarasadbhāvād atrātmanepadena (na)*[230] *bhāvyam. Ucyate. Asmād evodahāraṇād bhāṣyakārasyāyam evābhiprāya ūhyate. Anyavasthāyāṃ ye kartṛkarmaṇī tadvyatirekakarmāntarasadbhāvād ātmanepadaṃ na bhavati yathā sthalam ārohayati manuṣyān iti. Iha tv aṇyantāvasthāyāṃ kartṝṇāṃ bhṛtyānāṃ ṇau kar-*

matvam iti bhavaty evātmanepadam iti '(Objection) But since there is another object, the *ātmanepada* ending cannot be (used). The answer is (as follows). From this very example[231] we infer that the intention of the author of the (*Mahā-*)*bhāsya* is precisely like this.[232] When there is another object different from the non-causative agent or object, then the *ātmanepada* ending is not (used). Like in (*ārohayamāno hastī*) *sthalam ārohayati manuṣyān* "(allowing the men to mount himself the elephant) causes the men to climb the (high) place".[233] But here the servants who were the non-causative agent have become the causative object.[234] Therefore the *ātmanepada* ending is definitely (used)'.[235]

Note (12)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of an immediate repetition involving a pair of consonants in the sequence (*sa*)*mānamānā*(*n*), and of *lāṭānuprāsa* in *bandubhiḥ*/... *bandhu*(*tām*). The *arthālaṃkāra*, not mentioned by M. for no good reason, is a variety of *upamā* called *raśanopamā*, but of an inverted type. Usually, at least according to the textbooks, in *raśanopamā* it is the *upameya* of the preceding *upamā* which becomes the *upamāna* of the following *upamā*. But in Bhāravi's stanza the *upamāna* of the preceding stage becomes the *upameya* of the next. Duryodhana shows off his servants as his friends, his friends as his brothers, and his brothers as kings.

The issue discussed by M. is a grammatical one, namely, whether the use of the *ātmanepada* ending in *darśayate* is to be justified by P.1.3.67, the *ṇer aṇādi*-rule, or by P.1.3.74, *ṇicaś ca*. The first rule prescribes *ātmanepada* endings after *ṇijanta* verbs on the condition that the non-causative object becomes the causative agent. The second rule enjoins the same endings after the same verbs on the condition that the result of the action benefits the agent.

The non-causative sentence presupposed by the discussion is (A) *anujīvinaḥ paśyanti tam* 'the servants see him'. The causative sentence stated by Bhāravi reads (B) *anujīvinaḥ darśayate saḥ*. Clearly, in (B) the non-causative object has become the causative agent, whereas it is questionable whether the result of the action accrues to the agent. Therefore we apply P.1.3.67.

However, there is a snag. *Vt.* I on P.1.3.67 says that this rule applies only when the causative sentence does not contain any other object than the previous non-causative object now functioning as the agent. For instance, from *ārohanti hastinaṃ hastipakāḥ* 'the mahouts mount the elephant' (*Mbh.* I, p. 292, lines 2-3) we may derive the causative expression *hastī ārohayate* 'the elephant causes to mount'. Here no mention is made of the causative object, *hastipakān*. Therefore, since it contains no other object than the previous non-causative object now appearing as the agent, P.1.3.67 applies. Instead of *hastī ārohayate* we may also say *hastī ārohayate svayaṃ eva* 'the elephant causes to mount (others on) itself only (that is, not others on any other item).'

But in (B) a different object, other than the previous non-causative one, has been expressed, namely, *anujīvinaḥ*. Therefore P.1.3.67 cannot apply here to justify the *ātmanepada* ending in *darśayate*. That is why M.'s predecessors thought that the ending should be justified by P.1.3.74.

However, Patañjali by his example *darśayate bhṛtyān rājā* shows that (B) can come under the *ṇer aṇādi*-rule. As explained by Kaiyaṭa, it must have been Patañjali's intention to relax the import of *Vt.* I in the sense that P.1.3.67 can apply as long as the causative object does not differ from either the non-causative object or the non-causative agent. Therefore, since in *sakhīniva anujīvinaḥ darśayate saḥ* the causative object (*anujīvinaḥ*) is not different from the non-causative agent, we can justify the *ātmanepada* ending after *darśi-* by P.1.3.67.

But why not by P.1.3.74? Patañjali's difficulty in his example must have been that according to P.1.3.74 the result of the action should benefit the agent. In *darśayate bhṛtyān rājā* 'the king causes/allows the servants to see (himself)' the *darśana* granted clearly benefits the servants, that is, the object. Therefore here P.1.3.74 cannot apply.

In connection with Bhāravi's usage, however, M.'s predecessors have a point in justifying the *ātmanepada* ending by P.1.3.74, because here it is the agent who is benefitted. Duryodhana acts like he acts in a calculated manner, in order to strengthen his position. Nevertheless, M. opts for P.1.3.67.

Transition to 1.11

Nor is he (Duryodhana) inattentive as regards the *trivarga* 'the three aims of human life'.[236] With this intention (the speaker) says:

Stanza 1.11

The three aims of human life to which he devotes himself without showing preference (to one especially), having divided them according to their nature, impartially, through devotion, do not enter into conflict with each other, as if they had formed friendship out of affection for his good qualities.

Commentary

On (the stanza beginning with) *asaktam*

Yathāyatham (means) *yathāsvam* 'according to their nature'.

Vibhajya. That is to say, after having divided them in such a way that their nature does not become mixed. (In *yathāyatham*) reduplication and neuter gender (is applied) on account of *nipātana*, by P.8.1.14.[237] Shortening by P.1.2.47.[238]

(In the sense of) *pakṣe pataḥ* 'the falling towards one side' (we derive) *pakṣapātaḥ* (which means) *asaktiviśeṣaḥ* 'a kind of attachment'. (*Samaḥ* means) *tulyaḥ* 'equal'. (In the sense of) *samo yasyāṃ tayā* 'in which (the partiality) is equal',[239] sg. instr. fem., (we derive) *samapakṣapātayā.*[240]

Bhaktyā (means) *anurāgaviśeṣeṇa* 'by a kind of affection'. *Pūjyeṣv anurāgo bhaktiḥ* '*bhakti* is affection for respected ones', thus it is taught.[241] The respected one here is the *trivarga* 'the three aims of human life'.

Asaktam (means) *anāsaktam* 'without being addicted to' (adv.). It amounts to saying: as a non-addicted one.

Ārādhayataḥ (means) *sevamānasya* 'one who devotes himself to' (sg. gen. masc.).

Asya (here means) *duryodhanasya* 'of Duryodhana'.

(*Trayāṇām* means) *dharmārthakāmānām* 'of duty, money-making and pleasure'. (In the sense of) *trayāṇāṃ gaṇaḥ* 'the group of three' (we derive) *trigaṇaḥ* (which means) *trivargaḥ* 'the three aims of human life'. Amara says *trivargo dharmakāmārthaiś ca caturvargaḥ samokṣakaiḥ* 'the *trivarga* (is) by means of *dharma, kāma* and *artha*, the *caturvarga* "the four aims of human life" by means of (the three just mentioned) plus *mokṣa* "liberation".'[242]

Guṇānurāgāt (means) *tadīyaguṇeṣv anurāgāt* 'out of affection for his good qualities'. That is to say, because of the attraction which resides in a virtuous person.

Sakhyam (means) *maitrīm* 'friendship' (sg. acc.). The suffix *ya* (has been added) by P.5.1.126.[243]

Īyivān (means) *upagatavān* 'having gone to' (sg. nom. masc.).

Iva. This is *utprekṣā*.[244] (*Īyivān*) has been mentioned as a ready-made word ending in the suffix *KvasU* by P.3.2.109. The author of the *Kāśikā*(*vṛtti*) has said *natropasargas tantram* 'the preverb is not intentionally used here'.[245]

Parasparaṃ na bādhate. That is to say, because of his impartiality *dharma, artha* and *kāma* prosper without encroaching upon each other. And this has been stated as follows: *dharmārthakāmāḥ samam eva sevyā yo hy ekasaktaḥ sa jano jaghanyaḥ* '*dharma, artha* and *kāma* are to be practised in an equal way only. For the man who is addicted to one (only) is a despicable person'.[246]

Note (13)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in the sequences *yathāyatham* and *parasparam*, and of *vṛttyanuprāsa* in *guṇā*(*nurāgād* ... *tri*)*gaṇaḥ*. Renou 1959, p. 27, quotes *vibhajya bhaktyā* as an instance of the poet's intention to group together two similar words and adds that it matters little whether the meanings of the two words are different. However, the expression quoted is not an acknowledged *śabdālaṃkāra* but may be regarded as an instance of an Indian *figura etymologica*. The *arthālaṃkāra*, as explained by M., is *utprekṣā*, that is, *hetūtprekṣā*. The poet fancies that the reason why the three goals of life find themselves in harmony is their mutual friendship for Duryodhana, clearly an idea belonging to poetic imagination only.

Transition to 1.12

Now, showing his dexterity in (making use of) the means (of policy)[247] by means of three stanzas, (the speaker) first shows (his dexterity in applying) *sāman* '(the policy of) conciliatory words' and *dāna* '(the policy of) bribery'.

Stanza 1.12

(His policy of) conciliatory words which is never unaccompanied by bribery meets with no obstacles. (His policy of) rich bribes is never without the bestowal of respect. The bestowal of respect which lends particular distinction never proceeds without attachment to good qualities.

Commentary

On (the stanza beginning with) *niratyayam*

Tasya (here means) *duryodhanasya* 'of Duryodhana'.

Niratyayam (means) *nirbādham* 'unobstructed' (sg. nom. ntr.). That is to say, no tricks are involved. The intention is that otherwise it would be difficult to win people over.

Sāma (means) *sāntvam* '(the policy of using) conciliatory words'. Amara says *sāma sāntvam ubhe same 'sāman* (and) *sāntvam* are both synonyms'.[248]

Dānavarjitaṃ na (sc.) *pravartate.*[249] The intention is that otherwise it would be difficult to proceed in the case of greedy people with merely pleasing words.[250] And this has been stated as follows: *lubdham arthena gṛhṇīyāt sādhum añjalikarmaṇā/murkheṇa chandānurodhena tattvārthena ca paṇḍitam* 'one may win over a greedy person by means of money, a good man by making a respectful salutation, a fool by obliging his whims (and) a scholar by means of truth'.[251] Similarly,[252]

Bhūri (means) *prabhūtam* 'much' (sg. nom. ntr.), but never very little. This is the intention.

Dhānam (means) *dhanatyāgaḥ* 'the handing over of money' (sg. nom.).

Sat in the sense of *ādara* 'respect' is an indeclinable on account of its being traditionally taught[253] as having the designation *nipāta*, according to P.1.4.63.[254] (In the sense of *sataḥ*) *kriyām* 'the bestowal of respect' (sg. acc.) (we derive) *satkriyām.*

Virahayya (means) *vihāya* 'having abandoned'.[255] Substitution of *ay* by P.6.4.56.[256]

Na (sc.) *pravartate.*[257] The intention is that bribes without respect are useless. But (this practice should) not (be followed) everywhere, because (this would mean) lack of discrimination and (it would result in) losses for the treasury. That is why (the author) says *pra(vartate,* etc.).[258]

Viśeṣaśālinī (means) *atiśayayoginī* 'connected with eminence' (sg. nom. fem.).

Satkriyā (means) *ādarakriyā* 'the bestowing of respect' (sg. nom.).

Guṇānurodhena (means) *guṇānurāgeṇa* 'attachment to good qualities' (sg. instr.).

Vinā na (sc.) *pravartate.* The instr. ending (has been added) by P.2.3.32.[259] That is to say, there is no occasion for the defects stated,[260] because there is respect for good qualities and a lot of money.

In this (stanza we find) the embellishment (called) *ekāvalī*, because every time a subsequent (word) has been used as the qualifier of a preceding (word). This has been stated in the *Kāvyaprakāśa* as follows: *sthāpyate 'pohyate vāpi yathapūrvaṃ paraṃ param/viśeṣaṇatayā vastu yatra saikavalī dvidhā* 'where each time a following item is affirmed or denied as qualifying (an item) which preceeds, that is (called) *ekāvalī* (and it is) of two kinds'.[261]

Note (14)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *dāna(varjitam)* ... *dānam* and *satkriyām* ... *satkriyā*. The *śabdālaṃkāra* is a consequence of the *arthālaṃkāra, ekāvalī*, explained by M. In the stanza we find the following series of *viśeṣya* 'item qualified' and *viśeṣaṇa* 'qualifier': *sāma* (*viśeṣya*) — *na dānavarjitam* (*viśeṣaṇa*) — *na dānam* (*viśeṣya*) — *virahayya satkriyām* (*viśeṣaṇa*) — *na satkriyā* (*viśeṣya*) — *guṇānurodhena vinā* (*viśeṣaṇa*). Due to the use of double negations here the *ekāvalī* must be regarded as belonging to the positive variety.

For Bhāravi's use of negative clauses as a stylistic means see Renou 1959, p. 42.

Transition to 1.13

Next (the speaker) explains the method of *daṇḍa* 'punishment'.

Stanza 1.13

Self-controlled, not greedy for money, not (instigated) by anger, because in him the causes (of greed and anger) have ceased, (and) only because it is his duty, he checks violation of the law, whether on the part of his enemy or on that of his son, following the instruction of the expositors (of the law).

Commentary

On (the stanza beginning with) *vasūni*

Vaśi.

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Vasūni (means) *dhanāni* 'wealth' (pl. acc.).

Vañchan na. That is to say, not out of greed. The *Vaijayantī(kośa)* says *vasu toye dhane maṇau 'vasu* (is used) in the sense of water, money (and) jewel'.[262] Supply *nihanti* 'he checks'.[263] Similarly,[264] *Manyunā* (means) *kopena* 'out of anger'.

Na (sc.) *ca* 'and'.[265] Amara says *manyur dainye kratau krudhi 'manyuḥ* (is used) in the sense of affliction, sacrifice and anger'.[266] That is to say, on the authority of the *smṛti*-statement *dharmaśāstrānusāreṇa krodhalobhavarjitaḥ* 'by following the science of law without anger or greed'.[267] But rather,

Nivṛttakāraṇaḥ (means) *nivṛttalobhādinimittaḥ san* 'one in whom the causes of greed, etc. have ceased' (sg. nom. masc.), appositional function.[268]

Svadharma ity eva. That is to say, because of this reason: of myself being a king this is my duty (and) this is what I have to do. The intention is: on the authority of the *smṛti*-statement *adaṇḍyān daṇḍayan rājā daṇḍyāṃś caivāpy adaṇḍayan/ayaśo mahad āpnoti narakaṃ caiva gacchati* 'by punishing the non-punishable or even by not punishing the punishable the king gains a very bad name and he certainly goes to hell'.[269]

Gurūpadiṣṭena (means) *prāḍvivākopadiṣṭena* 'according to what has been pronounced by the judges'. On the authority of the *Nāradasmṛti* which says *dharmaśāstraṃ puraskṛtya prāḍvivākamate sthitaḥ/samāhitamatiḥ paśyed vyavahārān anukramāt* 'basing himself on the science of law, adhering to the opinion of the chief judge, he should try causes with a concentrated mind'.[270]

Daṇḍena (means) *damena* 'by means of punishment'. That is to say, by means of chastisement.[271]

Ripau sute 'pi vā. Supply *sthitam* 'located in' (sg. acc. masc.). Hereby his impartiality is stated.

Dharmaviplavam (means) *dharmavyatikramam* 'infringement of the law' (sg. acc.). It amounts to saying: injustice.

Nihanti (means) *nivārayati* 'he wards off'. That is to say, a wicked person only is his enemy, a *śiṣṭa* 'well-educated brahmin' only is his relative. But there is no partiality based on relationship.

Note (15)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Transition to 1.14

Now (the speaker) shows his (Duryodhana's) skill in (sowing) dissension.

Stanza 1.14

Having put reliable guards all around out of distrust, he (nevertheless) assumes the appearance of somebody who does not entertain suspicion. The wealth bestowed on his servants on the successful completion of their tasks speaks of his gratitude.

Commentary

On (the stanza beginning with) *vidhāya*

(In the sense of) *śaṅkā saṃjātāsya* 'fear has originated in him' (we derive) *śaṅkitaḥ* (which means) *aviśvastaḥ san* 'distrustful' (sg. nom. masc.), appositional function.[272]

Paritaḥ (means) *sarvatra* 'on all sides' (which means) *svaparamaṇḍale* 'in his own territory and in that of others'.[273]

Paretarān (means) *ātmīyān* 'his own' (pl. acc. masc.). It amounts to saying: not deceitful ones. Or (in the sense of) *parān itarayanti* 'they make enemies different' (that is,) they turn (enemies) into allies by (sowing) dissension, (we derive) *paretarān*. (Here) the suffix *aṆ* (has been added) in the sense of *karman* 'object' after a verbal base ending in (the suffix) *ṆiC*, by (the *Vt.*) *tat karoti* 'he makes that'.[274]

In the sense of *rakṣanti* 'they guard' (we derive (*rakṣāḥ*, pl. acc.) *rakṣān* (that is,) *rakṣakān* 'guards' (pl. acc.). That is to say, (people) capable of keeping counsel secret.[275] (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac-* etc. group (has been added) by P.3.1.134.[276]

Vidhāya (means) *kṛtvā* 'having made'. That is to say, having appointed.

Aśaṅkitākāram upaiti. That is to say, even though he feels distrustful himself, he behaves as if he has complete confidence, and through the very mouth of his enemies he crushes them.[277] And he does not disregard his guards, so that they will not change (their loyalty).[278] That is why (the author) says *kriyā*, etc.[279]

Kriyāpavargeṣu (means) *karmasamāptiṣu* 'on the completion of their tasks'.

Anujīvisātkṛtāḥ (means) *bhṛtyādīnāḥ kṛtāḥ* 'made dependent (pl. nom. fem.) on his servants'.[280] That is to say, (wealth) has been given as a non-returnable matter.[281] The suffix *sātI* (has been added) by P.5.4.55.[282]

Saṃpadaḥ.[283]

Asya (means) *rājñaḥ* 'of the king'.

Kṛtajñatām (means) *upakāritvam* 'gratitude' (sg. acc.).[284]

Vadanti. That is to say, his gratitude is revealed through gifts of affection, not through mere words. When the king is grateful, the servants love him, and loving (him) they protect him. This is the intention.

Note (16)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition just once of one group consisting of three consonants in the sequence *paritaḥ pareta*(*rān*), and of *lāṭānuprāsa* in the sequences (*anujīvisāt*)*kṛtāḥ kṛta* (*jñātām*) and (*a*)*śaṅkitā*(*kāram*) ... *śaṅkitaḥ*. There is no *arthālaṃkāra*.

Renou 1959, p. 26, notes the position of the words *aśaṅkita*° and *śaṅkita* at the beginning and at the end of a *pāda* as one of the means by which the poet ensures the balance of the stanza.

Transition to 1.15

Next, (the speaker) shows that the application of the means (of policy) is accompanied by results.

Stanza 1.15

The means (of policy) being properly applied by him with discernment in the right places (and) feeling honoured in being (thus) employed, as if in competition continually produce opulence holding out bright prospects.

Commentary

On (the stanza beginning with) *anāratam*

Tena (here means) *rājñā* 'by the king'.

Padeṣu (means) *upādeyavastuṣu* 'with regard to matters which are to be appropriated'. Amara says *padaṃ vyavasitatrāṇasthānalakṣmāṅghrivastuṣu 'padam* (is used) in the sense of standpoint, shelter, site, mark, foot and thing'.[285]

Samyak (means) *asaṃkīrṇam avyastaṃ ca* 'not mixed up and not separated' (adv.).

Vibhajya (means) *vivicya* 'having discerned'.

(*Satkriyā* means) *anugrahaḥ* 'favour'. It amounts to saying: honour. (In the sense of) *viniyoga eva satkriyā yeṣāṃ te* 'those for whom there is honour in the form of (proper) employment', pl. nom. masc., (we derive *viniyogasatkriyāḥ*).[286]

Lambhitāḥ.[287] That is to say, properly employed in the right places.

Upāyāḥ (sc.) *sāmādayaḥ* 'the means (of policy, namely,) *sāman* "conciliatory words", etc.'

Saṃgharṣam (means) *parasparaspardham* 'mutual competition' (sg. acc.).

Upetyeva. This is *utprekṣā.*[288]

Paribṛṃhitāyatīḥ (means) *pracitottarakālāḥ* 'whose future is thriving' (pl. acc. fem.).[289] That is, steady.[290]

Arthasaṃpadah.[291]

Anāratam (means) *ajasram* 'continually'.

Phalanti. That is to say, they give birth (to that).

Note (17)

Apart from *vṛttyanuprāsa* in the form of a repetition of single letters, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. In fact, it is *hetūt-*

prekṣā. The poet fancies that the reason why the employment of the four *upāyas* by Duryodhana is so successful is that they are competing with each other.

Transition to 1.16

(The speaker) states (Duryodhana's) wealth of goods.

Stanza 1.16

Smelling like the flowers of *saptaparṇa*-trees, the rut of elephants which are the complimentary gifts of kings has reduced the courtyard of his assembly-hall filled with the units of chariots and horses of several warriors to a very muddy state.

Commentary

On (the stanza beginning with) *aneka*

(*Ayugmacchadasya* means) *saptaparṇapuṣpasya* 'of the flower of the *saptaparṇa*-tree'. (In the sense of) *ayugmacchadasya gandha iva gandho yasyāsau* whose smell is like the smell of the flower of the *saptaparṇa*-tree', sg. nom. masc., (we derive) *ayugmacchadagandhiḥ.*[292] (Formation of) the *bv.* cp. and deletion of the final constituent by (the *Vt.*) *saptamyupamāna*, etc.[293] The letter *i*, which is a *samāsānta* (suffix has been added) by P.5.4.137.[294]

(*Upānayanāni* means) *upahārabhūtāḥ* 'which are the complimentary gifts'. (In the sense of) *nṛpāṇām upāyanāni ye dantinas teṣām* 'those elephants which are the complimentary gifts of kings', pl. gen., (we derive *nṛpopāyanadantinām*).[295]

Madaḥ. Amara says *upāyanam upagrāhyam upahāras tathopadā 'upāyanam, upagrāhyam, upahāraḥ* and *upadā* (are synonyms meaning "gift")'.[296]

(In the sense of) *rājñām apatyāni pumāṃsaḥ* 'the male offspring of kings' (we derive) *rājanyāḥ* (which means) *kṣatriyāḥ* 'warriors'. (Here) the suffix *yaT* (has been added) by P.4.1.137.[297] (Or the suffix) *aN* (has been added) on account of the inclusion of (the term) *jāti* 'caste' with regard to the offspring of a king.[298]

(In the sense of) *rathāś cāśvāś ca* 'chariots and horses' (we derive) *rathāśvam.* This (word) is treated as a sg., because (the item denoted) forms part of an army.[299]

(*Saṃkulam* means) *vyāptam* 'completely filled'. (In the sense of) *anekeṣāṃ rājanyānāṃ rathāśvena saṃkulam* 'completely filled (sg. nom. ntr.) with the chariots and horses of many warriors' (we derive *anekarājanyarathāśvasaṃkulam*).

Tadīyam.

Āsthānaniketanājiram (means) *sabhāmaṇḍapāṅganam* 'the courtyard of the audience-hall' (sg. nom.).

Bhṛśam (means) *atyartham* 'extremely'.

Ārdratām (means) *paṅkilatvam* 'the condition of mud' (sg. acc.).

Nayati. Hereby his great prosperity has been stated.[300] That is why this is the embellishment (called) *udātta.* And the *alaṃkāra*-rule says accordingly: *samṛddhimadvastuvarṇanam udāttaḥ 'udātta* (consists in) the description of an opulent matter'.[301]

Note (18)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *udātta.* It consists in the description of a matter of opulence, namely, elephants presented as gifts in a big number as inferred from the fact that their rut turns Duryodhana's courtyard into mud.

Transition to 1.17

Now (the speaker) states that he (Duryodhana) has achieved the security of his country.

Stanza 1.17

Since for a long time he has been responsible for the welfare of the Kuru-land, which depends on irrigation (and) which yields abundant (crops of) paddy easily obtained by farmers, as if they had not been grown by means of cultivation, (the country) is in a superior condition.

Commentary

On (the stanza beginning with) *sukhena*

Cirāya.

Tasmin (here means) *duryodhane* 'Duryodhana' (loc. abs.).

Kṣemaṃ vitanvati (means) *kṣemaṃkare sati* 'since he was the one who provided welfare', loc. abs.

(*Devaḥ* means) *parjanyaḥ* 'rain'. (In the sense of) *deva eva mātā yeṣāṃ te* 'whose mother is rain only', pl. nom. masc., (we derive) *devamātṛkāḥ* (which means) *vṛṣṭyambujīvinaḥ* 'depending on rainwater' (sc.) regions. In the sense of *te na bhavanti* 'they are not (that)' (we derive) *adevamātṛkāḥ.* That is to say, which are dependent on rivers.[302] Amara says *deśo nadyambuvṛṣṭyambusaṃpannavrīhipālinaḥ/ syān nadīmātṛko devamātṛkaś ca yathākramam* 'let a country living on rice grown with the help of water from rivers or rainwater be (called) *nadīmātṛka* and *devamātṛka* respectively'.[303] Hereby it has been stated that (Duryodhana) was the person responsible for meritorious works as (the construction of irrigation-) canals, etc.

(In the sense of) *kurūṇāṃ nivāsāḥ* 'the dwelling-places of the Kurus' (we derive) *kuravaḥ* (i.e.,) a kingdom.[304]

In the sense of *kṛṣṭena pacyante* 'they ripen on account of cultivation' (we derive) *kṛṣṭapacyāḥ*. (This word) is mentioned as a ready-made word ending in the suffix *KyaP* in the sense of *karmakartṛ*, by P.3.1.114.[305] The opposite to this is *akṛṣṭapacyāḥ*.

Iva.

In the sense of *kṛṣir eṣām asti* 'by whom there is ploughing', pl. instr. masc., (we derive) *kṛṣivalaiḥ*. That is to say, by farmers. The suffix *valaC* (has been added) by P.5.2.112.[306] Lengthening by P.6.3.118.[307]

Sukhena (means) *akleśena* 'without trouble'.

Labhyāḥ (means) *labdhuṃ śakyāḥ* 'capable of being obtained' (pl. acc. fem.).

Sasyasampadaḥ.[308]

Dadhataḥ (means) *dhārayantaḥ* 'yielding' (pl. nom. masc.). Prohibition of the augment *nUM* by P.7.1.78.[309]

Cakāsati. That is to say, it is superior to all. *At* is substituted for *jhi* by P.7.1.4.[310] The designation *abhyasta* (is applied) by P.6.1.6.[311] The intention is that it will be difficult to bring (Duryodhana) down, because the country prospers, and because he does not cause trouble (to the people).

Note (19)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not specially mentioned by M., is *utprekṣā*, of the variety *hetūtprekṣā*. The poet fancies that the cause why abundant crops are so easily available does not lie in the efforts of the farmers, but in the plants' self-growing capacity which does not require any effort on the part of the farmers at all.

Transition to 1.18

But somebody who is in the habit of providing for the needs of the country as indicated, how does he obtain the money? That is why (the speaker) says:

Stanza 1.18

Because of the virtues of that Kubera-like one whose fame has spread widely, who is compassionate in such a way that distress is relieved, who brings about prosperity on all sides, the earth is made to flow and yields her richess of her own.

Commentary

On (the stanza beginning with) *udāra*

Udārakīrteḥ (means) *mahāyaśasaḥ* 'one possessing great fame' (sg. gen. masc.) Amara says *udāro dātṛmahatoḥ 'udāra* (is used) in the sense of one who gives and of great.'[312]

Dayāvataḥ (means) *paraduḥkhaprahaṇecchoḥ* 'one desirous to take away the misery of others' (sg. gen. masc.). That is why (the poet uses the word *praśāntabādham*).[313]

Praśāntabādham (means) *praśamitopadravaṃ yathā syāt tathā* 'in such a way that misfortune is relieved'. This is an adverb.[314] Or (it functions as) an adjective of *udayam.*[315] It is mentioned as a ready-made form[316] ending in (what is called) *niṣṭhā*[317] (added) after the causative base *śami-*, by P.7.2.27.[318]

Abhirakṣayā (means) *sarvatas trāṇena* 'by means of protection on all sides'.

Udayam (means) *vṛddhim* 'increase' (sg. acc.).

Diśataḥ (means) *saṃpādayataḥ* 'one who causes to prosper' (sg. gen. masc.).[319]

Vasūpamānasya (means) *kuberopamasya* 'one similar to Kubera' (sg. gen. masc.). The *Viśva(kośa)* says *vasur mayūkhāgnidhanādhipeṣu 'vasuḥ* (is used) in the sense of ray, fire and the lord of wealth'.[320]

Asya (here means) *duryodhanasya* 'of Duryodhana'.

Guṇaiḥ (means) *dayādākṣiṇyādibhiḥ* 'by means of compassion, kindness, etc.'[321]

Upasnutā (means) *dravitā* 'made to flow' (sg. nom. fem.).

Medinī.

Vasūni (means) *dhanāni* 'wealth' (pl. acc.). The *Vaijayantī(kośa)* says *vasu toye dhane maṇau 'vasu* (is used) in the sense of water, wealth (and) jewel.'[322]

Svayaṃ pradugdhe. That is to say, it is milked without trouble. After (the verbal base) *duh-* (the suffix) *lAṬ* (has been added) in the *karmakartṛ* sense.[323] Prohibition of (the suffix) *yaK* by P.3.1.89.[324] The intention is: in that way in which a cow which has recently calved (and) which is taken care of by a clever man yields milk of her own.

As regards the embellishment (used here, it is *samāsokti* defined as) *viśeṣaṇamātrasāmyād aprastutasya gamyatve samāsoktiḥ* '(we speak of) *samāsokti*, when a thing which is not the subject under discussion is understood merely on account of the fact that its attributes are the same'. Thus the author of the *(Alaṃkāra)sarvasva* (says).[325] Although the earth, which forms part of the subject under discussion, and the cow, which is understood, are different, (the earth) is described as something which can be milked on the strength of *atiśayokti* in the form of *bhede 'bhedaḥ* 'non-difference whereas (really) there is difference'.[326] This is (the argument) put in a nut-shell.

Note (20)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of an immediate repetition of a pair of consonants in the sequence *(u)dayaṃ dayā(vataḥ)*, and of *lāṭānuprāsa* in the sequence *vasū(pamānasya) vasūni*. The *arthālaṃkāra*, as explained by M., is *samāsokti*. The *prastuta* item, the earth, is qualified in such a way that the *aprastuta* item, the cow, cannot but come to our mind. Here the operative words are *upasnutā* and *svayaṃ dugdhe*.

Transition to 1.19

(Now the speaker) says that the warriors are favourably inclined (towards Duryodhana).

Stanza 1.19

Archers of mighty strength, whose self-esteem is their treasure, honoured with wealth, who have gained fame in battles, desire to accomplish things dear to him at the cost of their lives, not joining (in conspiracy to further their own interests), nor acting contrary (to his commands).

Commentary

On (the stanza beginning with) *mahaujasaḥ*

Mahaujasaḥ (means) *mahābalāḥ* 'possessing great strength' (pl. nom. masc.). The intention is that otherwise[327] (there is no point in mentioning them as connected with Duryodhana)[328] since weak persons are no help.

(*Mānaḥ* means) *kulaśīlādyabhimānaḥ* 'pride in a noble family and in good character, etc.' (In the sense of) *māna eva dhanam yeṣāṃ te* 'whose treasure consists in nothing but their pride', pl. nom. masc., (we derive) *mānadhanāḥ*.[329] The intention is that otherwise they may sometimes cause harm because of pride in their strength.

(*Arcitāḥ* means) *satkṛtāḥ* 'honoured'. *Dhanārcitaiḥ* (is to be paraphrased as) *dhanair arcitāḥ* 'honoured (pl. nom. masc.) with wealth'. The intention is that otherwise, because of poverty, they may leave him.

Saṃyati (means) *saṅgrame* 'in battle'.

Labdhakīrtayaḥ. That is to say, possessing great fame (pl. nom. masc.). The intention is that otherwise they may sometimes be deluded.[330]

(*Saṃhatāḥ* means) *mithaḥ saṃgatāḥ* 'having mutually concluded an alliance' (that is,) *svārthaniṣṭhāḥ* 'set on promoting their own interests'.[331] (In the sense of) *saṃhatā na bhavanti* 'they are not set on promoting their own interests' (pl. nom. masc.) (we derive) *nasaṃhatāḥ*. (This is) *sup supā samāsaḥ* 'general cp.-formation' of the word *na* in the sense of *naÑ*.[332]

(*Bhinnavṛtayaḥ* means) *mitho virodhāt svāmikāryakarāḥ* 'executing the tasks (appointed to them) by their lord reluctantly'. (In the sense of) *bhinnavṛttayo na bhavanti* 'they do not execute their tasks reluctantly' (pl. nom. masc.) (we derive) *nabhinnavṛttayaḥ*. Cp.-formation like before.[333] The point in both cases[334] is that otherwise, since they become obstacles in the way of the tasks of their lord, they would be their lord's enemies.

Dhanurbhṛtaḥ (means) *dhanuṣkāḥ* 'archers' (pl. nom.). This (term) applies in a wider sense to soldiers in general. (The word) *dhanus* 'bow' has been mentioned, because it is their main weapon.

Tasya (here means) *duryodhanasya* 'of Duryodhana'.

Asubhiḥ (means) *prāṇaiḥ* 'with their lives'.

Priyāṇi.

Samīhitum (means) *kartum* 'to do'.

Vāñchanti. They wish to lay down their lives in order to be free from debt. The intention is that (to do) otherwise would be traditionally reckoned as a shortcoming.[335]

In this (stanza we find) the embellishment (called) *kāvyaliṅga*, because the meanings *mahaujasa* 'possessing great strength', etc. have been mentioned as the reason, by way of qualifiers, for the obligation to lay down their lives. But the definition has been stated.[336] Similarly, since the qualifiers have been used intentionally, (we have here) the embellishment (called) *parikara*.[337] This results in *saṃsṛṣṭi* 'commingling', because the two (embellishments) appear as separate ones in the way of sesame seeds and ricegrains.[338]

Note (21)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition more than once of one group consisting of a pair of consonants in the sequence (*māna*)*dhanā dhanā*(*rcitā*) *dhanu*(*rbhṛtaḥ*) and of *vṛttyanuprāsa* in the form of a non-immediate repetition involving one pair of consonants in the sequence (*nasaṃ*)*hatā*(*s tasya* ... *samī*)*hitam*. The *arthālaṃkāras*, as explained by M., are *kāvyaliṅga* and *parikara* resulting in *saṃsṛṣṭi*. The adjectives *mahaujasaḥ, mānadhanāḥ, labdhakīrtayaḥ, nasaṃhatāḥ* and *nabhinnavṛttayaḥ* contain as many reasons why the soldiers want to die for Duryodhana, if necessary. The same adjectives, in connection with the word *dhanurbhṛtaḥ* add glamour to the *prastuta* item, the soldiers. The two *alaṃkāras* are mutually independent. That is to say, if one is dropped, the other does not suffer. Therefore they are said to commingle like ricegrains and sesame seed.

Transition to 1.20

Now (the speaker) says that he (Duryodhana) knows even what is going on in other kingdoms, like in his own kingdom.

Stanza 1.20

Accomplishing what he undertakes, he, by means of reliable spies, knows the activities of (other) kings completely. (But) his own designs, like those of the ordainer (of the world), are only known from their greatly successful and beneficial results.

Commentary

On (the stanza beginning with) *mahībhṛtām*

Aśeṣitakriyaḥ (means) *samāpitakṛtyaḥ* 'whose undertakings have been accomplished' (sg. nom. masc.).[339] That is to say, whose activity lasts up to the appearance of results.

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Saccaritaiḥ (means) *śuddhacaritaiḥ* 'whose acts are blameless' (pl. instr. masc.). That is to say, ones who are not deceitful.

In the sense of *caranti* 'they move about' (we derive) *carāḥ*, pl. instr. *caraiḥ* (which means) *praṇidhibhiḥ* 'by secret agents'.[340] (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac-*, etc. group (has been added).[341]

Mahībhṛtāṃ kriyāḥ.

From their beginning (that is what) *niḥśeṣam* (means).[342]

Veda (means) *vetti* 'he knows'. Substitution of *ṆaL* by P.3.4.83.[343] But his own secrets nobody knows. That is why (the poet) says *mahodayaih* (etc.).

Dhātur iva.

Tasya (here means) *duryodhanasya* 'of Duryodhana'.

Īhitam (means) *udyogaḥ* 'effort' (sg. nom.).

Mahodayaiḥ (means) *mahāvṛddhibhiḥ* 'which have great success' (pl. instr. ntr.).

(*Anubadhnanti* means) *anurundhanti* 'they promote'. (In the sense of) *hitam anubadhnanti* 'they promote what is beneficial' (we derive *hitānubandhinaḥ*, pl. instr. ntr.) *hitānubandhibhiḥ*. That is to say, leading to good results.

Phalaiḥ (means) *kāryasiddhibhiḥ* 'by means of the success of his undertakings'.

Pratīyate (means) *jñāyate* 'is known'. That is to say, his undertakings are to be inferred from their results.

Note (22)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition of pairs of consonants in the sequences (*sac*)*cari*(*tais*) *caraiḥ*, (*niḥ*)*śeṣa*(*m a*)*śeṣi*(*takriyaḥ*) and *hitā*(*nubandhibhiḥ* ... *ive*)*hitam*. In addition, the stanza shows an instance of *vṛttyanuprāsa* in non-adjoining *pādas* in the sequence *mahī*(*bhṛtām* ...)/*maho*(*dayais*), occurring at the beginning of a *pāda*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Duryodhana's designs are compared to those of the ordainer of the world. The *sādhāraṇadharma* is expressed by the phrase *mahodayais* ... *hitānubandhibhiḥ pratīyate* ... *phalaiḥ*.

Transition to 1.21

(The speaker) describes the strength of his (i.e., Duryodhana's) friends.

Stanza 1.21

Not on any occasion was the bow raised by him, nor was his face (at any time) distorted by anger. His command is respectfully received by the kings out of love for his qualities, like a garland (is worn round the neck out of liking for its quality of perfume).

Commentary

On (the stanza beginning with) *na*

Tena (here means) *rājñā* 'by the king'.

Kvacit (means) *kutrāpi* 'wheresoever'.

(*Jyayā* means) *maurvyā* 'with the bow-string'. (In the sense of) *saha jyayā* 'together with a bow-string' (we derive) *sajyam*. Amara says *maurvī jyā siñjinī guṇaḥ* '*maurvī, jyā, siñjinī* (and) *guṇaḥ* (are synonyms meaning "bow-string")'.[344] (*Sajya* is) a *bv.* cp. by P.2.2.28.[345]

Dhanuḥ.

Na udyatam (means) *na ūrdhvīkṛtam* 'not raised' (sg. nom. ntr.).

Ānanaṃ vā.

Kopavijihmam (means) *kopakuṭilam* 'distorted with anger' (sg. nom. ntr.).[346]

Na kṛtam. The intention is, how could somebody who does not feel anger itself have an inclination to battle? (And if this is so,) then how does he make the kings carry out his command? (In answer to that question the poet) says *guṇā*(*nurodhena*, etc.).

(*Guṇeṣu* means) *dayādākṣiṇyādiṣu* 'with regard to compassion, kindness, etc.'[347] (*Anurāgeṇa* means) *premṇā* 'out of love'. (In the sense of) *guṇeṣv anurāgeṇa* 'out of love for his qualities' (we derive *guṇānurāgeṇa*). In its alternative connection with *mālya* (*guṇānurāgeṇa* means) *sūtrānuṣaṅgena* 'due to the close connection with the string'. Or rather, (it means) *saurabhyaguṇalobhena* 'out of desire for its quality in the form of perfume'.[348]

Narādhipaiḥ (means) *anyabhūpalaiḥ* 'by the other kings'.[349]

Asya.

Śāsanam (means) *ājñā* 'command' (sg. nom.).

(In) the very same (sense of) *mālā* 'garland' (we derive) *mālyam.*[450]

Iva. Kṣīrasvāmin says *cāturvarṇyāditvāt svārthe syañ* 'because (*mālā*) is included in the *cāturvarṇya*, etc. group, (the suffix) *ṢyaÑ* (is added) without change of meaning'.[351]

Śirobhiḥ.

Uhyate (means) *dhāryate* 'is worn'.[352] *Saṃprasāraṇa* (takes place), when (the suffix) *yaK* follows, by P.6.1.15.

The *upamā* 'simile' is quite clear.[353]

Note (23)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of the non-immediate repetition just once of two groups consisting of a pair of consonants in the sequence (*guṇā*)*nurā*(*geṇa* ...) *narā*(*dhipair*). The *arthālaṃkāras*, as indicated by M., are *upamā, śrautī* and *pūrṇā*, and *śleṣa.* Their combination results in *saṃkara* 'blending'. Duryodhana's orders are compared to a garland. The *sādhāraṇadharma* is expressed by the phrase *guṇānurāgeṇa śirobhir uhyate*, which is to be taken in two meanings according to whether we connect it with the *upameya*, the commands of Duryodhana, or with the *upamāna*, the garland. The *śleṣa* is of the *arthaśleṣa*-variety, because the words concerned can be replaced by their synonyms. Since the *śleṣa* is essential for filling out the *upamā*, an *aṅgāṅgibhāva* is assumed between the two, the *śleṣa* functioning as the *aṅga.*

Transition to 1.22

Now (the speaker) says that he (Duryodhana) strictly follows *dharma* 'the prescribed duties'.

Stanza 1.22

He whose orders are not disobeyed, having appointed Duḥśāsana, a mature youth, to the office of crown-prince, with the approval of the *purohita* energetically propitiates the god of the golden seed with libations during sacrifices.

Commentary

On (the stanza beginning with) *sa*

Iddhaśāsanaḥ (means) *apratihatājñaḥ* 'whose orders are not disregarded' (sg. nom. masc.).[354]

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Navayauvanoddhatam (means) *pragalbham* 'mature' (sg. acc. masc.). That is to say, one who can bear the burden (of kingship).

In the sense of *duḥkhena śāsyate* 'he is chastized with difficulty' (we derive) *duḥśāsanaḥ*, sg. acc. The suffix *yuC* (has been added) in the sense of *KHaL*, by (the *Vt.*) *bhāṣāyāṃ śāsiyuddhi*(*dṛśidhṛśibhyo yuc*).[355]

Yauvarājye (means) *yauvarājakarmaṇi* 'with regard to the office of crown-prince'.[356] (The suffix) *ṢyaÑ* (has been added) because (*yuvarāja*) belongs to the *brāhmaṇa*, etc. group.[357]

Nidhāya. That is to say, after having appointed.

Purodhasā (means) *purohitena* 'by the *purohita*'.[358]

Anumataḥ (means) *anujñātaḥ* 'approved' (sg. nom. masc.). That is to say, as long as he is the sacrificer.[359] The intention is that, if he is passed over, it would be traditionally reckoned as a shortcoming.[360] (In *anumata* the suffix) *Kta* (has been added) in the sense of past time, by P.3.2.102,[361] but not in the sense of the present, by P.3.2.188. Otherwise the gen. ending would have been used in *purodhasā*, by P.2.3.67.[362]

Akhinnaḥ (means) *analasaḥ* 'active (sg. nom. masc.).

Makheṣu (means) *kratuṣu* 'at sacrifices'.

Havyena (means) *haviṣā* 'with oblations'.[363]

(In the sense of) *hiraṇyaṃ reto yasya tam* 'whose semen is gold', sg. acc. masc., (we derive) *hiraṇyaretasam* (which means) *analam* 'fire' (sg. acc.).[364]

Dhinoti (means) *prīṇayati* 'he pleases'. The suffix *u* (has been added) by P.3.1.80, after (the verbal base) *dhinv-* which conveys the sense of pleasing. Also, substitution of the letter *a* for the final.[365]

Note (24)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition involving just one pair of consonants in the sequence *yauva*(*rājye nava*)*yauva*(*noddhatam*) and of *yamaka* in (*duḥ*)*śāsanam* (*iddha*)*śāsanaḥ*, where °*śāsana* conveys a different meaning in each case.

Renou 1959, p. 27, concludes from the sequence *duḥśāsanam iddhaśāsanaḥ* that alliterative or repeated words cannot be used in immediate sequence, which is wrong. His supporting reference to (*a*)*saṃśayam* ... *saṃkṣayam* in *Kir.* 16.61 misses the *ālaṃkārika* point of view, because there is no question of *śabdālaṃkāra* here.

There is no *arthālaṃkāra*.

Transition to 1.23

But (then), because of all this, one had better refrain from efforts (to overthrow Duryodhana). Anticipating this objection[366] (the speaker) holds out prospects.

Stanza 1.23

Although ruling the circle of the earth up to the oceans, (the circle) in which the kings have been annihilated (and which therefore) looks stable, he does worry about danger (coming) from you. Oh, enmity with powerful men leads to a bad end!

Commentary

On (the stanza beginning with) *pralīna*

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Pralīnabhūpālam. That is to say, without rivals.

Sthirāyati. That is to say, longlasting.

Bhuvo maṇḍalam.

(In the sense of) *ā vāridhibhyaḥ* 'up to the oceans' (we derive) *āvāridhi.* (This is an) *avyayībhāva* cp. by P.2.1.13.[367]

Praśāsat (means) *ājñāpayann api* 'even though he has at his command' (sg. nom. masc.). The designation *abhyasta* is by P.6.1.6.[368] Prohibition of the augment *nUM* by P.7.1.78.[369]

Tvat (means) *tvattaḥ* 'from you'.

Eṣyatīḥ (means) *āgamiṣyatīḥ* 'going to come' (pl. acc. fem.). The meaning stated is justified on account of the fact that verbal bases have many meanings.[370] Or (we should adopt) the reading (in which *i-* is) preceded by *āṄ*.[371] (In that case) *vṛddhi* (takes place) by P.6.1.89.[372] The suffix *ŚatṚ* (has been added) by P.3.3.14.[373] (The fem. ending) *ṄīP* (has been added) by P.4.1.6.[374] (The augment) *nUM* is absent, because it is optional, by P.7.1.80.[375]

Bhiyaḥ (means) *bhayahetūn* 'causes of fear' (pl. acc.).[376] That is to say, calamities.

Cintayati (means) *ālocayati* 'he is apprehensive of'.

Eva.

(Duryodhana) himself says: *Aho balavadvirodhitā.*

Durantā (means) *duṣṭāvasānā* 'leading to a bad end' (sg. nom. fem.). Even for a universal king, being hostile to powerful persons has bad consequences. This is the intention.

The embellishment (used in this stanza) is *arthāntaranyāsa* in the form of a justification of a particular instance (by a general observation).[377]

Note (25)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance of *vṛttyanuprāsa* in non-adjoining *pādas* in the sequence (*vā*)*ridhi* .../... (*balavadvi*)*rodhi*(*tā*). The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa*. A particular instance, namely, the fact that Duryodhana, although ruling the whole world, is still afraid of Yudhiṣṭhira, is supported by the general observation that enmity with powerful persons has bad consequences.

Apart from offering a synonym, M. does not explain the form *sthirāyati*, which is to be analysed as a *bv.* cp. in the sense of 'possessing a steady course'. Nor does he say anything about the logical connection between *pralīnabhūpālam* and *sthirāyati* probably intended by Bhāravi.

Transition to 1.24

But since (Duryodhana) gives no hint by expression (of face) or by gesture,[378] how did you ascertain his fear? With regard to this (question the speaker) says:

Stanza 1.24

Because of the utterance of your name, difficult to endure, in the course of people's conversation, he, reminded of the bravery of the son of Indra, hangs down his head and feels pain, just like a snake does because of the magic formula uttered by poison-doctors, difficult to bear, in which (the syllables) *ta* and *va* are mentioned, being reminded of the approaching steps of the bird of the younger brother of Indra.

Commentary

On (the stanza beginning with) *kathā*

Kathāprasaṅgena (means) *goṣṭhivacanena* 'on account of the mention in conversation'.

Janaiḥ. In the other case,[379] *kathāprasaṅgena* (means) *viṣavaidyena* 'by the poison-doctor'. The *Viśva(kośa)* says *kathāprasaṅgo vārtāyāṃ viṣavaidye 'pi vācyavat 'kathāprasaṅgaḥ* (is used) in the sense of news and poison-doctor. (Gender) according to reference'.[380] Since the use of the sg. is not intentional, (the word) may qualify *janaiḥ*.[381]

Udāhṛtāt (means) *uccaritāt* 'uttered' (sg. abl. ntr.).

Tava.

Abhidhānāt (means) *nāmadheyāt* 'because of (your) name'. (That is,) because it reminds (him of you). The abl. ending (has been added) by P.2.3.23.[382] Amara says *ākhyāhve abhidhānaṃ ca nāmadheyaṃ ca nāmā ca 'ākhyā* and *abhidhānam, nāmadheyam* and *nāman* (are synonyms meaning "name")'.[383] In the other case, *tavābhidhānāt* (is to be explained as follows). (In the sense of) *taś ca vaś ca 'ta* and *va'* (we derive) *tavau*. According to the maxim *namaikadeśagrahaṇe nāmamātragrahaṇam* 'when part of a name is mentioned, it stands for the whole name'[384] (we will say that *ta* and *va* refer to the snakes called) Tārkṣya and Vāsuki.[385] (Thus *tavābhidhānāt* is to be paraphrased as) *tayor abhidhānaṃ yasmin pade tasmāt* 'on accound of that word in which mention (is made) of those two'.[386] Or rather, (in the sense of) *kathāprasaṅga ināś ca te janāḥ* 'those people who are at the same time a poison-doctor and powerful' (we derive) one word.[387]

Anusmṛtakhaṇḍalasūnuvikramaḥ (means) *smṛtārjunaparākramaḥ san* 'one who remembers the bravery of Arjuna', appositional function (sg. nom. masc.).[388]

Suduḥsahāt (means) *atiduḥsahāt* 'very difficult to endure' (sg. abl. ntr.).[389]

Mantrapadāt (means) *mantraśabdāt* 'on account of the magic formula'. That is to say, because it reminds one (of that formula). (In the other case, *anusmṛtākhaṇḍalasūnuvikramaḥ* is to be explained as follows).[390] *Ākhaṇḍalasūnuḥ* (means) *indrānujaḥ* 'the younger brother of Indra)'. This amounts to saying: Viṣṇu. The *Viśva(kośa)* says *sūnuḥ putre 'nuje ravau 'sūnuḥ* (is used) in the sense of son, younger brother (and) sun'.[391] (*Vikramaḥ* is to be analysed as) *viḥ* (which means) *pakṣin* 'bird', that is, Garuḍa, (plus) *kramaḥ* (which means) *padavikṣepaḥ* 'the stepping movement'. The one thus described is he by whom this (stepping movement) is remembered. (Thus *anusmṛtākhaṇḍalasūnuvikramaḥ* means) *smṛtagaruḍamahimā* 'who remembers the greatness of Garuḍa' (sg. nom. masc.).

Uraga iva.

Natānanaḥ (sc.) *san* 'downfaced', appositional function (sg. nom. masc.).

Vyathate (means) *duḥkhāyate* 'feels pain'. Amara says *pīḍā bādhā vyathā duḥkham 'pīḍā, bādhā, vyathā* (and) *duḥkham* (are synonyms meaning "pain")'.[392] The intention is that changes of expression due to very strong fear or guilt are difficult to prevent.[393]

According to the maxim *sarvato jayam anvicchet putrād icched parājayam* 'at all occasions one should wish for victory (over others, but) one should wish for defeat coming from one's son'[394], the mention of Arjuna's superiority merely serves to grace Yudhiṣṭhira. Thus everything is in order.[395]

Note (26)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of an immediate repetition of a pair of consonants in the sequence *(vyatha)te natāna(naḥ)*. The *arthālaṃkāras* are *upamā, śrautī* and *pūrṇā*, not mentioned by M., because it is obvious, and *śleṣa*, indicated by M. Their combination results in *saṃkara*.

The comparison is between Duryodhana and a poisonous snake, a fitting comparison from Yudhiṣṭhira's (and the epic's) point of view. The simile is elaborated by means of three words, each of which, while remaining identical in form, conveys different meanings depending on its connection with Duryodhana (the *upameya* corresponding to the *prastuta* or *prakṛta* item) or with the snake (the *upamāna* corresponding to the *aprastuta* or *aprakṛta* item), as follows:

	upameya	*upamāna*
kathāprasaṅgena	in the course of conversation	by a poison-doctor
tavābhidhānāt	because of the mention of your name	because of the mention of *ta* and *va*
anusmṛtākhaṇḍalasūnu-vikramaḥ	one who is reminded of the bravery of the son of Indra	one who is reminded of the approaching steps (*krama*) of the bird (*vi*) of the younger brother (*sūnu* = *anuja*) of Indra

What we see here is *śliṣṭatva* 'wordforms being applicable in more than one meaning'. It occurs both as *abhaṅgaśleṣa* and as *sabhaṅgaśleṣa* (in *anusmṛtākhaṇḍalasūnuvikramaḥ*). That is to say, the stanza provides an instance of both *artha-* and *śabdaśleṣa*. The *śleṣa* is *upamāṅga* 'subservient to the *upamā*', or, in other words, the *upamā* is *anuprāṇita* 'brought to life' by the *śleṣa*, because without the *śleṣa* we wouldn't be able to understand the *sādhāraṇadharmas* of the *upameya* and the *upamāna*. An *aṅgāṅgibhāva* 'main-subservient relation' between two *alaṃkāras* is typical of *saṃkara* 'blending' in the manner of water and milk.

Transition to 1.25

(The speaker) comes to a conclusion.

Stanza 1.25

Therefore fitting counter-action should be quickly undertaken against him who is out to deceive you. As is known, words of persons like me who collect words spoken by others are essentially items of intelligence.

Commentary

On (the stanza beginning with) *tat*

Tat (means) *tasmāt* 'therefore'.

Tvayi.

Jihmam (means) *kapaṭam* 'deceit' (sg. acc.).

Kartum udyate. That is to say, against him who wants to kill you.[396]

Tatra (means) *tasmin* (which here means) *duryodhane* 'against Duryodhana'.

Vidheyam (means) *kartavyam* 'to be undertaken' (sg. nom. ntr.).

Uttaram (means) *pratikriyā* 'counter-action' (sg. nom.).

Āśu.

Vidhīyatām (means) *kriyatām* 'it should be undertaken'. But if (it is objected that) although it has to be undertaken, this should be expressed by you only,[397] (then,) to refute this (objection, the poet) says *para* (etc.).[398]

Parapraṇītāni (means) *paroktāni* 'spoken by others' (pl. acc. ntr.).

Vacāṃsi.

Cinvatām (means) *gaveṣayatām* 'of those who are searching'.

Madṛśām. That is to say, of those who collect intelligence.

Giraḥ.

Pravṛttisārāḥ (means) *vārtāmātrasārāḥ* 'essentially consisting in every kind of information' (pl. nom. fem.).

Khalu. Amara says *vārtā pravṛttir vṛttāntaḥ 'vārttā, pravṛtti* (and) *vṛttāntaḥ* (are synonyms meaning "news")'.[399] That is to say, we only inform of news, we are not able to offer advice regarding the course of action to be adopted. Therefore you make up your mind and act. This is the intention.

(In this stanza we find) *arthāntaranyāsa*, because a particular instance is justified by a general observation.[400]

Note (27)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition just once of one group consisting of three consonants in the sequence *vidhīya(tāṃ) vidheya(m uttaram)*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa*. The first line of the stanza contains the *viśeṣa*, the particular instance, namely, the appeal to Yudhiṣṭhira to take action. The second line states the *sāmānya*, the general observation supporting the *viśeṣa*, namely, the fact that secret agents merely collect intelligence. The decision to act or not to act on this information lies elsewhere.

Stanza 1.26

Then, when, having spoken his words, the king of the forest-dwellers had left with a reward, the king entered the apartment of Kṛṣṇā and informed (her) of that (speech) in the presence of his younger brothers.

Commentary

On (the stanza beginning with) *iti*

Vanasaṃnivāsināṃ patyau (means) *vanecarādhipe* 'the lord of the forest-dwellers' (sg. loc.).

Iti giram.

Īrayitva (means) *uktvā* 'having spoken'.

Āttasatkriye (means) *gṛhītaparitoṣike* 'who has received a reward' (sg. loc. masc.).

Gate (sc.) *sati* 'when he had gone', loc. abs.[401] The *Nītivākyāmṛta* says *tuṣṭidānam eva cārāṇāṃ hi vetanam/te hi tallobhāt svāmikāryeṣv atīva tvarayanti* 'a gift showing satisfaction only is the reward of spies. Because out of desire for this they become very active with regard to the undertakings of their lord'.[402]

Atha.

Mahībhujā (means) *rājñā* 'by the king'.

Kṛṣṇāsadanam (means) *draupadībhavanam* 'the apartment of Draupadī' (sg. acc.).

Praviśyānujasaṃnidhau.

Tat (means) *vanecaroktam* 'spoken by the forest-dweller' (sg. acc. ntr.).

Vacaḥ (means) *vākyam* 'the words' (sg. acc.).

Ācacakṣe (means) *ākhyātam* 'was told'.[403]

Or rather (we assume) word-division in the form of *kṛṣṇā.*[404] (Thus we construe:) *sadanaṃ praviśyānujasaṃnidhau tad kṛṣṇācacakṣe* '(by the king) having entered the apartment Kṛṣṇā was informed of those words in the presence of his younger brothers'. (Here) the perfect tense marker (has been added) in the sense of (subordinate) object on account of the fact that *cakṣ-*, which belongs to the *duh-*, etc. group, takes two objects.[405]

Note (28)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Stanza 1.27

The daughter of Drupada having heard of the success of the enemies, unable to control her emotion arising from what they had done (to her), spoke (the following) words designed to kindle anger and (to stimulate) the king's will to act.

Commentary

On (the stanza beginning with) *niśamya*

Next,[406]

Drupadātmajā (means) *draupadī* 'Draupadī' (sg. nom.).

Dviṣatām.[407]

Siddhim. (That is to say, *siddhiṃ*) *vṛddhirūpam* '(success) in the form of an increase (of power)'.

Niśamya.[408]

Tataḥ (means) *tadanantaram* 'immediately afterwards'.

(*Tataḥ* means) *dviṣadbhyaḥ* 'from the enemies'. (In the sense of *tata āgatāḥ* 'which have come from those' (we derive) *tatastyāḥ*. (The suffix) *tyaP* (has been added) by P.4.2.104.[409]

Apākṛtīḥ (means) *vikārān* 'changes (of expression due to emotion)' (pl. acc.).[410]

Viniyantum (means) *niroddhum* 'to control'.

Akṣamā (sc.) *satī* 'unable' (sg. nom. fem.), appositional function.[411]

Nṛpasya (here means) *yudhiṣṭhirasya* 'of Yudhiṣṭhira'.

(*Manyuvyavasāyoḥ* means) *krodhodyogayoḥ* 'anger and the will to act' (du. gen.). (*Dīpinīḥ* means) *saṃvardhinīḥ* 'stimulating'. (In the sense of) *manyuvyavasāyor dīpinīḥ* 'stimulating (pl. acc. fem.) anger and the will to act' (we derive *manyuvyavasāyadīpinīḥ*).

Giraḥ (means) *vākyāni* 'utterances' (pl. acc.).

Udājahāra. That is to say, she has spoken.

Note (29)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in the sequence *tatas tatas*(*tyā*). There is no *arthālaṃkāra.*

Stanza 1.28

Instruction spoken by women to persons like you is like an insult. Still, worries which cause me to overstep (the boundaries of) womanly conduct impel me to speak up.

Commentary

On (the stanza beginning with) *bhavādṛśeṣu*

Bhavādṛśaḥ (means) *bhavadvidhāḥ* 'persons like you'. That is to say, learned persons. Pl. loc. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[412] (The suffix) *KaÑ* (has been added) by P.3.2.60.[413] Substitution of *a*, by P.6.3.91.[414]

Pramadājanoditam (means) *strījanoktam* 'spoken by women' (sg. nom. ntr.). (The suffix) *Kta* (has been added) after (the verbal base) *vad-*.[415] *Saṃprasāraṇa* by P.6.1.15.[416]

Anuśāsanam (means) *niyogavacanam* 'statement of obligation' (sg. nom.).

Adhikṣepaḥ (means) *tiraskāraḥ* 'insult' (sg. nom.).

Iva bhavati. That is to say, therefore it is not proper to speak.

Tathāpi vaktum. (That is,) even though it is not the proper thing (to do).

Nirastanārīsamayāḥ (means) *tyājitaśālīnatārūpastrīsamācarāḥ* 'whose womanly conduct in the form of bashfulness was caused to be set aside'. Amara says *samayāḥ śapathācārakālasiddhāntasaṃvidaḥ* '*samaya* (means) oath, conduct, time, authoritative opinion and agreement'.[417]

Durādhayaḥ (means) *samayollaṅghanahetutvād duṣṭā manovyathāḥ* 'worries which are bad because they cause to overstep proper conduct'. Amara says *puṃsy ādhir mānasī vyathā* '*ādhi*, which is masc., (and) *mānasī vyathā* (are synonyms meaning "mental distress")'.[418]

Māṃ vaktum.

Vyavasāyanti (means) *prerayanti* 'they impel'. The intention is that this is not at all improper for people who are worried.

Note (30)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition of a pair of consonants in the sequences *bhavā(dṛśeṣu* ...) *bhava(ty)* and *nira(sta)nārī(samayā)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *luptā*, because the *sādhāraṇadharma* of the *upameya*, Draupadī's advice, and of the *upamāna*, the insult, has not been expressed. The *upamāna* chosen tends to degrade the *upameya*. This is in comformity with Draupadī's consciousness of her place in society as can be inferred from the second line.

Stanza 1.29

The earth borne for a long time without interruption by the kings of your own lineage whose bravery was equal to Indra's has been abandoned by your hand like a garland removed by a rut-oozing elephant with his trunk.

Commentary

On (the stanza beginning with) *akhaṇḍam*

Ākhaṇḍalatulyadhāmabhiḥ (means) *indratulyaprabhāvaiḥ* 'possessing a bravery equal to (that of) Indra' (pl. instr. masc.).[419]

Svavaṃśajaiḥ.

Bhūpatibhiḥ (here means) *bharatādibhiḥ* 'by Bharata, etc.'

Ciram.

Akhaṇḍam (means) *avicchinnam* 'without interruption'.

Dhṛtā mahī tvayā.

In the sense of *madaṃ cyotati* 'he oozes rut' (we derive) *madacyut.* (The suffix) *KviP* (has been added).[420]

Mataṅgajena srag iva.

Ātmahastena (means) *svakareṇa* 'with his own hand/trunk'.[421] That is to say, because of his nonchalance.[422]

Apavarjitā (means) *parihṛtā* 'removed' (and) *tyaktā* 'abandoned' (sg. nom. fem.).[423] That is to say, this calamity happened because of your fault only.

Note (31)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition of a pair of consonants whose second member consists of a consonant-group in *(a)khaṇḍa(m ā)khaṇḍa(latulya...)*. The *arthālaṃkāras*, not mentioned by M., are *upamā* and *śleṣa*, resulting in *saṃkara*. In fact, there are two *upamās*, one *śrautī* and *pūrṇā*, and one *ārthī* and conveyed by a cp. In the first *upamā* the earth is compared to a garland, the *sādhāraṇadharma* being expressed by *apavarjitā*. The second *upamā* between the bravery of kings of

Yudhiṣṭhira's lineage and that of Indra is *luptā* 'incomplete', because the *sādhāraṇadharma* has not been expressed. In addition, another *upamā* is understood, namely, between Yudhiṣṭhira and a rut-oozing elephant, which rather pointedly suggests that Yudhiṣṭhira while gambling his kingdom away was out of his mind.

The words *ātmahastena* and *apavarjitā* are to be taken in two meanings depending on their connection with the *upameya* (the earth, first *upamā*) or the *upamāna* (the garland). Between the first *upamā* and the *śleṣa* an *aṅgāṅgibhāva* holds in which the *śleṣa* functions as the *aṅga* 'supportive item'. Consequently, *saṃkara* 'blending (in the manner of water and milk)' results.

Transition to 1.30

It was said *svadoṣād evāyam anarthāgamaḥ* 'this calamity happened because of your fault only'.[424] And that fault consists in not repaying crookedness in kind.

Stanza 1.30

Those dullards who do not use trickery with regard to those who do use it meet with defeat. For crooks, having first forged an entrance with suchlike people, kill them, like sharp arrows kill those whose bodies are not covered with armour.

Commentary

On (the stanza beginning with) *vrajanti*

Mūḍhadhiyaḥ (means) *nirvivekabuddhayaḥ* 'who possess undiscriminative minds' (pl. nom. masc.).

Te parābhavaṃ vrajanti ye.

Māyāviṣu (means) *māyāvatsu viṣaye* 'with regard to those who use trickery'.[425] (The suffix) *vinI* (has been added) by P.5.2.121.[426]

Māyinaḥ (means) *māyāvantaḥ* 'those who use trickery' (pl. nom. masc.). (The suffix) *inI* (has been added), because (*māyā*) belongs to the *vrīhi*, etc. group.[427]

Na bhavanti. Precisely in this connection (the poet) introduces another matter, starting from (the word) *praviśya.*[428]

Śāṭhāḥ (means) *apakāriṇaḥ* 'wrong-doers' (that is,) *dhūrtāḥ* 'crooks' (pl. nom.).

Tathāvidhān (means) *akuṭilān* 'people who do not use tricks' (pl. acc. masc.).

Asaṃvṛtāṅgān (means) *avarmitaśarīrān* 'whose bodies are not covered with armour' (pl. acc. masc.).

Niśitā iṣava iva.

Praviśya (means) *praveśaṃ kṛtvā* 'having entered'[429] (that is) *ātmīyā bhūtvā* 'having become (part of) one's own (body)'.

Ghnanti hi. The intention is: *ārjavaṃ hi kuṭileṣu na nītiḥ* 'honesty is not a (good) policy in the case of crooks'.[430]

Note (32)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of an immediate repetition of a pair of consonants in (*parā*)*bhavaṃ bhava*(*nti*) and of *vṛttyanuprāsa* consisting in the non-immediate repetition of one pair of consonants in *māyā*(*viṣu ye na*) *māyi*(*naḥ*). The *arthālaṃkāras*, not mentioned by M., are *upamā, śrautī* and *pūrṇā*, and *arthāntaranyāsa.*

The first line states a general truth, namely, that those who do not use trickery with regard to people who do use it are in for defeat. This is subsequently supported by a special statement, namely, that crooks having ingratiated themselves with the people they want to dupe are going to kill them. Thus the *arthāntaranyāsa* is of the *viśeṣeṇa sāmānyasamarthana*-type. The crooks are compared to sharp arrows. The *sādhāraṇadharma* is expressed by the finite verb *ghnanti.* Here the *upamā* functions as part of the *arthāntaranyāsa*, bringing home the point of the *arthāntaranyāsa.* Therefore an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *upamā* functioning as the *aṅga.* The result is *saṃkara* 'blending'.

Transition to 1.31

And this calamity did not happen on account of Lakṣmī's fickleness, but it was due to a fault of your own, in the form of nonchalance. With this intention (the speaker) says:

Stanza 1.31

Which king indeed, other than yourself, having devoted assistants (and) who is proud of his descent, would let enemies rob him of his lovely royal glory[431] which came to him through succession; which is attached (to him) because of (his use of) the (six) implements of policy (and which is) like a lovely wife, born of a noble family, who loves him because of his qualities?

Commentary

On (the stanza beginning with) *guṇa*

Anuraktasādhanaḥ (means) *anukūlasahāyavān* 'having devoted assistants' (sg. nom. masc.).[432] And the *Kāmandakīya* says *udyogād anivṛttasya sasahāyasya dhīmataḥ/chāyevānugatā tasya nityaṃ śrīḥ sahacāriṇī* 'for one who has not stopped making efforts, who has helpers, who is intelligent, Lakṣmī is always a companion following him like a shadow'.[433]

Kulābhimānī (means) *kṣatriyatvābhimānī* 'proud of his being a *kṣatriya*' (sg. nom. masc.) and also *kulīnatvābhimānī* 'proud of belonging to a noble family' (sg. nom. masc.).[434]

Tvad anyaḥ (means) *tvatto 'nyaḥ* 'other than you' (sg. nom. masc.). The abl. ending (has been used) by P.2.3.29.[435]

Ka iva[436] *narādhipaḥ.*

(*Guṇaiḥ* means) *saṃdhyādibhiḥ* 'because of (the policy of) conciliation, etc.' and *saundaryādibhiḥ* 'because of his beauty, etc.'[437] (*Anuraktām* means) *anurāgiṇīm* 'in love with'. (In the sense of) *guṇair anuraktām* 'in love with him because of his qualities' (sg. acc. fem.) (we derive *guṇānuraktām*).

Kulajām (means) *kulakramād āgatām* 'which has come through a family succession' (sg. acc. fem.) and *kulīnām* 'coming from a noble family' (sg. acc. fem.).[438]

Manoramāṃ śriyam.

Ātmavadhūm iva (means) *svabhāryam iva* 'like his own wife' (sg. acc.). Amara says *vadhūr jāyā strī ca 'vadhu jāyā* and *strī* (are synonyms meaning "wife")'.[439]

Paraiḥ (means) *śatrubhiḥ* 'by enemies' and *paraiḥ* 'by others'.

Apahārayet. That is to say, he himself impels others to take (her) away. Since being robbed of Lakṣmī is disgraceful to a king in the same manner as being robbed of his wife, one cannot (just) let it pass. This is the intention.

Note (33)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in the sequences (*guṇ*)*ānuraktām anurakta*(*sādhanaḥ*) and *kulā*(*bhimānī*) *kula*(*jām*). With regard to the first instance Renou 1959, p. 27, notes that the words juxtaposed belong to different syntactic groups. This is correct, but again (see Note (24)) it misses the *ālaṃkārika* point of view, this time because the question is of a *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā, śrautī* and *pūrṇā*, not mentioned by M., because it is obvious, and *śleṣa*, twice, indicated by M., resulting in *saṃkara*.

The royal *Śrī* is compared to the king's wife. The *sādhāraṇadharmas* are expressed by the adjectives *guṇānuraktām* and *kulajām* which are to be taken in two meanings (*śabdaśleṣa*, because these words cannot be replaced without the *śleṣa* being lost) depending on their connection with *Śrī* (*upameya*) and the queen (*upamāna*). The comparison also leads to *śleṣa* in the words *kulābhimānī* and *guṇaiḥ*, as assumed by M. Since the *śleṣas* are helpful in bringing about the *upamā* in its full import, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed. The result is *saṃkara* 'blending'.

Transition to 1.32

Next, in ten (stanzas the speaker) excites (the king) to anger.

Stanza 1.32

O king, how (can it be that) anger does not set you on fire, who are even now moving along a path despised by judicious people, like a blazing fire being kindled sets on fire a dry Śamī-tree?

Commentary

On (the stanza beginning with) *bhavantam*

Naradeva (sg.) voc.,[440] (means) *narendra* 'o king'.

Etarhi (means) *idānīm* 'now'. That is to say, even at this time of calamity. Amara says *etarhi saṃpratīdānīm adhunā sāṃpratam tathā 'etarhi, saṃprati, idānīm, adhunā* and *sāṃpratam* (are synonyms meaning "now")'.[441] (The suffix) *rhiL* (has been added) by P.5.3.16.[442] Substitution of *eta*, by P.5.3.4.[443] (The poet) states the calamity itself (by the following words).

Manasvigarhite (means) *śūrajanajugupsite* 'despised by heroes' (sg. loc. ntr.).

Vartmani (means) *mārge* 'on a path'.

Vivartamānam. That is to say, experiencing the bad situation in which the enemies have landed you.

Bhavantam (means) *tvam* 'you' (sg. acc.).

Udīritaḥ (means) *uddīpitaḥ* 'caused to flame up' (sg. nom. masc.).

Manyuḥ (means) *krodhaḥ* 'anger' (sg. nom.).

Śuṣkam (means) *nīrasam* 'sap-less' (sg. acc. masc.). The letter *k* (comes) instead of the letter *t* of (what is called) *niṣṭhā*, by P.8.2.51.[444]

In the form of *śamī cāsau taruś ca* 'a Śamī and (at the same time) a tree' (we apply) *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word'.[445] Sg. acc. Mention is made of a Śamī-tree, because its nature is to burn quickly.[446]

Ucchikaḥ (means) *udgatajvālaḥ* 'whose flames rise high' (sg. nom. masc.). Amara says *ghṛṇijvāle api śikhe 'ghṛṇi* and *jvāla* (are) also (used) in the sense of flame'.[447]

Agniḥ (means) *vahniḥ* 'fire' (sg. nom.).

Iva.

Kathaṃ na jvalayati. That is to say, the proper thing (for it) is to burn. Shortening by P.6.4.92.[448]

Note (34)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants or consonant-groups, as in *(eta)rh(i manasviga)rh(ite)*, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a non-immediate repetition of a pair of consonants in *mana(svigarhite vivarta)mānam*. The *arthālaṃkāra* not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Yudhiṣṭhira's anger is compared to the fire assumed to reside in a dry Śamī-tree. The *sādhāraṇadharma* is expressed by *udīritaḥ*.

Transition to 1.33

But anger must certainly be abandoned, because it is one of the inner enemies.[449] Anticipating this objection (the speaker) says:

Stanza 1.33

People of their own will subject themselves to a man whose anger is not in vain and who is able to redress wrongs. For a man who is not capable of anger people feel no respect when he shows affection, nor do they fear him when he shows hostility.

Commentary

On (the stanza beginning with) *avandhya*

(In the sense of) *avandhyaḥ kopo yasya* 'whose anger is not in vain' (we derive *avandhyakopaḥ*), sg. gen. masc. *avandhyakopasya*. That is why (he is said to be:)[450]

Apadāṃ vihantuḥ. That is to say, to one who is able to (administer) punishment and (to show) favour. Supply *puṃsaḥ* 'to a man'.

Dehinaḥ (means) *jantavaḥ* 'people' (pl. nom.).

Svayam eva.

Vaśyāḥ (means) *vaśaṃgatāḥ* 'being under the control of' (pl. nom. masc.).

Bhavanti. (In *vaśyāḥ*) the suffix *yaT* (has been added) by P.4.4.86.[451] This is to say that therefore you must show anger. (The poet) points out the undesired consequences in the opposite case (as follows).

Amarṣaśūnyena (means) *niḥkopena* 'who is without anger' (sg. instr. masc.).

Jantunā. The instr. ending (has been added) by P.2.3.32, just as in *kanyayā śokaḥ* 'grief because of a girl'.[452]

(In the sense of) *hṛdayasya karma* 'the working of the heart' (we derive) *hārdam* (which means) *snehaḥ* 'love'.[453] Amara says *prema nā priyatā hārdaṃ prema snehaḥ 'preman*, which is masc., *priyatā, hārdam, preman* (and) *snehaḥ* (are synonyms meaning "love")'.[454] (The suffix) *aṆ* (has been added) because (*hṛdaya*) belongs to the *yuvan*, etc. group.[455] Substitution of *hṛd*, by P.6.3.50.[456] *Jatahārdena* (means) *jatasnehena* (sc.) *satā* 'one in whom love has originated' (sg. instr. masc.), appositional function.[457]

Janasyādaro na.

Vidviṣā (means) *dviṣatā* (sc.) *satā* 'enemy' (sg. instr.), appositional function. (Supply) *ca* 'and'.

Ādaro na.[458] That is to say, the love or hate of a man who is without anger is not counted, because it lacks impact.

Or rather, (we take *na vidviṣādaraḥ* as) *vidviṣā daro na*. (Here *vidviṣā* has an) appositional function (and *daraḥ* means) *bhayam* 'fear'. (Thus the phrase means) 'no fear for one who is hostile'.[459] Amara says *daro 'striyāṃ bhaye svabhre 'dara*, which is non-fem., (is used) in the sense of fear and hole'.[460] In this selfsame usage words may be divided in two ways, due to sandhi. In human statements this is no harm.[461] Therefore the intention is: at the proper occasion show anger, but when the occasion is not suitable, don't.

Note (35)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *n* in the second line), there is no *śabdālaṃkāra*. The *arthālaṃkāra* is *arthāntaranyāsa*, passed over in silence by M., because a pandit cannot be bothered by things which are obvious. The first line states a general truth, namely, that people are willing to obey a king whose anger proves to be effective, whereas the second line supports this by saying that if Yudhiṣṭhira is not able to show anger, he will not be loved or feared.

The stanza is quoted by Mammaṭa (*KP*, VII, p. 275) as an instance of a shortcoming called *avācaka* 'inexpressive'. Mammaṭa starts from the contrast between *avandhyakopasya apadāṃ vihantuḥ* in the first line and *amarṣaśūnyena jantunā* in the second line. From *apadāṃ vihantṛ* 'the redresser of wrongs' he derives the general meaning *dātṛtva* 'acting as a bestower', namely, in connection with people whose wrongs have been redressed. Accordingly, *jantu* should convey the meaning *adātṛ* 'non-giver'. But *jantu* cannot convey this meaning, because being derived from *jan-* 'to be born' it just means 'man'. Therefore it fails to convey the sense presumably intended by the poet.

Stanza 1.34

This Vṛkodara who used to apply red sandal (to his body, and) who used to drive in a chariot, but who, covered with dust, now wanders about on foot in the mountains, doesn't he pain your heart, you, to whom truth is your treasure?

Commentary

On (the stanza beginning with) *paribhraman*

Lohitacandanocitaḥ (means) *ucitalohitacandanaḥ* 'for whom red sandal is the customary thing' (sg. nom. masc.). (The form is) correct according to P.2.2.37.[462] That is to say, one by whom red sandal is regularly applied. Yādava says *abhyaste 'py ucitaṃ nyāyyam 'ucitam* and *nyāyyam* (are) also (used) in the sense of practised'.[463]

Mahārathaḥ (means) *rathacārī* 'who uses to drive in a chariot' (sg. nom. masc.). In both cases[464] supply the word *prāk* 'previously'. But nowadays (Bhīma is:)

Reṇurūṣitaḥ (means) *dhūlicchuritaḥ* 'covered with dust' (sg. nom. masc.).

(*Atati* means) *gacchati* 'he goes'. In the sense of *pādābhyām atati* 'he goes on foot' (we derive) *padātiḥ* (which means) *padacārī* 'who habitually goes on foot'. The *uṇādi*-suffix *iṆ* (has been added) by (the rule) *pade ca*,[465] in which (the rule) *ajyatibhyāṃ ca* has been continued.[466] Substitution of (the constituent) *pada*, by P.6.3.52.[467]

Antargiri (means) *giriṣv antaḥ* 'in the mountains'. (This is) an *avyayībhāva* cp. conveying the sense of a case ending.[468] There is no *samāsānta* '(a suffix causing a change) at the end of a cp.', on account of the option by P.5.4.112.[469]

Paribhraman ayam.

Vṛkodaraḥ (means) *bhīmaḥ* 'Bhīma' (sg. nom.).

Satyadhanasya is a sarcasm.[470] The intention is that even now you protect truth, but not your brothers. Supply *tava* 'yours'.[471]

Mānasam.

No dhunoti kaccit (means) *na paritāpayati kim* 'doesn't it cause pain?'[472] Amara says *kaccit kāmapravedane 'kaccid* (is used) in the sense of making known a wish'.[473] Making known one's wish (means) making known one's intention.

Note (36)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *r* in the first line and *n* in the second) there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been applied.

Stanza 1.35

How (is it that the sight of) the Indra-like Dhanaṃjaya who defeated the Uttarakurus and handed over to you a great deal of money in precious metal, but who now brings you clothes made out of bark does not rouse your anger?

Commentary

On (the stanza beginning with) *vijitya*

(*Vāsave* means) *indre* 'with regard to Indra'. (*Upamā* means) *upamānam* 'similarity'. (In the sense of *vāsava upamā yasya* 'who possesses similarity with Indra', sg. nom. masc., (we derive) *vāsavopamaḥ* (which means) *indratulyaḥ* 'equal to Indra'.

Yo dhanaṃjayaḥ.[474]

Uttarān kurūn (means) *meror uttarān mānuṣān* 'people living north of (mount) Meru' (pl. acc.). (That is to say,) a particular country.[475]

Vijitya.

Prājyam (means) *prabhūtam* 'much' (sg. acc. ntr.). Amara says *prabhūtaṃ pracuraṃ prājyam 'prabhūtam, pracuram* (and) *prājyam* (are synonyms meaning "much")'.[476]

(In the sense of) *kupyād anyad* 'other than base metal' (we derive) *akupyam.*[477] (That is to say,) consisting of gold and silver. Amara says *syāt kośaś ca hiraṇyaṃ ca hemarūpye kṛtākṛte/tābhyāṃ yad anyat tat kupyam* 'let *kośaḥ* and *hiraṇyam* (be used) in the sense of minted and unminted gold and silver. What is different from these two, is base metal'.[478]

Vasu (means) *dhanam* 'money' (sg. acc.).

Ayacchat (means) *dattavān* 'he has given'. Substitution of *yacch* for (the verbal base) *dāN̲*, by P.7.3.78.[479]

Saḥ.

In the sense of *dhanaṃ jayati* 'he conquers wealth' (we derive) *dhanaṃjayaḥ* (which means) *arjunaḥ* 'Arjuna' (sg. nom.). The suffix *KHaC* (has been added) by P.3.2.46.[480] The augment *mUM* (has been added) by P.6.3.67.[481]

Adhunā (means) *asmin kāle* 'at this time'. (The form) *adhunā* is correct, because it has been mentioned as a ready-made word.[482]

Tava valkavasāṃsy āharan katham.

Manyum (means) *tava krodham* 'your anger' (sg. acc.) or *duḥkham* '(your) pain' (sg. acc.).[483]

Na karoti.

Note (37)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition more than once of one group consisting of a pair of consonants in the sequence *vasu vāsa(vopamaḥ/... (valka)vasāṃ(si)*, and of *vṛttyanuprāsa* in the form of a non-immediate repetition just once of a pair of consonants in *(ā)dhunā(haran ...) dhanaṃ(jayaḥ)*. There is no *arthālaṃkāra*.

Stanza 1.36

How (is it that) you manage not to lose your contentment and your self-control when looking at these twins whose bodies have become rough because the forest serves as their bed, and who are covered with hair all over, as if they were two mountain-born elephants.

Commentary

On (the stanza beginning with) *vanānta*

(*Vānantaḥ* means) *vanabhūmiḥ* 'forest-ground'. (In the sense of) *vanānta eva śayyā* 'their sleeping-place consists in forest-ground only' (we derive *vanāntabhūmiḥ*).[484] Sg. instr.[485] *Kaṭhinīkṛtākṛtī* (means) *kaṭhinīkṛtadehau* 'the two having bodies made rough'. The *Vaijayantī(kośa)* says *ākāro deha ākṛtiḥ* '*ākāraḥ, dehaḥ* and *ākṛtiḥ* (are synonyms meaning "body")'.[486]

Viśvak (means) *samantāt* 'on all sides'. Amara says *samantatas tu paritaḥ sarvato viśvag ity api* '*samantataḥ, paritaḥ, sarvataḥ* and also the word *viśvak* (are synonyms meaning "on all sides")'.[487]

Kacācitau (means) *kacavyāptau* 'the two completely covered with hair'. That is to say, both having hair spreading all over. That is why (they are said to be:)[488]

Agajau (means) *girisaṃbhavau* 'both born in the mountains'.

Gajāv iva (sc.) *sthitau* 'both being elephants, as it were'.[489]

Etau.

Yamau (means) *yugmājātau* 'both born as twins'. That is to say, the two sons of Madrī.[490] The *Viśva(kośa)* says *yamo daṇḍadhare dhvāṅkṣe saṃyame yamaje 'pi ca 'yamaḥ* (is used) in the sense of (the god) Yama, crow, restraint, and also of twin'.[491]

Vilokayan tvaṃ katham.

Dhṛtisaṃyamau (means) *saṃtoṣaniyamau* 'contentment and self-control'. The *Viśva(kośa)* says *dhṛtir yogāntare dhairye dharaṇādhvaratuṣṭiṣu 'dhṛtiḥ* (is used) in the sense of a particular period of time, firmness, holding, a particular sacrifice and contentment'.[492]

Bādhitum.

Notsahase (means) *na pravartase* 'you do not proceed to'. (The suffix) *tumUN* (has been added) by P.3.4.65.[493] The intention is: o, how very unshaken you are!

Note (38)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in *kṛtākṛti*, and of *yamaka* in *(a)gajau gajau* and *(saṃ)yamau yamau*. Since the stanza is about twins, the twice occurrence of *yamaka* and the repetition of a pair of consonants is in style. The *arthālaṃkāras* are *rūpaka*, not mentioned by M., and *utprekṣā*, indicated by M. The resulting *alaṃkāra* is *saṃsṛṣṭi*.

By saying *vanāntaśayyā* Bhāravi is supposed to drive at the non-difference between the forest-ground and a couch. The technical explanation of this non-difference consists in assuming *āropa*. That is to say, the cognitive form of a couch is superimposed on the forest-ground, so that we come to know the forest-ground as a couch. However, this does not happen to the extent that the idea of forest-ground is completely effaced or denied. A remnant of distinctness remains, which is only lost in *atiśayokti*.

As M. sees it, the second embellishment is *utprekṣā*, not *upamā*. His reason may be found in two *ślokas* stated by Vidyācakravartin (and quoted by Jhalakīkar in his commentary on the *KP*, p. 585, lines 11-13) in his commentary on the *AS* (p. 72). The *ślokas* say *yadāyam upamānāṃśo lokatas siddhim ṛcchati/tadopamaiva yenevaśabdaḥ sādharmyasūcakaḥ//yadā punar ayaṃ lokād asiddhaḥ kavikalpitaḥ/tadotprekṣaiva yenevaśabdas saṃbhavanāparaḥ* 'when the *upamāna*-portion is known from daily experience, (we have to do with) *upamā* only, wherefore (here) the word *iva* is indicative of sharing a common feature. But when this (portion) is not known from daily experience, (but is) based on the imagination of a poet, (we have to do with) *utprekṣā* only, wherefore (here) the word *iva* conveys supposition'. Accordingly, to M. the *upamāna* used by Bhāravi may have seemed somewhat other-wordly: who but a poet would compare the twins, on account of their rough skin and their hair-growth, to elephants?

The two *alaṃkāras* are mutually independent. The loss of one does not necessarily involve the loss of the other. Therefore their combination must be seen as an instance of *saṃsṛṣṭi* 'commingling', in the manner of rice grains and sesame seeds.

Transition to 1.37

Next, in order to show the bad situation of the king (the speaker) states an introductory consideration.[494] An introductory consideration consists in describing something else in order to describe the subject-matter.

Stanza 1.37

I do not understand (how) your mind (works). Certainly, minds work in different ways. When I think over your extreme misfortune, my mind is forcibly torn apart with pain.

Commentary

On (the stanza beginning with) *imām*

Imām (means) *vartamānām* 'the present' (sg. acc. fem.).

(In the sense of) *tava imām* 'this (sg. acc. fem.) of you' (we derive) *tavakīm* (which means) *tvadīyām* 'belonging to you' (sg. acc. fem.). The suffix *aṆ* (has been added) by P.4.3.120.[495] Substitution of *tavaka*, by P.4.3.3.[496]

Dhiyam (means) *tvadāpadviṣayaṃ cittavṛttim* 'the working of (your) mind with regard to your misfortune' (sg. acc.).

Ahaṃ na veda. Or, what kind (of mind you have) I do not understand. The intention is that the mind of other people cannot be read. Substitution of *ṆaL* for *lAṬ*, by P.3.4.83.[497] And it is not possible to infer the state of an afflicted person from its having happened after the analogy of oneself, because in the case of firm people, etc. no single conclusion can be drawn.[498] With this intention (the poet) says:)

Cittavṛttayaḥ.

Vicitrarūpāḥ (means) *dhirādhirādyanekaprakārāḥ* 'possessing different varieties in the form of firm, not firm, etc.' (pl. nom. fem.).[499]

Khalu. However,[500]

Parām (means) *utkṛṣṭām* 'the highest' (sg. acc. fem.).

Bhavadāpadam.

Vicintayantyāḥ (means) *bhāvayantyāḥ* 'thinking over' (sg. gen. fem.).

Mama.

Cetas (means) *cittam* 'mind' (sg. acc.).

Ādhayaḥ (means) *manovyathāḥ* 'afflictions of the mind' (pl. nom.). The suffix *Ki* (has been added) by P.3.3.92.[501]

Prasabham (means) *prasahya* 'forcibly'.

Rujanti (means) *bhañjanti* 'they tear apart'. (The present tense marker) *lAṬ* (has been added) after the verbal base mentioned as *rujO bhaṅge 'rujO* in the sense of "to break".'[502] That is to say, your misfortune, which is difficult to bear and causes grief even to those who see (it), does not (seem to) affect you who are the one who undergoes (it all), which is very curious.

In the form *cetaḥ* the genitive ending (applicable) by P.2.3.54 is not applied. The reason is that in this (rule) the status of *śeṣa* 'the remaining instances' is intended, because it comes under the heading rule *śeṣe.*[503]

Note (39)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *vici(trarūpāḥ ...)/vici(ntayantyā)*. There is no *arthālaṃkāra.*

Transition to 1.38

(The speaker) describes his (i.e., Yudhiṣṭhira's) misfortune in three stanzas.

Stanza 1.38

Mounted on a costly couch you were previously woken up by auspicious utterances in the form of praise and songs, (but now) having slept on ground where much *darbha*-grass grows, you wake up because of the inauspicious howling of female jackals.

Commentary

On (the stanza beginning with) *purā*

Yaḥ (supply) *tvam* 'you' (sg. nom.).

Mahādhanam (means) *bahumūlyam* 'costly' (sg. acc. ntr.) (that is,) *śreṣṭham* 'excellent' (sg. acc. ntr.). The *Viśva(kośa)* says *mahādhanaṃ mahamūlye 'mahādhanam* (is used) in the sense of very costly'.[504]

Śayanam (means) *śayyām* 'couch' (sg. acc.).

Adhirūḍhaḥ (sc.) *san* 'who has mounted', appositional function.[505]

(In the sense of) *stutayo gītayaś ca ta eva maṅgalāni* 'the auspicious utterances are nothing but eulogies and songs' (we derive *stutigītimaṅgalāni*). Pl. instr. Instrumental function.[506]

Purā.[507]

Vibodhyase. Supply *vaitālikaiḥ* 'by bards'. That is to say, previously you have been awakened (like that). (The present tense marker) *lAṬ* conveying the sense of past time (has been added) by P.3.2.122.[508]

Saḥ (supply) *tvam* 'you' (sg. nom.).

Adabhradarbhām (means) *bahukuśām* 'possessing much *kuśa* grass' (sg. acc. fem.). Amara says *astrī kuśaṃ kutho darbhaḥ* '*kuśam, kuṭhaḥ* (and) *darbhaḥ*, which are non.-fem., (are synonyms meaning "*kuśa*-grass")';[509] and *adabhraṃ bahulaṃ bahu* '*adabhra* (and) *bahu* (are synonyms meaning "much")'.[510]

Sthalīm (means) *akṛtrimabhūmīm* 'natural ground' (sg. acc.). (The fem. suffix) *ṄīṢ* conveying the sense of a non-artificial matter (has been added) by P.4.1.42.[511] By this[512] it has been stated that its touch is hard to bear. (*Sthalīm* is) the *karman* 'object' by P.1.4.46.[513]

Adhiśayya (means) *śayitvā* 'having slept'. Substitution of *ayaṄ* by P.7.4.22.[514]

Aśivaiḥ (means) *amaṅgalaiḥ* 'non-auspicious' (pl. instr. ntr.).

Śivārutaiḥ (means) *kroṣṭuvāśitaiḥ* 'by the howling of jackals'. The *Vaijayantī(kośa)* says *śivā harītakī kroṣṭrī śamī nady āmaliky ubhe* '*śiva* (which is used) in two (genders means) a *harītakī* tree, a female jackal, a *śamī* tree, a river (and) an *āmalakī* (plant or fruit)'.[515]

Nidrāṃ jahasi. Supply the word *adya* 'now'.

Note (40)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in the sequence *(a)śivaiḥ śivā(rutaiḥ)*, There is no *arthālaṃkāra*.

Stanza 1.39

O king, this body of yours which formerly took on beauty by (your sharing) the food left over by brahmins has now, since you live on wild fruits, become greatly emaciated (and) so has your face.

Commentary

On (the stanza beginning with) *purā*

Nṛpa (sg.) voc.[516]

Yad etat (sc.) *purovarti* 'that one which was previously present' (sg. nom. ntr.).

Vapuḥ purā.

Dvijātiśeṣeṇa (means) *dvijabhuktāvaśiṣṭena* 'by the left-over of the meals of the brahmins'.[517]

Andhasā (means) *annena* 'by means of food'. Amara says *bhissā strī bhaktam andho 'nnam 'bhissā*, which is fem., *bhaktam, andhas* (and) *annam* (are synonyms meaning "food")'.[518]

(In the sense of) *ramaṇīyasya bhāvaḥ* 'the state of beautiful' (we derive) *ramaṇīyakam* (sg. acc.) (which means) *manoharatvam* 'attractiveness'.[519]

Upanītam (means) *prāpitam* 'made to reach' (sg. nom. ntr.). (The suffix) *Kta* (has been added) in the sense of main object, because (the verbal base) *nī-* takes two objects, on account of the statement *pradhānakarmaṇy ākhyeye lādīn āhur dvikarmaṇām* 'they say that (the suffixes) called *l* (are used) to express the main object of (verbs) which take two objects'.[520]

Adya vanyaphalāśinaḥ.

Te (means) *tava* 'of you'.[521]

Tad vapuḥ yasasā samam.

Param (means) *atimātram* 'exceedingly'.

Kārṣyam.

Paraiti (means) *prāpnoti* 'it reaches'. That is to say, both (your body and your fame) are ruined.

The embellishment (used) in this (stanza) is *sahokti*. It has been defined in the *Kāvyaprakāśa* as *sa sahoktiḥ sahārthasya balād ekaṃ dvivācakam* 'that is (called) *sahokti*, when one (word) conveys two (meanings) on the strength of a word possessing the sense of *saha* "together" '.[522]

Note (41)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in *paraṃ parai*(*ti*), and of *vṛttyanuprāsa* in the form of a non-immediate repetition of pairs of consonants in *puro*(*panītaṃ nṛ*)*pa ra*(*maṇīyakam*) and (*yad e*)*tad a*(*ndhasā*)/*tad a*(*dya*). The *arthālaṃkāra*, as explained by M., is *sahokti*. The *aupamya* 'similarity' between Yudhiṣṭhira's body and his fame is brought to our notice by the poet by making a direct statement about the emaciated condition of the body (the *upameya*) and by indirectly connecting this emaciation with Yudhiṣṭhira's fame (the *upamāna*) through the *sahārtha* word *samam*. Here the word standing for the *upamāna* has been stated in the nom., whereas the word standing for the *upameya* has been put in the instr.

Stanza 1.40

These two feet of yours which (previously) rested perpetually on a footstool inlaid with jewels (and) which was coloured red by the pollen of the garlands on the heads of bowing kings (now) rest on forest-ground on which the tips of *kuśa*-grass have been cropped and cut off by deer and by brahmins.

Commentary

On (the stanza beginning with) *anāratam*

Anāratam (means) *ajasram* 'perpetually'.

Maṇipīṭhaśāyinau (means) *maṇimayapadapīṭhasthāyinau* 'resting (du. nom.) on a footstool inlaid with jewels'.

Yau caraṇau.

Rājaśiraḥsrajām (means) *namadbhūpālamaulisrajām* 'of garlands on the heads of bowing kings'.

Rajaḥ (means) *parāgaḥ* 'dust' (sg. nom.).

Arañjayat tau te caraṇau.

(*Dvijaiḥ* means) *tapasvibhiḥ* 'by ascetics'. (*Ālūnaśikheṣu* means) *chinnāgreṣu* 'whose tips have been cut off' (pl. loc. ntr.). (In the sense of) *mṛgair dvijaiś ca ālūnaśikheṣu* 'whose tips (of grass) have been cropped and cut off by deer and ascetics' (we derive *mṛgadvijālūnaśikheṣu*).[523]

Barhiṣām (means) *kuśānām* 'of *kuśa*-grass'. The *Viśva*(*kośa*) says *barhiḥ kuśahutāśayoḥ* '*barhis* (is used) in the sense of *kuśa*-grass and sacrificial fire'.[524]

Vaneṣu.

Niṣīdataḥ (means) *tiṣṭhataḥ* 'the two (of them) stay'.

Note (42)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *rāja*(*śiraḥsrajām*) *rajaḥ*. There is no *arthālaṃkāra*.

Bhāravi's construction of the last *pāda* (... *śikheṣu barhiṣām*) is doubtful, because here a *bv.* constituent, namely, *śikheṣu*, which as such is *upasarjana* (see *BDA*, fn. 112), is qualified by a word outside the cp., namely, *barhis*. Therefore the constituent *śikha* cannot legitimately form part of the cp. *mṛgadvijālūnaśikha*, since it is considered to be *asamartha*. In such a case, P.2.1.1 prohibits cp. formation (see *SA, Bhāṣya* No. 26 c). Secondly, the order of the constituents in the *dvandva*-cp. *mṛgadvija* seems unorthodox, that is, at variance with *Vt.* IV on P.2.2.34 (see *BDA*, p. 215).

Cappeller, who in his *Anmerkungen zum ersten Gesang* refers to *Kir.* 12.52, where Bhāravi uses the word *hariṇadaśanakṣata* 'damaged by the teeth of the antelopes', takes *dvija* in the sense of 'tooth' (attested by *AK*, 3.3.30) and translates *mṛgadvijālūnaśikha* as '(Grass) dessen Spitzen von den Zähnen des Wildes benagt sind'. However, in the passage referred to the items damaged are creepers, whereas in the passage under discussion the items cut off are stalks of *kuśa* grass used by brahmins for sacrificial purposes. Moreover, *dvija* in the sense of 'brahmin' is used in *Kir.* 1.39. Therefore M.'s interpretation seems correct.

Transition to 1.41

But if all beings are involved in the same misfortune, what (occasion is there for) complaint?

Stanza 1.41

Because this condition (of yours) is caused by your enemies, it tears apart my heart by the roots, so to speak. To persons of self-respect, whose great courage has not been affected by enemies, even defeat is nothing but (an occasion for) joy.

Commentary

On (the stanza beginning with) *dviṣat*

Yad (means) *yataḥ kāraṇāt* 'for which reason'.

Iyam.

Dāśā (means) *avasthā* 'condition' (sg. nom.). The *Viśva*(*kośa*) says *dāśā vartāv avasthāyām* '*dāśā* (is used) in the sense of wick (and) condition'.[525]

(In the sense of) *dviṣanto nimittaṃ yasyāḥ sā* 'whose cause consists in enemies', sg. nom. fem., (we derive *dviṣannimittā*). The suffix *ŚatṚ* (has been added) by P.3.2.131.[526]

Tato me manaḥ.

Samūlam (means) *sāśrayam* 'together with its substratum'.[527]

Unmūlayatīva (means) *utpāṭayatīva* 'eradicates, so to speak'. However, misfortune caused by fate is not a matter of grief. With that intention (the poet) says *paraiḥ* (etc.).

Paraiḥ (means) *śatrubhiḥ* 'by enemies'.

(*Aparyāsitā* means) *aparyāvartitā* 'not caused to turn back'. (In the sense of) *aparyāsitā vīryasaṃpad yeṣāṃ teṣām* 'whose great courage has not been affected', pl. gen. masc., (we derive *aparyāsitavīryasaṃpadām*).

Māninām.

Parābhavaḥ. Although this is a misfortune.

Utsava eva.

Thus (here we have) the embellishment (called) *arthāntaranyāsa* in the form of *vaidharmya* 'dissimilarity'.[528] The intention is that loss of honour is difficult to bear, but not misfortune.

Note (43)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in the sequence (*sa*)*mūlam* (*un*)*mūla*(*yati*), and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in *parai*(*r* ...) *parā*(*bhavo*), and, in non-adjoining *pādas*, in (*me*) *manaḥ*/... (*eva*) *māni*(*nām*). The *arthālaṃkāras* are *arthāntaranyāsa*, as mentioned by M., *utprekṣā* (in *unmūlayatīva*) and *rūpaka* (in *parābhava utsava eva*), the three of them combining to form *saṃkara* and *saṃsṛṣṭi*.

The *utprekṣā* is of the type *limpatīva* 'besmears, as it were' mentioned by Daṇḍin (*KAD*, 2.226). The stanza concerned (Bhāsa, *Balacarita*, 1.15, repeated in *Mṛcchakaṭikā*, 1.34) reads *limpatīva tamo 'ṅgāni varṣatīvāñjanaṃ nabhaḥ/asatpuruṣaseveva dṛṣṭir aphalatāṃ gatā* 'darkness besmears the limbs, so to speak, the sky rains collyrium, as it were. Like service rendered to a bad man, the eyesight has become useless'. The description (two *utprekṣās* in the first line; *upamā* in the second) is of a pitch-dark night. The stanza is quoted by Mammaṭa (*KP*, p. 587). His *vṛtti* says *ityādau vyāpanādi lepanādirūpatayā saṃbhāvitam* 'in (examples) like this, pervasion, etc. has been imagined (by the author) in the form of besmearing, etc.' Mammaṭa's point is that here the author intends an identity of two actions without any intermediary in the form of an agent, like the darkness or the sky. Thus here the topic of description (*prastuta*) is really *vyāpana* 'pervasion', which has been imagined and presented in the form of *lepana* 'besmearing'. In the same way, Draupadī's grieving is fancied to be an uprooting of the heart.

Like in *utprekṣā*, in *rūpaka* also the main thing to be conveyed is *abheda* 'non-difference', namely, between the *upamāna* and the *upameya*, and, like in *utprekṣā* but unlike in *atiśayokti*, the act of logical determining is still in process and has not yet resulted in the elimination ("swallowing up", absorption, non-mention) of the *upameya*. What differentiates *rūpaka* from *utprekṣā* is its apparent definiteness expressed by *eva*. Thus, in the present stanza the poet says that for people who retain their self-respect defeat is nothing but a matter of joy.

The variety of *arthāntaranyāsa* assumed in the present stanza is that of *vaidharmya*. In fact, the *sāmānya* stated in the second line has been phrased negatively. Since the *rūpaka* forms part of the *arthāntaranyāsa* and helps to bring it about, an *aṅgāṅgibhāva* is assumed between the two. Thus here we find an instance of *saṃkara* 'blending'. No such relation is likely between the *utprekṣā* and the *arthāntaranyāsa*. Therefore this is probably an instance of *saṃsṛṣṭi* 'commingling'.

Stanza 1.42

O king, give up your peacefulness! Please assume again that fighting spirit (of yours) in order to slay the enemies. Ascetics free from desire, having shaken off their (inner) enemies, reach perfection by means of peacefulness; not so kings.

Commentary

On (the stanza beginning with) *vihāya*

Nṛpa (sg.) voc.

Śāntiṃ vihāya.

Tat (means) *prasiddham* '(that) wellknown' (sg. acc. ntr.).

Dhāma (means) *tejas* 'fighting spirit' (sg. acc.).

Vidviṣāṃ vihāya punaḥ.

Saṃdhehi (means) *aṅgīkuru* 'assume' (2 sg. imp. act.).

Prasīda. The imperative marker (has been added) in the sense of *prārthanā* 'request'.[529] But if what is to be done can be achieved by peacefulness, what is the use of anger? With regard to that (question the poet) says *vrajanti* (etc.).

Niḥspṛhā munayaḥ śatrūn.

Avadhūya (means) *nirjitya* 'having conquered'.

Śamena (means) *krodhavarjanena* 'by avoiding anger'.

Siddhiṃ vrajanti. But

Bhubhṛto na. That is to say, it is not so that a king's task can be executed with the help of peacefulness, like the task of (achieving) eternal bliss.

Note (44)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M. after his remarks in the previous commentary is *arthāntaranyāsa* of the *vaidharmya* variety. A particular instance, stated by the first line, is supported by a general statement phrased negatively.

Stanza 1.43

If persons like you, who are the foremost of the ones possessing bravery and who are rich in fame, after having met with such humiliation which is very difficult to bear, adopt an attitude of calm contentment, (then) alas, lost are self-respecting persons, because they have no support (any more)!

Commentary

On (the stanza beginning with) *puraḥ*

Moreover,[530]

Dhāmavatām (means) *tejasvinām* 'of the ones possessing bravery'. That is to say, of those who do not endure humiliation by the enemies.

(In the sense of) *puraḥ saranti* 'they go in front' (we derive) *puraḥsarāḥ* (which means) *agresarāḥ* 'the foremost' (pl. nom. masc.). The suffix *Ṭa* (has been added) by P.3.2.18.[531]

Yaśodhanā bhavādṛśaḥ.

Suduḥsaham (means) *atiduḥsaham* 'very difficult to bear' (sg. acc. masc.).

Īdṛśam (means) *uktaprakāram* 'as has been stated' (sg. acc. masc.).

Nikāram (means) *parābhavam* 'defeat' (sg. acc.).

Prāpya.

Ratim (means) *saṃtoṣam* 'contentment' (sg. acc.).

Adhikurvate cet.[532] (Supply) *tarhi* 'then'.

The form *hanta* (is used) to express grief.

Manasvitā (means) *abhimānitā* 'the collectivity of persons possessing self-esteem'.[533]

Nirāśrayā (sc.) *satī* 'without support' (sg. nom. fem.), appositional function.[534]

Hatā. That is to say, self-esteem exclusively resides in those who possess bravery. Therefore you should take strong action. This is the intention.

Although here (in *adhikurvate*) the *ātmanepada* ending after (the verbal base) *kṛ-*[535] preceded by *adhi* is not (used) by P.1.3.33,[536] because (the meaning) *prasahana* does not fit — the *Kāśikāvṛtti* says *prasahanaṃ paribhavaḥ 'prasahanam* (means) humiliation'[537] —, yet (the use of) the *ātmanepada* (ending) is generally accepted according to P.1.3.72 in the sense of *kartrabhiprāya* '(the result of an action) benefiting the agent'.[538] The reason is that this (attitude of repose)[539] works only, if *kartrabhiprāya* is intended.[540]

Note (45)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra.* Nor has any *arthālaṃkāra* been used.

Stanza 1.44

Or, if putting aside strong action you consider that only forbearance (even) for a long time is the means to happiness, (then) abandon your bow, the sign of the lord of Lakṣmī, and, wearing matted locks, propitiate the fire here.

Commentary

On (the stanza beginning with) *atha*

Atha (means) *pakṣāntare* 'alternatively'.[541]

Nirastavikramaḥ (sc.) *san* 'who has put aside strong action',[542] appositional function.[543]

Cirāya (means) *cirakālenāpi* 'even during a long time'.

Kṣamām (means) *kṣāntim* 'forbearance' (sg. acc.).

Eva. Amara says *kṣitikṣāntyoḥ kṣamā 'kṣamā* (is used) in the sense of earth and forbearance'.[544]

Sukhasya sādhanam.

Paryeṣi (means) *avagacchasi* 'you consider'. (Supply) *tarhi* 'then'.

Lakṣmīpatilakṣma (means) *rājacihnam* 'the sign of royalty' (sg. acc. ntr.).

Kārmukaṃ vihāya.

In the sense of *dharati* 'he wears' (we derive) *dharaḥ*. (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac-*, etc. group (has been added).[545] (In the sense of) *jaṭānāṃ dharaḥ* 'one who wears matted locks' (we derive) *jaṭādharaḥ.*[546]

San.[547]

Iha (here means) *vane* 'in the forest'.

Pāvakaṃ juhudhi. That is to say, throw oblations in the fire. The status of object is secondarily assigned to the *adhikaraṇa* 'location'.[548] That is to say, what is the use of a bow to one who is free from passion? (Apply) P.6.4.101.[549]

Note (46)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants, the second member of which is formed by a consonant-group, in *lakṣmī(pati)lakṣma.* There is no *arthālaṃkāra.*

Transition to 1.45

But if you are afraid to violate the agreement, that also does not mean a thing. With this intention (the speaker) says:

Stanza 1.45

Since your enemies are bent on deceiving (you), it is not proper for you who possess great strength to keep your agreement. For kings who want to conquer (can always), under a pretext, find fault with treaties (made) with enemies.

Commentary

On (the stanza beginning with) *na*

Pareṣu (means) *śatruṣu* 'the enemies' (pl. loc. abs.).

(*Param* means) *pradhānam* 'the main thing'. (In the sense of) *nikṛtiḥ paraṃ yeṣu teṣu satsu* 'for whom deceit is the main thing', loc. abs., (we derive the form signifying the item) thus described.[550] (*Nikṛtipareṣu* means) *apakāratatpareṣu* 'who are bent on injury' (pl. loc. abs.).

Bhūridāmnah (means) *mahaujasaḥ* 'possessing great strength' (sg. gen. masc.), (that is,) *pratikārakṣamasya* 'who is able to take revenge' (sg. gen. masc.).

Te (means) *tava* 'of you'.[551]

(*Samayaḥ* means) *trayodaśasaṃvatsarān vane vatsyāmīty evaṃrūpā saṃvit* 'this agreement that I am going to live in the forest for thirteen years'.[552] Amara says *samayaḥ śapathācārakālasiddhāntasaṃvidaḥ* '*samayaḥ* (means) oath, conduct, authoritative opinion and agreement'.[553] (*Parirakṣaṇam* means) *pratikṣaṇam* 'observance'. (In the sense of) *tasya parirakṣaṇam* 'the observance of that (agreement)' (sg. nom.) (we derive *samayaparirakṣaṇam*).

Na kṣamam (means) *na yuktam* 'it is not proper'. Amara says *yukte kṣamaṃ śakte hite triṣu 'kṣama* (is used) in the sense of proper, possible (and) beneficial, in three genders'.[554]

Hi (means) *yasmāt* 'because'.

Vijayārthinaḥ (means) *vijigīṣavaḥ* 'desirous to conquer' (pl. nom. masc.).

Kṣitīśāḥ.

Ariṣu. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[555]

Sopadhi (means) *sakapaṭam* 'under a pretext'. Adverbial function.[556] Amara says *kapaṭo 'strī vyājadambhopādhayaś ca chadmakaitave 'kapaṭa*, which is non-fem., *vyāja, dambha* and *upādhi* (and) *chadma* and *kaitava* (are synonyms meaning "deceit")'.[557]

Saṃdhiduṣaṇāni.

Vidadhati (means) *kurvate* 'they bring about'. Having construed a shortcoming under one pretext or another they find fault with a treaty. That is to say, they break it. The intention is that for (a king) desirous to conquer (and) who is capable the main objective is to achieve result. The other thing (namely,) keeping agreements and all that, is for (a king) who is not capable.

The embellishment (here) is *arthāntaranyāsa.*[558]

The metre is *puṣpitāgrā.*[559]

Note (47)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *yamaka* in the sequence (*nikṛti*)*pareṣu pareṣu*, and of *vṛttyanuprāsa* consisting in the repetition more than once of a pair of consonants in (*nikṛtipa*)*reṣu* (*pa*)*reṣu* .../(*a*)*riṣu*. The *arthālaṃkāra*, as stated by M., is *arthāntaranyāsa*. A particular instance, namely, Yudhiṣṭhira's supposed violation of an agreement, is justified by a general observation, namely, that kings who are *vijigīṣu* can always find a pretext for not keeping treaties made with enemies.

The change of metre is noted by M.

Transition to 1.46

(The speaker) concludes the matter spoken about by first uttering a good wish.[560]

Stanza 1.46

May Lakṣmī fall to your lot again, (you) who have been plunged into a fathomless ocean-like misfortune due to the decree of fate and time against which one cannot go, (you) dulled by the diminution of your lustre, your wealth uncertain; (you) who, having destroyed the darkness-like enemy, rise again, like lustre (comes again) to the sun, dimmed by the diminution of its heat, its rays feeble, (but) which rises again at daybreak.

Here ends the first Canto in the *mahakāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *vidhi*

(*Vidhiḥ* means) *daivam* 'fate'. Amara says *vidhir vidhāne daive ca 'vidhiḥ* (is used) in the sense of prescription and fate'.[561] (*Samayaḥ* means) *kālaḥ* '(fixed) time'.[562] (*Niyogāt* means) *niyamanāt* (sc.) *hetoḥ* 'because of the decree'.[563] (In the sense of) *tayor niyogāt* 'because of the decree of these two (i.e., fate and time)' (we derive *vidhisamayaniyogāt*). The intention is that one can hardly go against them.

Agādhe (means) *dustare* 'difficult to cross' (sg. loc. masc.).

(In the sense of) *āpat payodhir iva* 'the misfortune is like an ocean' (we derive *āpatpayodhiḥ*). This is *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared',[564] because (this[565] is in conformity with what will be stated later on, namely, *dinakṛtam iva* 'like to the sun'.[566] Sg. loc. *āpatpayodhau.*

Magnam. A scripture[567] says *sūryo 'pi sayaṃ sagare majjati paredyur unmajjati* 'the sun also plunges in the ocean in the evening (and) emerges (again) the next morning'.[568]

(*Dīptiḥ* means) *pratāpaḥ* 'lustre' and *ātapaḥ* 'heat'.[569] (*Jihmam* means) *aprasannam* 'dulled'.[570] (In the sense of) *tasyāḥ saṃhāreṇa jihmam* 'dulled by the diminution of that (lustre/heat)', (sg. acc. masc.), (we derive *dīptisaṃhārajihmam*).

Śithilavasum (means) *śithiladhanam* 'whose wealth is uncertain' (sg. acc. masc.). In the other case,[571] (it means) *śithilaraśmim* 'whose rays are feeble' (sg. acc. masc.). The *Vaijayantī(kośa)* says *vasur deve 'gnau raśmau ca vasu toye dhane maṇau 'vasuḥ* (is used) in the sense of deity, fire and ray; *vasu* (is used) in the sense of water, wealth (and) jewel'.[572] But in the variant reading *śithilabalam* the meaning is *śithilaśaktikam* 'whose power has become weak' (sg. acc. masc.) in both cases.[573]

In the sense of *ripus timiram iva* 'the enemy is like darkness' (we derive) *riputimiram.*[574]

Udasya (means) *nirasya* 'having destroyed'.

Udīyamānam (means) *udyantam* 'rising' (sg. acc. masc.). (The suffix) *ŚānaC* (has been added) in the sense of *kartṛ* 'agent' after the verbal base (mentioned as) *īṄ gatau* '*ī*- in the sense of going',[575] because (*ī*-) belongs to the *div*-, etc. group.[576]

Tvaṃ dinādau dinakṛtam iva lakṣmīr bhūyaḥ.

Samabhyetu (means) *bhajatu* 'may (she) fall to (your) lot'. The imperative marker (has been added) by P.3.3.173.[577]

The word *lakṣmī* has been used in the final stanzas of the Cantos, because it creates *camatkāra* '(a sense of) wonder',[578] and because it is an auspicious utterance. Like the revered author of the *Mahābhāṣya* says: *maṅgalādīni maṅgalamadhyāni maṅgalāntāni ca śāstrāṇi prathayante vīrapuruṣakāny āyuṣmatpuruṣakāni ca bhavanty adhyetāraś ca pravaktāro bhavanti* 'treatises which start with an auspicious word, which have (such a word) in the middle and at the end, spread (wide and far), and breed heroes and long-living people, and (they are also composed like that, so that people) become students and expounders (of them)'.[579]

This is *purṇopamā* 'a complete simile'.[580]

The metre is *mālinī*.[581] It has been changed, because (this) is the end of a Canto. Like Daṇḍin says: *sargair anativistīrṇaiḥ śrāvyavṛttaiḥ susaṃdhibhiḥ/ sarvatra bhinnavṛttāntair upetaṃ lokarañjakam* '(a *mahākāvya* is) provided with Cantos, not too lengthy, with metres pleasing to the ear, with good *saṃdhis*, with a change of metre at the end (of the Cantos) everywhere, (and it should) please people'.[582]

Then the poet, referring to the story narrated in his poem, says that the Canto has been finished by means of *iti*, etc. The word *iti* (has been used) in the sense of *parisamāpti* 'completion'.[583] The form *bhāravikṛtau* 'in the composition of Bhāravi' states the name of the poet. (The constituent) *mahat* in the form *mahākāvye* indicates that the definition applies fully.[584] The form *kirātārjunīye* informs us of the two (protagonists) described by the poem. (In connection with the words) *prathamaḥ sargaḥ* (supply) *samāptaḥ* 'is completed'. This is to be taken into account in what follows also.[585]

(In the sense of) *kirātārjunāv adhikṛtya kṛto granthaḥ* 'a book made with reference to the Kirāta and Arjuna' (we derive) *kirātārjunīyam*. (Here) the suffix *CHa* (has been added) after a *dvandva*, by P.4.3.88,[586] just as in *rāghavapaṇḍavīyam* 'a book made with reference to Rāghava and the Pāṇḍavas'[587] for here Arjuna acts as the protagonist in the same way. The Kirāta has, however, been portrayed as the counter-hero in order to upgrade him.[588] Like Daṇḍin says: *vaṃśavīryapratāpādi varṇayitvā ripor api/ tajjayān nāyakotkarṣakathanaṃ ca dhinoti naḥ* 'the noble family, the valour and the lustre even of the enemy having been described, the description of the superiority of the hero because of his victory over him delights us (only more)'.[589]

Now here is a stanza which summarizes (the contents of the poem): *netā madhyamapāṇḍavo bhagavate nārāyaṇasyāṃśajas. Tasyotkarṣakṛte tv avarṇyatatarāṃ divyaḥ kirātaḥ punaḥ./Śṛṅgārādiraso 'ṅgam atra vijayī vīraḥ pradhāno rasaḥ. Śailādyāni ca varṇitāni bahuśo. Divyāstralabhaḥ phalam* 'the hero is the middle one of the Pāṇḍavas, a part-incarnation of the venerable Nārāyaṇa. For the sake of his superiority,[590] however, the divine Kirāta was described in more detail.[591] The poetic sentiment of *śṛṅgāra* 'the erotic', etc. here is a subsidiary, the main poetic sentiment (being that of) the victorious hero.[592] Mountains, etc. are variously described. The outcome is (Arjuna's) obtaining of the divine weapons'.[593]

Here ends the first Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.[594]

Note (48)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *dinā(dau) dina(kṛtam)*. The *arthālaṃkāra*, as stated by M., is *pūrṇopamā*. It is also *śrautī*. In fact, there are three *upamās*, one conveyed by the stanza as a whole, the others conveyed by the cps *āpatpayodhiḥ* and *riputimiram*. In connection with the first *upamā* we find *śleṣa* in the cp. constituent *dīpti*, in the word *śithilavasum*, and, strictly speaking, in the word *lakṣmī* also. Since the *śleṣa* helps to fill out the *upamā*, an *aṅgāṅgibhāva* is assumed between the two, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara* 'blending' like water and milk. For the *śleṣa* compare Renou 1959, p. 44.

In connection with the cps *āpatpayodhiḥ* and *riputimiram* the question before M. was to decide whether these cps are to be analysed as *upamitasamāsa* or as *rūpakasamāsa*. M. adopts the first possibility. Therefore the cps are paraphrased as *āpat payodhir iva* and *ripus timiram iva*, and not as *āpad eva payodhiḥ* 'the ocean consists in nothing but misfortune' and *ripur eva timiram* 'the darkness consists in nothing but an enemy'. By way of proof M. refers to the fourth *pāda* of the stanza, and says that the *upamitasamāsa*-paraphrase is in conformity with the expression *dinakṛtam iva* here. Why?

Mammaṭa (*KP*, p. 595) quotes a stanza in which the night is described. It is said to be *rātrikāpālikī*, literally, a night-*kāpālikī*. A *kāpālikī* is a Śaiva female ascetic carrying a skull or a string of skulls, and smeared with ashes from a funeral pile which give her a bluish-white appearance. The stanza also contains the word *antardhānavyasanarāsika* 'taking delight in the evil practice of becoming invisible'. Here the question is whether to dissolve the cp. *rātrikāpālikī* as *rātri kāpālikī iva* 'the night is like a *kāpālikī*' (*upamitasamāsa*), or as *rātri eva kāpālikī* 'the *kāpālikī* consists in nothing but the night' (*rūpakasamāsa*). The *vṛtti* (ibid. p. 596) saya *atra pādatraye antardhānavyasanarāsikatvam āropitadharma eveti rūpakaparigrahe sādhakam astīti tatsaṃkaraśaṅkā nāsti* 'since taking delight in the bad practice of becoming invisible is a property of the item which is superimposed (on something else) only, (we have here) positive evidence for accepting *rūpaka*. Therefore in these three *pādas* there need be no doubt about (the presence of the embellishment called) *saṃkara* of these (two, *upamā* and *rūpaka*).' That is to say, since in the stanza we find a word, namely, *antardhānavyasanarāsika*, which exclusively goes with the *āropita* item (i.e., the *upamāna*, the *kāpālikī*), this decides the issue. Now what we must do is to dissolve the cp. in such a way that the *upamāna*, the *kāpālikī*, becomes the prominent item in the paraphrase. This is done by assuming *rūpaka*, because in *rūpaka* we present the *upameya* under the cognitive form of the *upamāna*, or, in other words, the *upamāna* is *āropita* 'superimposed' on the *upameya*. Since the doubt whether the cp. represents *upamā* or *rūpaka* has been removed, there is no question of assuming *saṃkara*, an embellishment one of whose varieties is precisely *saṃdeha* 'doubt' with regard to the precise character of the embellishment used (whether *upamā* or *rūpaka* in the example under discussion).

The *PR* (p. 372) in a stanza composed by the author describes a campaign of king Pratāparudra during the rainy season. Here the king's fame is referred to as *yaśaḥkandalāḥ*, literally, the fame-sprouts which are said to grow everywhere. The stanza also contains the word *jagadānandāḥ* 'the joy of the world' in construction with *yaśaḥkandalāḥ*. The question is whether we have a means to decide the issue of *upamitasamāsa* or *rūpakasamāsa* in the cp. *yaśaḥkandalāḥ*. If such a means is not available, we must leave the question undecided and assume *saṃdehasaṃkara*. Here the commentator Kumārasvāmin says *jagadanandā iti sāmānyaprayogān nopamitasamāsaḥ kiṃ tu mayūravyaṃsakāditvād rūpakasamāsa eva. Tena rūpakam evedaṃ nopamā* 'because a word expressing the common feature has been used, namely, *jagadānandāḥ*, (what we have here) is not *upamitasamāsa* but *rūpakasamāsa* only, because (*yaśaḥkandalāḥ*) is considered to belong to the *mayūravyaṃsaka*, etc. group. Therefore (*yaśaḥkandalāḥ*) is *rūpaka* only, not *upamā*'. By the term *sāmānyaprayogāt* Kumārasvāmin refers to P.2.1.56. This rule prescribes *upamitasamāsa* on the condition of *sāmānyāprayoga* 'the non-use of a word expressing the common feature'. Therefore, since the stanza contains the word *jagadānandāḥ* which expresses the common feature of the king's fame (the *upameya*) and the sprouts (the *upamāna*), *upamitasamāsa* is excluded by Pāṇini himself. The word *sāmānyāprayoga* in the *sūtra* thus serves as a *bādhaka* 'negative evidence', to reject *upamā*. That is why *yaśaḥkandalāḥ* is to be paraphrased as *yaśa eva kandalāḥ* 'the sprouts consist in nothing but fame', and not as *yaśaḥ kandalā iva* 'the fame is like sprouts'.

The *EA*, p. 217-19, quotes four stanzas to illustrate the issue. The first stanza says that the kings of the enemies of king Narasiṃha bow before his feet. Here the feet are referred to as *pādāmbuja*, literally, the foot-lotus. The stanza also contains the word *saratnavirudāṅgadam* 'provided with praise-anklets studded with jewels' qualifying *padāmbujam*. The question, again, is, whether we have evidence to paraphrase the cp. *virudāṅgada* either as *upamitasamāsa* or as *rūpakasamāsa*, or whether we should leave the issue undecided and assume *saṃdehasaṃkara*. The *vṛtti* (ibd. p. 218) says: *iha ratnavirudāṅgadasaṃbandhaḥ pāde saṃbhavatīty upamāṃ praty anuguṇatāṃ bhajate. Ambuje tu na saṃbhavati. Na rūpakaṃ praty anuguṇatā* 'here, since a connection with a praise-anklet studded with jewels is possible for a foot (the author) assumes conformity with (a paraphrase in the form of) *upamā*. (Connection with such an anklet) however, is not possible for a lotus. (Therefore) there is no conformity with (a paraphrase in the form of) *rūpaka*'. That is to say, the *sādhaka* for accepting *upamā* in the cp. *virudāṅgada* is found in the constituent *pāda* in *pādāmbuja*. Since *virudāṅgada* can only be meaningfully connected with a foot, namely, through the notion of an anklet, and since what is important here is the praise showered on the feet of Narasiṃha, the cp. *virudāṅgada* must be dissolved in such a manner that this importance clearly shows. This can only be done by paraphrasing the cp. as *virudaḥ aṅgadam iva* 'the praise is like an anklet (studded with jewels)', that is, by assuming *upamitasamāsa* and regarding the *vyāghra*, etc. group mentioned in P.2.1.56 as an *ākṛtigaṇa*.

The second stanza contains a parallel case of *sāmānyaprayoga* 'the use of a word expressing the common feature' discussed above. Here the mention of such a word serves as a *bādhaka* 'negative evidence', for rejecting *upamā*. Accordingly, *rūpaka* is accepted.

The fourth stanza tells us that the fame of king Narasiṃha is being sung by heavenly nymphs sitting on the branches of the *kalpadruma* tree. The songs have a particular effect which is mentioned as *manaḥkuraṅgam rajayanti* 'they hunt the mind-antelope'. The question is with regard to the form *manaḥkuraṅga*. Do we accept *upamitasamāsa, rūpakasamāsa* or *saṃdehasaṃkara*? The *vṛtti* (ibid. p. 219) says *iha rañjer anuṣaṅgalopa eva rūpakaṃ praty anukūlatām ālambate na tūpamāṃ prati. Tasyaitāṃ prati pratikūlatvāt. Yad āha Durgasiṃhaḥ. Rañjer mṛgaramaṇa ity anuṣaṅgalopaḥ* 'here, since (we see) deletion of the nasal of (the verbal base) *rañj-*, (the author) presupposes conformity with (a paraphrase in the form of) *rūpaka*, not, however, with *upamā*. Because this (form *rajayanti*) is not compatible with *upamā*. As Durgasiṃha has stated. Deletion of the nasal (takes place) by (the rule) *rañjer mṛgaramaṇe* "(deletion of the *n*) of *rañj-* (when *rañj-* is used) in the sense of hunting deer".'

On this passage, starting from *yad* (*āha*), which he reads as *yathā hy* (*āha*), and where he reads *anuṣaṅgalopam* instead of *anuṣaṅgalopaḥ*, M. has the following to say: *anuṣaṅgalopam āhety anvayaḥ. Iha mṛgaramaṇe hy anuṣaṅgalopa uktaḥ. Tatra mana eva kuraṅga iti rūpake mṛgaramaṇaṃ bhavati. Kuraṅga iva mana ity upamitasamāse tu manoramaṇaṃ syān na mṛgaramaṇam ity anuṣaṅgalopa eva nopamāṃ sahate. Tato "mayūravyaṃśakādayaś ca" iti rūpakasamāsa āśrayaṇīyaḥ. Teṣām ākṛtigaṇatvād ity arthaḥ* 'Construe *āha* "(Durgasiṃha) has stated" with *anuṣangalopam* "deletion of the nasal". For in this sense of *mṛgaramaṇa* "hunting deer" deletion of the nasal (of *rañj-*) has been prescribed. This being so, (the sense of) *mṛgaramaṇa* is (assumed) in the *rūpaka* which takes the form of *mana eva kuraṅgaḥ* "the antelope is nothing but the mind". But in *upamitasamāsa* which takes the form *kuraṅga iva manaḥ* "the mind is like an antelope" (the sense of) *manorama* "gladdening the mind" (is assumed), not (that of) *mṛgaramaṇa*. That is why deletion of the nasal (of *rañj-*) is not compatible with *upamā*. Therefore we have to accept *rūpakasamāsa* by P.2.1.72. That is, because (the words listed here) form an *ākṛtigaṇa'*.

The reference to Durgasiṃha has not been located. The point of the argument is this: *Vt.* III on P.6.4.24 says *rañjer ṇau mṛgaramaṇe* '(the nasal) of *rañj-* in the sense of "hunting deer" (is deleted) when (the causative suffix) *ṆiC* follows'. The text of the stanza under discussion reads *rajayanti*, a form in which the nasal has been deleted. Therefore here *rañj-* must mean 'to hunt deer'. This meaning can only be connected with the constituent *kuraṅga* in *manaḥkuraṅga*. Accordingly, *kuraṅga* must be regarded as the main meaning in the cp. Therefore the paraphrase of the cp. must be such that prominence is given to that meaning. This is only possible in the paraphrase corresponding to *rūpakasamāsa*, namely, *mana eva kuraṅgaḥ*, because in *rūpakasamāsa* the *upamāna*, i.e., *kuraṅga*, is superimposed on the *upameya* and is, therefore, the prominent item. The *sādhaka* 'positive evidence' here is the deletion of the nasal in *rajayanti*.

Back to *āpatpayodhi*. The question is whether to assume *upamitasamāsa, rūpakasamāsa* or, in the absence of *sādhaka* or *bādhaka* instances, to leave the issue undecided and accept *saṃdehasaṃkara*. M. assumes *upamitasamāsa* and as his *sādhaka* 'positive evidence' he refers to the last quarter-verse of the stanza. That is to say, this *pāda* must show that the meaning to be given prominence is *āpat* 'misfortune'. How is this shown?

The *pāda* says *dinakṛtam iva lakṣmīs tvāṃ samabhyetu bhūyaḥ* 'may Lakṣmī fall to (your) lot again like lustre comes again to the sun'. This is a clear *upamā*, which happens to be the main embellishment of the stanza. The comparison is between *tvām* (i.e., Yudhiṣṭhira, the *upameya*) and *dinakṛtam* (the sun, the *upamāna*). Here one of the two must be connected with *āpatpayodhau magnam* 'plunged into the misfortune-ocean'. Since in a simile the *upameya* is the *pradhāna* 'prominent' item, we must assume that in our case *tvām* represents the *pradhāna* item. Therefore the question becomes one of connecting *tvām* with *āpatpayodhi*. Taking into account the story of the Pāṇḍavas, *tvām* can only be connected with *āpat*, not with *payodhi*. Accordingly, we have to paraphrase *āpatpayodhi* in such a way that prominence is given to *āpat*. This is only possible by paraphrasing the cp. as *āpat payodhir iva*, that is, by assuming *upamitasamāsa*. The same holds for *riputimiram*.

As noted by M., the stanza contains the auspicious word *lakṣmī* which is to recur in the final stanzas of the following Cantos, and in which Renou 1959, p. 17, sees an indication of the concentration bestowed on his work by Bhāravi.

CANTO II

Stanza 2.1

Then, having decided that the words spoken by his beloved (wife) were after his own heart and quite full of substance, Vṛkodara addressed a speech to the king, well-reasoned and of lofty purport.

Commentary

On (the stanza beginning with) *vihitām*

Atha.

Vṛkodaraḥ (means) *bhīmaḥ* 'Bhīma' (sg. nom.).

Priyayā (here means) *draupadyā* 'by Draupadī'. The use of (the word) *priyā* serves to indicate that beneficial advice is intended.[1]

Vihitām. That is to say, uttered, because the verbal base *dhā-*, preceded by *vi*, which stands for action in general must eventually be taken to denote a suitable particular action.[2]

Manaḥpriyām (means) *abhimatārthayogān manoharām* 'gladdening the heart (sg. acc. fem.), because it is connected with a matter of which one approves'.[3] The acceptability of (Draupadī's) speech is expressed by means of two adjectives.[4]

Giram.

Garīyasīm (means) *sāravattarām* 'possessing substance to a higher degree' (sg. acc. fem.).[5]

Niścitya.

Nṛpam (here means) *dharmarājam* 'the king of justice' (sg. acc.).

Upapattimat (means) *yuktiyuktam* 'full of (good) reasoning' (sg. acc. ntr.).[6]

Ūrjitāśrayam (means) *udārārtham* 'possessing a lofty purport' (sg. acc. ntr.).

Vacanam.

Ūce (means) *uktavān* 'he spoke'.[7] The perfect marker (has been added) in the sense of *kartṛ* 'agent'.[8] Substitution of *vac-* for *brū-* (takes place).[9] (*Vac-*) takes two objects by (the statement) *bruviśāsi* (*guṇena ca yat sacate tad akīrtitam ācaritaṃ kavinā*).[10] *Nṛpa* has the status of object by P.1.4.51.[11]

Note (49)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in the sequence *priyayā* (*manaḥ*)*priyām*, and *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in *giraṃ garī(yasīm)*. No particular *arthālaṃkāra* has been applied.

The metre used in the Canto up to stanza 56 is an *ardhasamavṛtta*-variety called *lalitā* and defined (*VRA*, p. 93, stanza 6) as *sasajā viṣame yadā guruḥ/sabharā syāl lalitā same lagau* 'when in the odd (*pādas* we find the sequence) *sa sa ja* (followed by) a long (syllable, but) in the even (*pādas* the sequence) *sa bha ra* (followed by) a short (and) a long (syllable), (then that metre) should be (known as) *lalitā*.' It is known under quite a few different names also, like *viyoginī*, *vaitalīya*, and *sundarī*, see *PSED*, III, Appendix A, p. 11. For the meaning of the *gaṇas* see fn. 96 on *Kir*. 1.1.

Transition to 2.2

Which (were) those words? That (the speaker) explains.

Stanza 2.2

That speech which she made, proud (of her descent), having looked (at the matter) from all sides with an eye abounding in love, (that speech) difficult to speak (for anybody) may well cause wonder even to Bṛhaspati.

Commentary

On (the stanza beginning with) *yad*

Māninī (means) *kṣatriyakulābhimānavatī* 'possessing pride in (her descent from) a *kṣatriya*-family'. That is to say, Draupadī.

Snehamayena (means) *snehapracureṇa* 'full of love' (sg. instr. ntr.). (Apply) P.5.4.21.[12]

Cakṣuṣā (means) *jñānacakṣuṣā* 'with the eye of knowledge'. Here the status of *āpta* 'trustworthy informant' is expressed.[13]

Parito vīkṣya (means) *samantataḥ vivicya* 'having considered (the matter) from all sides'.

Yad vacanam.

Avocata. The aor. marker (has been added) after (the verbal base) *brū-* or *vac-*.[14] The augment *uM* (has been added) by P.7.4.20.[15]

Vāgadhipasya (means) *bṛhaspateḥ* 'of Bṛhaspati'.

Api.

Durvacam (means) *vaktum aśakyam* 'impossible to speak' (sg. acc. ntr.). This gen. ending (in *vāgadhipasya* has been added) in the sense of *śeṣa* 'the rest'.[16] (It is) not (a gen. ending) marked as *kṛdyoga* 'connection with a *kṛdanta* word'.[17] Therefore the prohibition of the gen. ending by P.2.3.69 does not apply.[18]

Tad vacanaṃ vismayaṃ vidadhīta. Supply *sarvasyāpi* 'to everyone'.[19] Or rather, construe *vāgadhipasya vismayaṃ vidadhīta* 'may well cause wonder even to Bṛhaspati'. (In that case, with) *durvacam* supply *kenāpi* '(difficult to speak) by whomsoever'.[20]

(Why cause wonder?) Because it adheres to the *śāstra* 'authoritative scripture',[21] and offers good advice, although (it is spoken) by a woman. That is why the speech causes wonder and why it should be accepted. This is the point.

Note (50)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M. of *vṛttyanuprāsa* in the form of a repetition more than once of a pair of consonants in non-adjoining *pādas* in the sequence (*yad a*)*voca*(*ta* .../... *dur*)*vacaṃ vaca*(*nam*). By saying that Draupadī's speech may well cause wonder even to Bṛhaspati (or that it would be difficult to speak even for Bṛhaspati) the poet obviously means to bring out the excellence of the speech by a hyperbolic turn of phrase. However, this does not come under *atiśayokti* or any other of the recognized *alaṃkāras*.

Transition to 2.3

(The speaker now) explains why (Draupadī's speech) causes wonder.

Stanza 2.3

Like a lake, though difficult of access, can be entered into when it possesses a descent constructed (for that purpose), so (the subject of) policy, difficult of access though it is, can be entered into when it possesses an introduction made (for that purpose). But that (man) is exceedingly rare who can correctly set forth the path of action to be pursued in this respect.

Commentary

On (the stanza beginning with) *viṣamaḥ*

Viṣamo 'pi (means) *durbodho 'pi* 'although difficult to understand' (sg. nom. masc.). In the other case,[22] (it means) *duḥpraveśo 'pi* 'although difficult to enter' (sg. nom. masc.).

Nayaḥ (means) *nītiśāstram* 'the science of statesmanship' (sg. nom.).

Payasām āśayaḥ (means) *hradaḥ* 'lake' (sg. nom.).

Iva.

Kṛtatīrthaḥ (means) *kṛtābhyāsādyupāyaḥ* (sc.) *san* 'possessing a means like a completed study, etc.' (sg. nom. masc.), appositional function.[23] The *Viśva*(*kośa*) says *tīrthaṃ śāstrādhvarakṣetropāyopādhyāyamantriṣu* '*tīrtham* (is used) in the sense of authoritative scripture, sacrifice, holy place, means, teacher and councillor'.[24] In the other case, (it means) *kṛtajalāvatāraḥ* (sc.) *san* 'possessing a constructed descent into the water' (sg. nom. masc.), appositional function. Halāyudha says *tīrthaṃ yonau jalāvatāre ca* '*tīrtham* (is used) in the sense of vulva and descent into the water'.[25]

Vigāhyate (means) *gṛhyate* 'is grasped' and *praviśyate* 'is entered into'.[26]

Kiṃtu.[27]

Tatra (means) *naye* 'with regard to statesmanship' and *jalāśaye* 'with regard to the lake'.

Saḥ (means) *tādṛśaḥ puruṣaḥ* 'such a man' (sg. nom. masc.).

Viśeṣadurlabhaḥ (means) *atyantadurlabhaḥ* 'extremely difficult to get hold of' (sg. nom. masc.).

Yaḥ.

(*Kṛtyam* means) *saṃdhivigrahādi kāryam* 'action (to be undertaken) in the form of conciliatory words, war, etc.' and *snānādikam* '(action to be undertaken in the form of) bathing, etc.'. (In the sense of) *kṛtyasya vartma* 'the path of action (to be undertaken)' (sg. acc.) (we derive *kṛtyavartma*).

Sat (means) *sādhu* 'correctly' (that is,) *deśakālādyaviruddhaṃ yathā tathā* 'not going against (the proper) place and time', adverbial function.[28] In the other case (it means) *gartagrāhapāṣāṇādirahitaṃ yathā tathā* 'without (encountering) holes, crocodiles, stones, etc.', adverbial function.

Upanyasyati (means) *udāharati* 'he sets forth'. Amara says *upanyāsas tu vāṅmukham/upodghāta udāhāraḥ upanyāsaḥ*, however, *vāṅmukham, upodghātaḥ* (and) *udāhāraḥ* (are synonyms meaning "introduction")'.[29]

Just as there are people who enter into the water however deep it is, when a descent has been constructed, but the builder of the descent is rare, in the same way, in connection with statesmanship, there are people who understand its essence however hidden it is, when they find somebody who can explain it, but the person who can explain it is not easy to get hold of. That is why it causes wonder that this (woman, Draupadī), although she has received no instruction (in this particular field), speaks well (on the subject). This is the meaning (of the passage).

Note (51)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, not specially noted by M., are *upamā* and *śleṣa*, giving rises to *saṃkara*.

The *upamā* is *śrautī* and *pūrṇā*. The art of statesmanship is compared to a lake. The *sādhāraṇadharma* is expressed by *viṣama*. The *śleṣa* is of the *śabdaśleṣa* variety. Both the *prastuta* item (corresponding to the *upameya*, the art of statesmanship) and the *aprastuta* item (corresponding to the *upamāna*, the lake) are described by words which apply in two meanings, and which are not replaceable by synonyms. Since these two meanings are essential in establishing the *upamā*, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *śleṣa* functioning as the *aṅga*. Accordingly, *saṃkara* 'blending' arises.

Transition to 2.4

Now (the speaker) explains why (Draupadī's speech) should be accepted.

Stanza 2.4

Like much virtue is seen in a medicine which, though rather small in quantity, is beneficial to the condition of digestion; which is (therefore) most important (though) painful for those whose strength has perished, (so) in this extremely powerful speech (of Draupadī) which, though rather short in words, is beneficial with regard to the time of results; which is (therefore) excellent (though) frightening for those whose strength has perished, (many virtues are seen).

Commentary

On (the stanza beginning with) *pariṇāma*

(*Pariṇāmaḥ* means) *phalakālaḥ* 'the time of results' and *paripākāvastha* 'the condition of digestion'.[30] (*Sukhe* means) *hite* 'beneficial'. (In the sense of *tatra sukhe* 'beneficial (sg. loc. masc.) to that' (we derive *pariṇāmasukhe*). The gender of the word *sukha* (varies according to that of the *viśeṣya* 'word qualified', according to (the statement) *śastaṃ cātha triṣu dravye pāpaṃ puṇyaṃ sukhādi ca* 'and next, *śasta* "praised", *pāpa* "bad", *puṇya* "meritorious" and *sukha* "happy", etc. (when used) with regard to a substance, (are used) in three genders'.[31]

Garīyasi (means) *bhūyiṣṭhe* 'highly important' (sg. loc. ntr.) and *śreṣṭhe* 'excellent'.[32]

Kṣataujasam (means) *kṣīṇaśaktīnām* 'of those whose strength has perished', in both cases.[33]

Vyathake (means) *yuddhopodbalakatvād bhayaṃkare* 'frightening (sg. loc. ntr.) because it incites to battle'. In the other case,[34] (it means) *ādau saṃśayādiduḥkhajanake* 'producing pain (sg. loc. ntr.) in the form of doubt, etc. at first'.[35]

Alpīyasi (means) *alpākṣare* 'containing few words' (sg. loc. ntr.) and *alpamātre* 'of small quantity' (sg. loc. ntr.).[36] And a statement says *svalpā ca mātrā bahulo guṇaś ca* 'at the same time very small in quantity and rich in efficacy'.[37]

Asmin.

Vacasi (means) *draupadīvākye* 'in the speech of Draupadī'.

Ativīryavati (means) *atyantasāmarthyavati* 'possessing extraordinary power' (sg. loc. ntr.).

Bheṣaje (means) *auṣadhe* 'in a medicine' (sg. loc.).

Iva. Amara says *bheṣajauṣadhabhaiṣajyāni 'bheṣajam, auṣadham* and *bhaiṣajyam* (are synonyms meaning "medicine")'.[38]

Bahuḥ (means) *anekaḥ* 'much' (sg. nom. masc.).

Guṇaḥ (means) *mānatrāṇarājyalabhādiḥ* 'the protection of pride, the regaining of the kingdom, etc.' and *ārogyabalapoṣādiḥ* 'the thriving of health and strength, etc.' (sg. nom.).

Dṛśyate. The intention is that this is why (Draupadī's) speech is accepted.

Note (52)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in (*garī*)*yasī* .../...(*alpī*)*yasī*. Renou 1959, p. 28, draws attention to the immediate sequence of two words of opposite meaning in *bahur alpīyasī*. The *arthālaṃkāras*, not mentioned by M., because he must have considered them to be obvious, are *upamā* and *śleṣa* giving rise to *saṃkara*.

The *upamā* is *śrautī* and *pūrṇā*. Draupadī's speech is compared to medicine. The *sādhāraṇadharma* is expressed by the phrase *bahuḥ ... dṛśyate guṇaḥ*. The *śleṣa* is of the *śabdaśleṣa* variety. The *prastuta* item (corresponding to the *upameya*, Draupadī's speech) and the *aprastuta* item (corresponding to the *upamāna*, the medicine) are stated by words which apply in two meanings and which are not replaceable by synonyms. Since these two meanings are essential in bringing about the full import of the comparison, it is assumed that an *aṅgāṅgibhāva* holds between the two embellishments, the *śleṣa* functioning as the *aṅga*. Accordingly, *saṃkara* 'blending' results.

Transition to 2.5

(What has been said) thus is true. (But suppose Yudhiṣṭhira thinks:) Still, I don't like it. (Then) what do I do? With regard to this (the speaker) says:

Stanza 2.5

Because this speech has a highly commendable meaning, it must please you also, who are appreciative of virtues. Surely, learned men who are partial to virtues (only) do not care about who in particular utters it.

Commentary

On (the stanza beginning with) *iyam*

Rucirārthā (means) *mahitārthasampannā* 'provided with a highly commendable meaning' (sg. nom. fem.).[39] Thus the reason why (the speech) is liked has been stated.

Iyam.

Bharatī (means) *draupadīvākyam* 'the speech of Draupadī' (sg. nom.).

Iṣṭaguṇāya. That is to say, for someone who appreciates virtues.

Bhavate (means) *tubhyam* 'to you'.

Api. (In *bhavate*) the dat. ending (has been added) because of the status of recipient, by P.1.4.33.[40]

Rocatām (means) *svadatām* 'must be pleasing'. The imperative marker (has been added) in the sense of *vidhi* 'injunction'.[41] The intention is that one should even forcibly entertain a desire for beneficial words. Still, how to put faith in a woman's speech? With regard to that (question the author) says *nanu* (etc.).

(In the sense of) *guṇānāṃ gṛhyāḥ* 'those appreciative of virtues' (pl. nom. masc.) (we derive) *guṇagṛhyāḥ*. That is to say, those who are partial to virtues. (The suffix) *KyaP* (has been added) after (the verbal base) *grah-*, by P.3.1.119.[42]

Vipaścitaḥ (means) *vidvāṃsaḥ* 'learned men' (pl. nom.). Amara says *vidvān vipaścid doṣajñaḥ 'vidvat, vipaścit* (and) *doṣajña* (are synonyms meaning "a learned man")'.[43]

Vacane. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[44]

(*Vaktṛviśeṣe* means) *strīpuṃsādilakṣaṇe* '(a difference) in the form of man, woman, etc.' (*Niḥspṛhāḥ*) *nanu* (means) *nirāsthāḥ khalu* 'those who definitely do not care'. (In the sense of) *vaktṛviśeṣe niḥspṛhāḥ* 'those who do not care about who in particular the speaker is' (pl. nom. masc.) (we derive *vaktṛviśeṣaniḥspṛhāḥ*). The intention is that (they do not care) on account of the maxim *bālād api subhāṣitaṃ grāhyam* 'a well-turned phrase should be accepted even from a child'.[45]

Note (53)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *roca*(*tāṃ*) *ruci*(*rārthā*). The *arthālaṃkāras* are *kāvyaliṅga*, hinted at by M. by saying *rucihetūktiḥ* 'statement of the reason why ... is liked', and *arthāntaranyāsa*, not mentioned by M., because it is obvious. The two *alaṃkāras* give rise to *saṃsṛṣṭi*.

The reason, that is, the poetical reason why Yudhiṣṭhira is supposed to like Draupadī's speech has been stated by the adjective *rucirārthā*, as explained by M. The *arthāntaranyāsa* is of the *viśeṣasāmānyasamarthana*-type. That is to say, a particular instance, namely, Yudhiṣṭhira's liking of the speech, is supported by a general observation, namely, that intelligent people will judge the merit of what was said irrespective of the person who said it. Since the two *alaṃkāras* are not mutually dependent, the result is *saṃsṛṣṭi* 'commingling' in the manner of sesame seeds and rice grains.

Transition to 2.6

Now (Bhīma) himself expresses reproach.

Stanza 2.6

O king, how can your mind (previously) firmly established in the four sciences (and therefore) discriminative now become the opposite and sink down like an elephant-cow in the mud?

Commentary

On (the stanza beginning with) *catasṛṣu*

Nṛpa, (sg.) voc.[46]

Catasṛṣv api.

Vidyāsu (means) *ānvīkṣikyādiṣu* 'in the science of reasoning, etc.'. The *Kāmandaka(nītisāra)* says *ānvīkṣikī trayī vārtā daṇḍanītiś ca śaśvatī/vidyāś caitās catasras tu lokasaṃsthitihetavaḥ* 'the science of reasoning, the three Vedas, economics, and statecraft which is indispensable. And these four sciences regulate the acquisition and the preservation of goods'.[47]

Nirūḍhim āgatā (means) *prasiddhiṃ gatā* 'having obtained (sg. nom. fem.) a thorough knowledge of'.[48] That is why (the king's mind is said to be:)[49]

Vivekinī (means) *sadasadvivekavatī* 'possessing the power to discriminate between good and bad' (sg. nom. fem.). As Manu says, *ānvīkṣikyāṃ tu vijñānaṃ dharmādharmau trayiṣṭhitau/arthānarthau tu vārtāyāṃ daṇḍanītyāṃ nayānayau* 'in the science of reasoning, however, (we find) understanding. (The knowledge of) good and bad is found in the three Vedas. In economics, however, (we find the knowledge of) what is profitable and what is not. In the science of government (we find the knowledge of) good and bad statesmanship'.[50]

Te matiḥ kathaṃ kariṇī paṅkam iva.

Viparyayam (means) *vaiparityam avivekarūpam* 'the opposite (sg. acc.) in the form of lack of discrimination'.

Etya.

Avasīdati (means) *naśyati* 'perishes'. The intention is that this is not proper.

Note (54)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The king's mind is compared to an elephant cow in the mud. The *sādhāraṇadharma* is expressed by *avasīdati.*

Transition to 2.7

What does it matter to us now, if we are thus blamed? (In answer) to this (question the speaker) says:

Stanza 2.7

What is more painful than this that your manly valour whose existence is known for certain even to the gods has come to nought after you have been reduced to such a despicable condition by your enemies?

Commentary

On (the stanza beginning with) *vidhuram*

Tvayi.

Paraiḥ (means) *śatrubhiḥ* 'by (your) enemies'.

Imām (means) *īdṛśīm* 'such' (sg. acc. fem.).

Avagītām (means) *garhitām* 'despicable' (sg. acc. fem.).[51] The *Viśva(kośa)* says *avagītaṃ nirvāde muhurdṛṣṭe ca garhite 'avagītam* (is used) in the sense of blame, seen repeatedly and despicable'.[52]

Daśām.

Gamite (means) *prāpite* 'made to reach'. Loc. abs.[53]

Surair api.

Saṃbhāvitavṛtti (means) *bahukṛtaprasāram* 'whose wide spread was highly esteemed' (sg. nom. ntr.). Or rather, (it means) *niścitasadbhāvam* 'whose existence is known for certain' (sg. nom. ntr.).[54]

Pauruṣam (means) *puruṣakāraḥ* 'manly valour' (sg. nom.). The suffix *aṆ* (has been added) because (*puruṣa*) belongs to the *yuvan*, etc. group.[55]

Avasīdati (means) *naśyati* 'perishes'. This fact.[56]

Yad.

Ataḥ param (means) *ato 'nyad adhikam* 'still more than this' (sg. nom. ntr.).

Kiṃ vidhuram (means) *kiṃ kaṣṭam* 'what (is) painful'. That is to say, there is no such thing (still more painful). The *Vaijayantī(kośa)* says *vidhuraṃ pratyavāye syāt kaṣṭaviśleṣair api* 'let *vidhura* be (used) in the sense of adverse course also on account of wretchedness and separation'.[57] Supply *asti* 'there is'. The *(Mahā-)bhāṣya* says *astir bhavantīparaḥ prathamapuruṣo 'prayujyamāno 'py asti* '(the verbal base) *as-* "to be" followed by (the suffix of) the present tense third person is (understood) even when it is not used'.[58] *Bhavantī* is a prepāṇinian grammarians' designation for (what is later called) *lAṬ.*[59]

Or rather, the bad condition concerns the occasion to judge your personal ability,[60] and that is due to your enemies. This is the great misery, and you are blamed, because it leaves you indifferent.

Note (55)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *paraṃ parair*, and an instance of *vṛttyanuprāsa* consisting in the repetition more than once, in non-adjoining *pādas*, of a pair of consonants in *paraṃ parai*(*r* .../...) *pauru*-(*ṣam*). With regard to this sequence compare the sequence mentioned in Note (50). There is no *arthālaṃkāra.*

Transition to 2.8

Then, in anticipation of the doubt that this indifference is due to the fact that it is the time for indifference, (the speaker) introduces a distinction by means of two stanzas in order to state precisely that it is not the time for indifference.

Stanza 2.8

An intelligent man who desires his own good easily puts up with the prosperity of his enemies, however great it is, if the end is (likely to be) very bad, but not with their decline, however great it may seem, if it is likely to end in abundant (good) results.

Commentary

On (the stanza beginning with) *dviṣatām*

Bhūtim (means) *udayam* 'prosperity' (sg. acc.).

Icchatā.

(In the sense of) *śobhanā medhā yasya tena* 'who possesses a good intellect', sg. instr. masc., (we derive) *sumedhasā* (which means) *sudhiyā* 'by one who has a good brain'. The suffix *asiC* (has been added) by P.5.4.122.[61]

Guruḥ (means) *mahān api* 'even if it is great' (sg. nom. masc.).

Asvantataraḥ (means) *atyantadurantaḥ* 'whose end is extremely bad' (sg. nom. masc.). That is to say, about to perish.[62]

Dviṣatām.

Udayaḥ (means) *vṛddhiḥ* 'prosperity'.

(In the sense of) *sukhena mṛṣyate* 'it is easily tolerated' (we derive) *sumarṣaṇaḥ* (sg. nom. masc.) (which means) *susahaḥ* 'easily borne'. That is to say, negligible. The intention is that if it were to end well, it would be difficult to bear. The suffix *yuC* (has been added) in the sense of *KHaL* by (the *Vt.*) *bhāṣāyāṃ śāsi*(*yuddhidṛśidhṛṣimṛṣibhyo yuj vācyaḥ*)[63]

Mahān api.

Phalasaṃpatpravaṇaḥ (means) *phalasaṃpadunmukhaḥ* 'expecting the achievement of result' (sg. nom. masc.) (which means) *phalasiddhyunmukhaḥ* 'expecting the accomplishment of result'. Substitution of *ṇ* for *n*, by P.8.4.5.[64]

Parikṣayaḥ.

Na (sc.) *sumarṣaṇaḥ* 'not easy to bear'. That is to say, not negligible. The intention is that otherwise[65] it would be negligible. For it is not merely the prosperity (of the enemy) one must resist, nor can one (afford to) be indifferent thinking that (the enemy) is merely going down. But one must take counter-action in both cases, or disregard both, whether the enemy is going to end up well or whether he is going to end up badly.[66] This is the meaning (of the passage).

Note (56)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Transition to 2.9

Then, having stated the course of action (to be taken) in the case of the rise and decline of one among the two, (the speaker) now states the course (to be taken) when ruin (threatens to) strike (both) simultaneously.

Stanza 2.9

A clever man, having calculated that the likelihood of his enemy's downfall in short time is great and that (the likelihood) of his own (downfall) is the opposite, (can afford to) disregard (the enemy). (But) otherwise he takes counter-action.

Commentary

On (the stanza beginning with) *acireṇa*

In the sense of *kṛtam anena* 'it has been done by him' (we derive) *kṛtī* (sg. nom. masc.). That is to say, clever. The suffix *inI* (has been added) by P.5.2.88.[67]

Parasya (means) *śatroḥ* 'of the enemy'.

Kṣayayuktim (means) *kṣayayogam* 'connection with downfall' (sg. acc.).[68]

Acireṇa (means) *āśubhāvinīm* 'going to take place soon' (acc. sg. fem.).

Bhūyasīm (means) *durantām* 'ending in disaster' (sg. acc. fem.).[69] (Supply) *ca* 'and'.[70] Similarly,[71]

Ātmanaḥ (sc.) *kṣayayuktim* 'his own connection with downfall'.

Viparītām (means) *cirabhāvinīm alpīyasīṃ ca* 'going to take place after a long time and of minor size (only)' (sg. acc. fem.).

Vigaṇayya (means) *vicārya* 'having reasoned out'. Substitution of *ay*, by P.6.4.56.[72]

Upekṣate.

Anyathā (means) *uktavaiparitye* 'in the opposite case of what has been stated'. That is to say, when the downfall of the enemy is of minor size only and one's own (downfall) a major one.

Tatpratikāram (means) *tasya pratikāram* 'counter-action to that' (sg. acc.). (Here) *tasya* (means) *kṣayayukteḥ* 'to connection with downfall'.

Acireṇa (means) *āśu* 'quickly'.

Kurute. This being so, when the enemy flourishes and one is in a bad position oneself, like we are, then what more need we say? The matter to be paid attention to has been established by implication, namely, that one takes counter-action immediately.

Note (57)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequences *para*(*sya* ... *vi*)*parī*(*tām*) and *kuru*(*te tatprati*)*kāram*. There is no *arthālaṃkāra*.

Transition to 2.10

If still (one adopts an attitude of) indifference, (the speaker) states the undesired consequences.

Stanza 2.10

The fortune of kings who through indolence pay no attention to the power of the kings of their enemies which is on the increase leaves (them) shortly, as if it were afraid of being blamed by people.

Commentary

On (the stanza beginning with) *anupālayatām*

Udeṣyatīm (means) *vardhiṣyamāṇām* 'going to increase' (sg. acc. fem.). (The augment) *nUM* (has) not (been added) because it is optional, by P.7.1.80.[73]

Dviṣatām.

Prabhuśaktim (means) *kośadaṇḍajaṃ tejaḥ* 'the power originating from (handling) the treasury and the army'.[74] Amara says *sa prabhāvaḥ pratāpaś ca yat tejaḥ kośadaṇḍajam* '*prabhāvaḥ* and *pratāpaḥ* consist in the power which originates from (handling) the treasury and the army'.[75]

Anīhayā (means) *anutsahena* 'through lack of energy'.

Anupālayatām (means) *upekṣamāṇānām* 'of those who disregard'.

Mahībhujām.

Śriyaḥ (means) *saṃpadaḥ* 'fortune'.

Jananirvādabhayāt (means) *nikṛṣṭapuruṣānurāgotthalokāpavādabhayāt* 'from fear of being blamed by people on account of affection (shown) to a low person'.

Iva. This is *hetūtprekṣā.*[76]

Acirāt.

Apayānti (means) *apasaranti* '(fortune) goes away'. As the *Kāmandaka(nītisāra)* says, *stribhiḥ ṣaṇḍa iva śrībhir alasaḥ paribhūyate* 'a lazy man is despised by fortune like an eunuch by women'.[77] That is to say, therefore one should act with vigour.

Note (58)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *(anupālaya)tām u(deṣyatīṃ ... dviṣa)tām a(nīhayā)*. The *arthālaṃkāra*, as stated by M., is *utprekṣā* of the variety *hetūtprekṣā*. The poet fancies that fortune abandons *rois fainéants* out of fear of public censure. The real cause, however, is different.

Transition to 2.11

But somebody who is ruined, how can he join battle with a powerful (enemy)? With regard to this (question the speaker) says:

Stanza 2.11

Like the creatures salute the new moon which, although it is weak, spreads its innate joyous lustre (and) which has risen in order to increase, (so) the subjects bow down for a king who, although he has become weak, (still) spreads his inborn radiance desirous to increase it.

Commentary

On (the stanza beginning with) *kṣaya*

Kṣayayuktam api (means) *tathā kṣīṇam api* (sc.) *santam* 'although it is feeble like that' (sg. acc. ntr.),[78] appositional function.[79]

Svabhāvajam (means) *sahajam* 'innate' (sg. acc. ntr.).

Anapāyam.

Śivam (means) *sarvalokāhlādakam* 'causing delight to all people' (sg. acc. ntr.).

Dhāma (means) *kṣātraṃ tejaḥ* 'the radiance of a *kṣatriya*' (sg. acc.) and *prakāśam* 'lustre' (sg. acc.).

Dadhatam.

Samṛddhaye (means) *vṛddhyartham* 'for the sake of increase'.

Utthitam (means) *udyuktam* 'ready for' (sg. acc. masc.). That is to say, desirous to increase.

Nṛpaṃ prajāḥ.

Pratipacchandram. That is to say, the second day moon.

Iva. The word *pratipad* refers to the second day. The intention is that on the first day (of the new moon the moon) is not visible.[80]

Praṇamanti. The intention is that they are bowing down low. But the moon they greet respectfully. That is to say, energetic action even of one who has been weakened is the cause of success. The *Kāmandaka(nītisāra)* says *jayaṃ hi satatotsāhī durbalo 'pi samaśnute* 'even a weak one who steadily makes a strong effort obtains victory'.[81]

Note (59)

Apart from *vṛttyanuprāsa* in the form of repetition of single consonants, there is no particular *śabdālaṃkāra.* The *arthālaṃkāras,* not specially noted by M., because they are obvious, are *upamā* and *śleṣa,* resulting in *saṃkara.*

The *upamā* is *śrautī* and *pūrṇā.* The *sādhāraṇadharma* of the king (*upameya*) and the new moon (*upamāna*) is expressed by *kṣayayuktam api.* The *upameya* and the *upamāna* are described by words one of which at least applies in two meanings, namely, *dhāma.* Since the *śleṣa* serves to bring across the full import of the *upamā,* an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *śleṣa* functioning as the *aṅga.* The result is *saṃkara* 'blending' in the manner of water and milk.

Transition to 2.12

But in what respect can a strong effort be useful to somebody who is deprived of royal power? With regard to this (question the speaker) says:

Stanza 2.12

Statesmanship in which the five points (of deliberation) have been completely determined is certainly the source which produces a treasury and an army. (But even) that (statesmanship, in order to succeed) depends on the ability to act quickly in matters to be undertaken, just as ordinary people (for success) depend on fate.

Commentary

On (the stanza beginning with) *prabhavaḥ*

Karmaṇām ārambhopāyaḥ 'the means to start undertakings', *puruṣadravyasaṃpad* 'the totality of men and material', *deśakālavibhāgaḥ* 'the (suitable) apportioning of place and time', *vinipātapratīkāraḥ* 'provision against failure' and *kāryasiddhiḥ* 'accomplishment of the objective' are the five points (of deliberation).[82] As the *Kāmandaka(nītisāra)* says, *sahāyāḥ sādhanopāyā vibhāgo deśakālayoḥ/vinipātapratīkāraḥ siddhiḥ pañcāṅgam iṣyate* 'helpers, the implements to carry out (a difficult work), the (suitable) apportioning of place and time, provision against failure (and) success are regarded as the five points (of deliberation)'.[83]

(In the sense of) *pañcānām aṅgānāṃ vinirṇayaḥ* 'the complete determination of the five points' (we derive) *pañcāṅganirṇayaḥ*. (This is) cp.-formation when a final member follows, by P.2.1.52.[84] (In the sense of) *kṛtaḥ pañcāṅgavinirṇayo yasya yena vā* 'by whom, sg. gen. or instr., the complete determination of the five points has been made' (we derive the form signifying the item) thus described.[85]

Nayaḥ (means) *nītiḥ* 'statemanship' (sg. nom.). It amounts to saying: *mantraḥ* 'counsel'.[86]

Kośaḥ (means) *artharāśiḥ* 'a heap of money'. Amara says *kośo 'strī kuḍmale khaḍgapidhāne 'rthaughadivyayoḥ 'kosaḥ*, which is non-fem., (is used) in the sense of bud, sheath, a mass of wealth and oath'.[87] *Daṇḍaḥ* (means) *caturaṅgasainyam* 'army consisting of four parts'. The *Vaijayantī(kośa)* says *daṇḍo 'strī śāsane rājñāṃ hiṃsāyāṃ laguḍe yame/yātrājñāyāṃ sainyabhede 'daṇḍaḥ*, which is non-fem., (is used) in the sense of decree, the violence of kings, rod, (the deity) Yama, order for an expedition (and) a kind of military array'.[88] (In the sense of *kośaś ca daṇḍaś ca* 'the treasury and the army' we derive *kośadaṇḍau*,) gen. *kośadaṇḍayoḥ*. That is to say, the royal power.

In the sense of *prabhavaty asmāt* 'it originates from that' (we derive) *prabhavaḥ* (sg. nom.) (which means) *kāraṇam* 'cause'. (Apply) P.3.3.57.[89]

Saḥ (here means) *nayaḥ* 'statemanship' (sg. nom. masc.).

Vidheyapadeṣu (means) *kāryavastuṣu* 'with regard to matters undertaken'. Amara says *padaṃ vyavasitatrāṇasthānalakṣmāṅghrivastuṣu 'padam* (is used) in the sense of standpoint, shelter, position, mark, foot and matter'.[90]

Dakṣatām (means) *kṣiprakāritvam* 'the state of one who is used to act quickly' (sg. acc.). That is to say, the energy to take strong action.

Lokaḥ (means) *kṛṣyādipravṛtto janaḥ* 'people employed in farming, etc.' (sg. nom.).

Niyatim (means) *daivam* 'fate' (sg. acc.).

Iva. The *Viśva(kośa)* says *niyatir niyame daive 'niyatiḥ* (is used) in the sense of restriction and fate'.[91]

Anurudhyate (means) *anusarati* 'follows'. The present tense marker (has been added) in the sense of *kartṛ* 'agent' after (the verbal base) *rudh*-which belongs to the *div*-, etc. group.[92]

The energy to take strong action is the basis of deliberation, (therefore) it is (also) the basis of royal power which is based on that (deliberation). Therefore what more is there to say? That is why (the energy to take strong action) only should be resorted to, because a king, although he may take counsel day and night, does not succeed in anything as long as he does not show his energy to take strong action.

Note (60)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in the sequence *nayaḥ*/... *niya*(*tim*). The *arthālaṃkāra*, not mentioned by M. because it is obvious, is *upamā, śrautī* and *pūrṇā*. The dependence of statesmanship on the ability to take strong action is compared to the dependence of people for success on fate. The *sādhāraṇadharma* is expressed by the finite verb *anurudhyate*.

The derivation of *pañcāṅgavinirṇaya* as *pañcānām aṅgānāṃ vinirṇayaḥ* proposed by M. is questionable. Cp.-formation of three words at a time is only allowed in the case of *bvs.* and *dvandvas*, because P.2.2.24 contains the word *anekam* which is continued in P.2.2.29. It is not allowed in the case of *tp.* cps., because here the condition *sup supā* (P.2.1.2 read in combination with P.2.1.4) holds. Here the sg. number has been intentionally used. However, Kātyāyana (*Vt.* IX on P.2.1.51) has made an exception for *tp.* cps. whose last member represents a *parimāṇin* 'object to be measured'. The example provided by Patañjali is *dvimāsajātaḥ* 'a born (child) measured by (the passing of) two months'. *Pañcāṅgavinirṇayaḥ* does not belong to this category. Therefore, strictly speaking, it should be formed in two stages, as a two-word cp., as follows:

(1) in the sense of *pañcasaṃkhyātāny aṅgāni* 'points numbered five' we derive *pañcāṅgāni* as an *uttarapadalopin* cp.,

(2) in the sense of *pañcāṅgānāṃ vinirṇayaḥ* we derive *pañcāṅgavinirṇayaḥ*.

Why not first from the *dvigu pañcāṅgam* (by P.2.1.51, *samāhāra*; P.2.4.1) and then combine the form obtained with *vinirṇayaḥ*? The answer is, because of meaning. There is hardly any point in determining a group of five points once it has been established. The items to be determined are precisely the five points individually.

Transition to 2.13

But if one has the energy to act, but nobody helps him, how to achieve one's objective? With regard to this (question the speaker) says:

Stanza 2.13

For a man who respects himself, who wishes to reach a desired high position (and) who is resolute, his own effort (only) is regarded as the help capable of providing against failure.

Commentary

On (the stanza beginning with) *abhimānavataḥ*

Abhimānavataḥ (means) *mānadhanasya* 'whose wealth consists in his self-esteem' (sg. gen. masc.).

Priyam (means) *iṣṭam* 'desired' (sg. acc. ntr.).

Uccaiḥ (means) *unnatam* 'high'.

Padam (means) *sthānaṃ rājyādikam* 'position consisting in kingship, etc.' (sg. acc.).

Āruruksataḥ (means) *āroḍhum icchataḥ* 'wishing to rise to' (sg. gen. masc.),[93] (that is) *prāptukāmasya* 'desiring to reach' (sg. gen. masc.).

Manasvinaḥ (means) *dhīrasya* 'resolute' (sg. gen. masc.).

Ātmapauruṣam (means) *svapuruṣakāraḥ* 'one's own effort' (sg. nom.).[94] (Supply) *eva* 'only'.

Vinipātanivartanakṣamam (means) *anarthapratīkārasamartham* 'capable of making provisions against failure' (sg. nom. ntr.).

Ālambanam (means) *sahakāri* 'assistant' (sg. nom. ntr.).

Matam (means) *iṣṭam* 'regarded' (sg. nom. ntr.).

Just as somebody who climbs a peak has some support in the form of the hand of his companion which prevents him from slipping down, in that way (we have to consider). This is the idea suggested.[95] The intention is: to heroes what is the use of helpers other than (their own) effort?

Note (61)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*abhi*)*māna*(*vato*) *mana*(*svinaḥ*) There is no *arthālaṃkāra*.

Transition to 2.14

In case effort is not resorted to (the speaker) points out what is wrong.

Stanza 2.14

Misfortune overwhelms a man lacking in effort; for him who has fallen into misfortune there is no bright future; one who has no bright future is certain to become insignificant; a man who counts for little cannot be the abode of glory, o king!

Commentary

On (the stanza beginning with) *vipadaḥ*

Avikramam (means) *pauruṣahīnam* 'one lacking in effort' (sg. acc. masc.).

Vipadaḥ.

Abhibhavanti (means) *ākramanti* 'they assail'.

Āpadupetam (means) *vipannam* 'fallen into misfortune' (sg. acc. masc.).

Āyatiḥ (means) *uttarakālaḥ* 'the future' (sg. nom.). Amara says *uttaraḥ kāla āyatiḥ* '*uttaraḥ kālaḥ* (and) *āyatiḥ* (are synonyms meaning "the future")'.[96]

Rahayati (means) *tyajati* 'abandons'.

Nirayateḥ. That is to say, to whom ruin has come near.

Laghutā (means) *agauravam* 'insignificance' (sg. nom.).

Niyatā (means) *avaśyaṃbhāvinī* 'going to happen necessarily' (sg. nom. fem.). That is to say, no one has respect for him.

Agarīyān (means) *laghīyān* 'one who counts for little' (sg. nom. masc.).[97]

Nṛpaśriyaḥ (means) *rājalakṣmyāḥ* 'of the royal glory'.

Padam (means) *āspadam* 'abode' (sg. nom.).

Na (sc.) *bhavati* 'he is not'.

Or rather, (we assume) word-division in the form of *nṛpa* 'o king'.[98] That is to say, this is the reason why you should make an effort.[99]

Because in this (stanza) each time the preceding item in the form of lack of manly effort, etc. functions as the cause of the following item in the form of misfortune, etc., the embellishment (used here) is *kāraṇamālā*. And thus (the relevant) rule says *pūrvapūrvasyottarahetutve kāraṇamālā* '(we speak of) *kāraṇamālā*, when each time the preceding item functions as the cause of the following item'.[100]

Note (62)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition more than once of one group consisting of a pair of consonants in the sequence (*vi*)*pado* ...(*ā*)*padu*(*petam* .../...) *padam*. Here the last pair occurs in a non-adjoining *pāda*. The *arthālaṃkāra*, as explained by M., is *kāraṇamālā*. The chain of causes is as follows: being *avikrama* leads to *vipad*. *Āpad* (= *vipad*) leads to the loss of prospects. Loss of prospects leads to *laghutā*. *Laghutā* (= being *agarīyas*) leads to absence of *śrī*.

Renou 1959, p. 9, translates the stanza as follows: "l'adversité (*vipad*) échoit au lâche; l'avenir (*āyati*) délaisse l'infortuné (*āpadupeta*); qui est sans avenir (*nirayati*) (recueille) à coup sûr le mépris (*laghutā*); qui n'est pas estimé (*agarīyas*) n'a pas droit à la dignité royale", and refers to *Kir.* 2.49.

Transition to 2.15

(The speaker now) comes to his point.

Stanza 2.15

Enough, therefore, of not being able to make up your mind, which is an obstacle to improving your position. Fortune which depends on bold action does not go together with despondency.

Commentary

On (the stanza beginning with) *tad*

Tat (means) *tasmāt* 'therefore'. That is to say, because there exists the possibility of shortcoming in (showing) indifference.

Unnateḥ (means) *abhyudayasya* 'of rising higher'.

Pratipakṣam (means) *antarāyam* 'obstacle' (sg. acc.).

Vyavasāyavandhyatām (means) *udyogaśūnyatām* 'not showing any effort' (sg. acc.).

Avalambyālam.[101] That is to say, enough of depending on not showing any effort. The suffix *Ktvā* (has been added) by P.3.4.18.[102] For that (suffix, the suffix) *LyaP* has been substituted.[103] To explain,[104]

(*Āśrayaḥ* means) *kāraṇam* 'cause'. (In the sense of) *parākrama āśrayo yāsāṃ tāḥ* 'of which bold action is the cause', pl. nom. fem., (we derive the form signifying the item) thus described.[105]

Samṛddhayaḥ (means) *saṃpadaḥ* 'fortune' (pl. nom.).

Viṣadena samam (means) *anutsahena saha* 'together with a lack of energy to act'.

Na nivasanti. Fortune is to be realised by means of (a show of) courage, not by the lack of energy to act. That is to say, it is contradictory to assume that they can go together.

(In this stanza we find) *arthāntaranyāsa* in the form of a cause-effect relation (put) in a negative way.[106]

Note (63)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in *samaṃ samṛ-(ddhayaḥ)* and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in *(vya)vasā-(yavandhyatām/ni)vasa(nti)*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa*. The first line of the stanza states a particular fact ("stop being despondent") which is taken as an effect, and which is supported by a general observation ("despondency and fortune do not go together") taken as a cause and phrased negatively.

Transition to 2.16

But one may wait for the agreement (to expire). (Then) why hurry? With regard to that (question the speaker) says:

Stanza 2.16

But if you wait for the (fixed) period (to expire), how (can you expect that) the son of Dhṛtarāṣṭra who has shown himself to be a fraud will easily abandon the royal fortune, having tasted it for so long?

Commentary

On (the stanza beginning with) *atha*

Atha.

Avadhiḥ (means) *kālaḥ* '(fixed) period' (sg. nom.).

Pratīkṣyate cet. The *Viśva(kośa)* says *avadhis tv avadhāne syāt sīmni kāle bile 'pi 'avadhiḥ* (is used) in the sense of attention, boundary, (fixed) period (and) also (in that of) hole'.[107]

Āviṣkṛtajihmavṛttinā (means) *prakaṭitakapaṭavyavahāreṇa* 'one whose fraudulent behaviour was shown' (sg. instr. masc.).

Dhṛtarāṣṭrasutena (means) *duryodhanena* 'by Duryodhana'.

Narendrasaṃpadaḥ (means) *rājasaṃpadaḥ* 'the royal fortune' (Pl. acc.). Or (we assume) word-division in the form of *narendra* 'o king'.[108]

Ciram (means) *caturdaśavarṣāṇi* 'for fourteen years'.[109]

Āsvādya (means) *anubhūya* 'having experienced'.

Kathaṃ sutyajaḥ. That is to say, he who knows the taste is not at all going to abandon easily (the royal fortune) later either, without the trouble of battle. Therefore it makes no sense to wait for (the expiry) of the (fixed) period.

Note (64)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Transition to 2.17

But if, by the will of fate, (Duryodhana) will hand over (the royal power) of his own free will, how would we like that? Thinking thus (the speaker) says:

Stanza 2.17

Or rather, if you are going to take over your kingdom after it has been returned (to you) by the enemy, o king, then in vain are your younger brothers' arms which have shown (such) acts of courage.

Commentary

On (the stanza beginning with) *dviṣatā*

Athavā.[110]

Dviṣatā.

Vihitam (means) *punaḥ pratyarpitam* 'handed back again' (sg. nom. ntr.).

Ātmanaḥ.

Padam (means) *rājyam* 'kingdom' (sg. nom.).

Tvayā.

Labdhā (means) *lapsyate* 'will be taken'. The future tense marker (has been added) in the sense of *karman* 'object'.[111]

Yadi.

Jananātha (sg.) voc.[112]

Tava.

Anujanmānām (means) *anujānām* 'of (your) younger brothers'.

Āviṣkṛtapauruṣaiḥ (means) *prakaṭitaparākramaiḥ* 'whose acts of courage have been shown' (pl. instr. masc.)

Bhujaiḥ.

Kṛtam (means) *alam* 'in vain'. That is to say, nothing can be achieved by their arms. Because, if returning or keeping the royal power depends on our enemies only, our arms are useless. The intention is that on the strength of the authoritative text which says *kṣatriyasya vijitam* 'conquering belongs to the *kṣatriya*'[113] the kingdom must be seized by force. The word *kṛtam* which serves to prohibit (something) has been listed as an indeclinable in the *ca*, etc. group.[114] In the *Gaṇavyākhyāna* it says *kṛtam iti nivāraṇaniṣedhayoḥ* 'the word *kṛtam* (is used) in the sense of warding off and prohibition'.[115]

In the word *bhujaiḥ* the instr. ending (has been added) on account of its functioning as an instrument in respect of action in the sense of *sādhana* 'bringing about', which (action) is understood.[116] And this has been stated in the *Nyāsoddyota* as follows: *na kevalaṃ śrūyamānaiva kriyā nimittaṃ kārakabhāvasyāpi tu gamyamānāpi* 'not only an action which is directly stated occasions the status of *kāraka*, but an implied (action) also'.[117]

Note (65)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *kṛtam* (*āviṣ*)*kṛta*(*pauruṣaiḥ*). There is no *arthālaṃkāra*.

Transition to 2.18

But if one can achieve the effect (desired) by means of conciliatory words only, what is the use of force? Like Manu says, *sāmnā dānena bhedena samastair athavā pṛthak/vijetuṃ prayatetārīn na yuddhena kadācana* '(a king) should endeavour to conquer by means of conciliatory words, bribery, sowing discord, (all of them) jointly or (each) separately, never by battle'.[118] Therefore what is the use of insisting on force? Anticipating this objection (the speaker) says:

Stanza 2.18

The king of animals lives on elephants, their faces sprinkled with rut, killed by himself. A powerful man who reduces the world to insignificance by his might does not want increase (of power) at the hand of somebody else.

Commentary

On (the stanza beginning with) *mada*

Mṛgādhipaḥ (means) *siṃhaḥ* 'the lion' (sg. nom.).

Madasiktamukhaiḥ. That is to say, (on elephants) dripping with rut.

Svayam (means) *svenaiva* 'by himself alone'.

Hataiḥ karibhiḥ.

Vartayate (means) *vṛttiṃ karoti* 'he lives on'. That is to say, he lives on them only. The present tense marker (has been added) after (the verbal base) *vṛt-* which belongs to the *cur-*, etc. group.[119] But (the verbal base) *vṛt-* belonging to the *bhū-*, etc. group takes *parasmaipada* endings only, by P.1.3.88.[120] To explain,[121]

Tejasā (means) *prabhāveṇa* 'by his power'. The *Vaijayantī(kośa)* says *tejo bale prabhāve ca jyotiṣy arciṣi retasi* '*tejas* (is used) in the sense of strength and power, luminous body, flame (and) seed'.[122]

Jagat.

Laghayan (means) *laghūkurvan* 'rendering insignificant' (sg. nom. masc.).[123]

Mahān (means) *tejasvī* 'powerful one' (sg. nom. masc.).

Anyataḥ (means) *anyasmāt puruṣāt* 'from another man'.

Bhūtim (means) *vṛddhim* 'increase (of power)' (sg. acc.).

Na icchati khalu. For a powerful one it is not proper to be dependent on others for his subsistence. The intention is that Manu's statement concerns timid persons.[124]

(In this stanza the embellishment used is) *arthāntaranyāsa*, showing the justification, by means of a particular instance, of a general observation which is stated later on.[125]

Note (66)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa*. This time it is the general truth which is confirmed by a particular instance. The general truth is that strong rulers do not depend on others to increase their power. This is supported by the particular instance that a lion kills the elephants needed for his subsistence himself even when they are in rut and therefore more dangerous.

Transition to 2.19

But gain from battle may or may not be there. This is not so with the other (implements of policy). Anticipating this objection (the speaker) says:

Stanza

For him to whom self-respect means all and who desires permanent fame (even) at the cost of transient life, fortune, which, indeed, is fickle like a flash of lightning, is (merely) a result of minor importance.

Commentary

On (the stanza beginning with) *abhimāna*

Abhimānadhanasya (means) *vairaniryātanamātraniṣṭhasya* 'who is intent on revenge only, because of enmity' (sg. gen. masc.). That is why (he is said to be:)[126]

Gatvaraiḥ (means) *gamanaśīlaiḥ* 'whose nature is to go away' (pl. instr. masc.) (that is) *asthiraiḥ* 'transient' (pl. instr. masc.). (*Gatvara*) has been mentioned as a ready-made form ending in (the suffix) *KvaraP*, by P.3.2.164.[127]

Asubhiḥ (means) *prāṇaiḥ* 'at the cost of life'. Instrumental function.[128] Amara says *puṃsi bhūmny asavaḥ prāṇāḥ* '*asavaḥ* and *prāṇāḥ* (are used) in the masc. (and) in the plural'.[129]

Sthāsnu (means) *sthiram* 'permanent' (sg. acc. ntr.). The suffix *Ksnu* (has been added) by P.3.2.138.[130]

Yaśaḥ.

Cicīṣataḥ (means) *cetum* (that is) *saṃgrahitum icchataḥ* 'who is desirous to collect' (sg. gen. masc.). The suffix *ŚatṚ* (has been added) after (the verbal base) *ci-* ending in (the desiderative suffix) *saN*.[131]

(In the sense of) *aciram aṃśavo yasyāḥ sā* 'whose flashes do not last long', sg. nom. fem., (we derive) *acirāṃśuh* (which means) *vidyut* 'lightning' (sg. nom.). (*Vilāsaḥ* means) *sphuraṇam* 'flashing'. (In the sense of *tasyā vilāsas tadvat cañcalā* 'fickle (sg. nom. fem.) like the flashing of lightning' (we derive *acirāṃśuvilasacañcalā*).[132] That is to say, lasting for a moment (only).

Lakṣmīḥ (means) *sampad* 'fortune' (sg. nom.).

(In the sense of) *anuṣaṅgād āgatam* 'what has come by association' (sg. nom. ntr.) (we derive) *ānuṣaṅgikam* (which means) *anvācayaśiṣṭam* 'what has been taught as *anvācaya*'[133] (sg. nom. ntr.) (that is) *alpam* 'small' (sg. nom. ntr.).

Phalam. Only fame resulting from the protection of one's self-respect is the main thing, but fortune is a matter of secondary importance. That is how this (fame) only is to be praised by people who possess self-respect. This is the meaning (of the passage).

In this (stanza) the embellishment (used) is *parivṛtti*, which is called the exchange of a small thing for a big thing, since (the stanza) mentions the acquisition of permanent fame at the cost of giving up impermanent life. This has been stated in the *Kāvyaprakāśa* as follows: *parivṛttir vinimayo yo 'rthānāṃ syāt samāsamaiḥ* 'let the exchange of things which are equal or unequal (to them) be (called) *parivṛtti*'.[134]

Note (67)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like in *sthāsnu yaśaś cicīṣataḥ*), there is no *śabdālaṃkāra*. The stanza contains two *alaṃkāras, upamā, samāsagā*, but not mentioned by M., because it is obvious, and *parivṛtti*, as explained by M., resulting in *saṃsṛṣṭi*.

Fortune is compared to a flash of lightning, the *sādhāraṇadharma* being expressed by *cañcalā*. Also, a man who respects himself is said to barter his life, which is transient anyway, for fame which lasts. The poetic charm of the *alaṃkāra* is that, really speaking, no such barter takes place; it is merely a matter of the poet's presentation of things. The two *alaṃkāras* are mutually independent. Even if one is dropped, the other remains unaffected. Therefore the resulting *alaṃkāra* is *saṃsṛṣṭi* 'commingling' in the manner of sesame seeds and rice.

Renou 1959, p. 26, draws attention to the semantic contrast between *gatvaraiḥ* and *sthāsnu*, which, according to him, is one of the devices used by Bhāravi to secure the balance of the stanza.

Transition to 2.20

But how can one give up life for a small honour, because (there is a statement which says) *jīvan naro bhadraśatāni paśyet* 'as long as a man is alive he may see hundreds of good things'?[135] Anticipating this objection (the speaker) says:

Stanza 2.20

People jump upon a heap of ashes, but not upon a blazing fire. Hence people who respect themselves, for fear of (being treated with) contempt, easily give up life, but not their fierce pride.

Commentary

On (the stanza beginning with) *jvalitam*

Jano bhasmanām.

Cayam (means) *puñjam* 'heap' (sg. acc.).

Āskandati (means) *padādinākramati* 'steps (upon it) with his foot, etc.' The intention is that it does not cause burning.

Jvalitam (means) *jvalantam* 'blazing' (sg. acc. masc.). (The suffix) *Kta* (has been added) in the sense of *kartṛ* 'agent'.[136] A present tense meaning (is assumed here) on the strength of the word *ca* in the rule *matibuddhi* (*-pūjārthebhyaś ca*).[137]

(In the sense of) *hiraṇyaṃ reto yasya tam* 'whose seed is gold', sg. acc. masc., (we derive) *hiraṇyaretasam* (which means) *agnim* 'fire' (sg. acc.).

Na (sc.) *āskandati* 'does not jump on'. The intention is that it does cause burning.

Ataḥ. Indicates the cause.[138]

Maṇino 'bhibhūtibhayāt. It amounts to saying that they will meet with contempt once they give up their fierce pride because of greed for life.

Asūn (sc.) *eva* 'life itself' (pl. acc.).

Sukham (means) *akliṣṭam* 'without feeling trouble'.[139]

Ujjhanti (means) *tyajjanti* 'they give up'. But

Dhāma (which means) *tejas* 'fierce pride' (sg. acc.)

Na (sc.) *ujjhanti* 'they do not give up'. That is to say, as compared to living with the loss of pride death with (keeping) one's fierce pride (intact) is better.

(In this stanza the embellishment used is) *arthāntaranyāsa*, like in the earlier stanza.[140]

Note (68)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *bh* in the second line), there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa* of the type noted earlier. Accordingly, the *viśeṣa* stated by the first line, serves to support the general truth that men who set value on self-respect rather die than stay alive with humiliation.

Transition to 2.21

Or, what is the use here of worrying about benefits (that may arise)? Rather, it is the nature itself of men who possess fierce pride to be desirous of conquest. With this intention (the speaker) says:

Stanza 2.21

Expecting what benefit does the king of animals attack the thundering clouds? It is indeed the nature of a very mighty man not to tolerate the rise of his enemies.

Commentary

On (the stanza beginning with) *kim*

Mṛgādhipaḥ (means) *siṃhaḥ* 'lion' (sg. nom.).

Kim.

Phalam (means) *prayojanam* 'benefit' (sg. acc.).

Apekṣya.

Dhvanataḥ (means) *garjataḥ* 'thundering' (pl. acc. masc.).

In the sense of *dharanti* 'they bear' (we derive) *dharāḥ*. (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac-*, etc. group (has been added).[141] (In the sense of) *payasāṃ dharāḥ* 'bearers of water', pl. acc., (we derive) *payodharān* (that is,) *meghān* 'clouds' (pl. acc.).[142]

Prārthayate (means) *abhiyāti* 'he attacks'.[143] Keśava says *yācñyāyām abhiyāne ca prārthanā kathyate budhaiḥ* 'people who know use (the word) *prārthanā* in the sense of request and attack'.[144] Or rather, (*prārthayate* means) *avaruṇaddhi* 'checks'. (Divide the word as) *prā* + *arthayate. Prā* (means) *avarodhena* 'by means of checking', according to the statement *prā syād yācñāvarodhayoḥ* 'let *prā* be (used) in the sense of request and checking'.[145] (The word) *prā* ends in the instr. ending. Deletion of the *ā* of the word *prā* which ends in *ā* (takes place) by P.6.4.140, on account of *yogavibhāga* 'splitting the rule'.[146] To explain,[147]

Mahīyasaḥ (means) *mahattarasya* 'of a very mighty man'.[148]

Sā prakṛtiḥ khalu.

Yayā (sc.) *prakṛtyā* 'by which nature'.

Anyasamunnatim (means) *paravṛddhim* 'the rise of the enemies' (sg. acc.).

Na sahate. That is to say, the aim of life of a powerful man consists in breaking his enemy only.

(In this stanza) the embellishment (used) is like (the one) before.[149]

Note (69)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *s* in the second line), there is no *śabdālaṃkāra*. The *arthālaṃkāra* as indicated by M., is *arthāntaranyāsa* of the type noted earlier. Accordingly, the *viśeṣa* stated by the first line, namely, that a lion attacks a thundercloud without expecting any result in particular, serves to support the general observation that a to a powerful man the desire to break his enemies comes naturally.

Why does M. propose the far-fetched meaning *avaruṇaddhi* for *prārthayate*? The idea may be that this is a meaning more in agreement with the *sāmānya* stated by the second line. A mighty king does not tolerate the increase of power of his enemies, but will find means to check it. In the same way, a lion by roaring at a cloud intends to stop it from displaying its power, that is, from thundering.

Transition to 2.22

Now (the speaker) comes to the point[150] of what was said. The summing up of matters stated is called *nigama.*

Stanza 2.22

Therefore, o king, shake off the delusion born from a misapprehension and set your mind on manly effort only. Know this for certain that the destruction of your enemies is delayed by your indecisiveness.

Commentary

On (the stanza beginning with) *kuru*

Nṛpa (sg.) voc.[151]

Tat (means) *tasmāt* 'therefore'. (That is to say,) for the reason that bold advance and energetic action function as the cause in the manner stated.[152] Amara says *yat tad yatas tato hetau 'yat, tat, yataḥ* (and) *tataḥ* (are used) in the sense of cause'.[153]

Pramādajam.

Tamaḥ (means) *moham* 'delusion' (sg. acc.).

Nirdhūya (means) *nirasya* 'having thrown off'.

Vikrame (means) *pauruṣe* 'on (taking) bold action'.

Eva.

Matiṃ kuru.[154] That is to say, adopt bold action only. There is no other way. Nor should any doubt be raised that bold action is useless. Thinking thus (the speaker) says *dhruvam*, etc.

Vidviṣāṃ vipattayaḥ.[155]

(*Anutsāhena* means) *avyavasāyena* 'by indecisiveness'. (*Hatāḥ* means) *pratibaddhāḥ* 'kept back'. (In the sense of) *tavānutsahena hatāḥ* 'kept back (pl. nom. fem.) by your indecisiveness' (we derive *tvadanutsāhahatāḥ*). The intention is that otherwise they would have perished already before.

Etad.

Dhruvam (means) *niścitam* 'as a certain thing' (sg. acc. ntr.).

Avehi (means) *viddhi* 'know'. Śāśvata says *dhruvaṃ nitye niścite ca 'dhruvam* (is used) in the sense of invariable and certain'.[156]

Note (70)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the sequence (*tam ma*)*tim e*(*va*) ... *tamaḥ*. There is no *arthālaṃkāra.*

Transition to 2.23

And one should not raise the doubt of our defeat. Thinking thus (the speaker) says:

Stanza 2.23

Who among your enemies would be able to face your brothers, wellknown in all directions, advancing in battle like the four elephants, (or) like the four oceans (and) possessing the fighting spirit of Indra.

Commentary

On (the stanza beginning with) *dviradān*

Digvibhāvitān (means) *dikṣu prasiddhān* 'wellknown in all directions' (pl. acc. masc.).

Āyataḥ (means) *āgacchataḥ* 'approaching' (pl. acc. masc.). The suffix *ŚatṚ* (has been added) to the verbal base *iṆ* preceded by *āṄ*.[157]

Caturaḥ.

Dviradān (means) *diggajān* 'the elephants of the (four) regions of the sky' (pl. acc.).

Iva.

Caturaḥ.

Toyanidhīn. Connect with the aforementioned adjectival words.[158]

Iva.

Raṇa āyato digvibhāvitān.[159]

Śatamanyutejasaḥ (means) *indravikramān* 'possessing the fighting spirit of Indra' (pl. acc. masc.).

Caturas tavānujān.

Dviṣatām (sc.) *madhye* 'among your enemies'.[160]

Kaḥ prasaheta. That is to say, who could endure (them)? The optative marker (has been added) in the sense of 'being able to', by P.3.3.172.[161] The intention is that therefore you should proceed without (entertaining) doubts.

Note (71)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not specially mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Yudhiṣṭhira's four brothers are compared to the four elephants of the sky and to the four oceans. The *sādhāraṇadharmas* are expressed by *āyataḥ, caturaḥ* and *raṇa āyataḥ*, without *śleṣa*.

Transition to 2.24

In the disguise of a good wish (the speaker) states the outcome.

Stanza 2.24

May the inauspicious flow of tears of your enemies' wifes extinguish the ever burning fire in your mind caused by your enemies.

Commentary

On (the stanza beginning with) *jvalataḥ*

Tava cetasi satataṃ jvalato vairakṛtasya.

Jātavedasaḥ. That is to say, of the fire in the form of anger.

Śivetarā (means) *aśivā* 'unfavourable' (sg. nom. fem.) (that is,) *amaṅgalā* 'inauspicious' (sg. nom. fem.).[162] The intention is that it causes grief in the form of widowhood.

Ripunārīnayanāmbusaṃtatiḥ (means) *vairivanitāśrupravāhaḥ* 'the flow of tears of the enemies' wifes' (sg. nom.).[163]

Śamaṃ vidadhātu. That is to say, you must necessarily kill them, because without the killing of your enemies you can't calm the anger caused by the enemies.

(In this stanza) the embellishment (used) is *atiśayokti* 'hyperbole', because only the fire, which is the *viṣayin* 'the item related to the topic of description' has been mentioned, whereas the *viṣaya* 'the topic of description' (namely,) the anger, has been swallowed up.[164] This has been stated as follows: *viṣayasyānupadānād viṣayy upanibadhyate/yatra sātiśayoktiḥ syāt kaveḥ prauḍhoktijīvitā* 'where the *viṣayin* is mentioned without the mention of the *viṣaya*, let that be (called) *atiśayokti*, which is brought to life by the poet's bold manner of expression'.[165] In that (stanza) also, although (really) there is a difference between the anger and the fire, (the *atiśayokti*) is of the variety *bhede 'bhedaḥ* 'non-difference, whereas (in reality) there is difference',[166] because (the author) has decided that (the anger is) non-different (from fire), although (really) there is difference. That is why it becomes appropriate to say that (the anger) can be extinguished by water. And thus, just as fire is extinguished by pouring water, in the same way the anger (is calmed) by the killing of the enemies. This is how similitude is implied.

Note (72)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition of a pair of consonants in non-adjoining *pādas* in the sequence (*sa*)*tataṃ* .../(...*āmbusaṃ*)*tatiḥ*. The *arthālaṃkāra*, as explained by M., is *atiśayokti*. A simile is implied here, namely, between Yuddhiṣṭhira's anger and a fire. Here the *upameya*, the anger, and the *upamāna*, the fire, correspond to what is called the *viṣayin* and the *viṣaya* resp. in the *atiśayokti*. However, the *atiśayokti* typically only mentions the fire, as non-different from the anger. About this fire the poet makes a statement in the form of a wish according to which the enemies' wifes may attain the status of widows, and by their tears extinguish the fire. At the same time, this is the point Bhīma wants to make: attack and defeat the enemy.

Stanza 2.25

The king started to calm down the son of Marut who had thus shown himself to be disturbed and whose mind was filled with anger like a wicked elephant showing himself disturbed and possessing a mind filled with rage.

Commentary

On (the stanza beginning with) *iti*

Iti (means) *uktarītyā* 'according to what has been stated'.

(*Vikriyā* means) *vikāraḥ* 'emotional perturbance' consisting in delivering a speech.[167] (In the sense of) *darśitā vikriyā yena tam* 'by whom an emotional perturbance has been shown', sg. acc. masc., (we derive *darśitavikriyam*).

Kopaparītamānasam (means) *kopākrāntacittam* 'whose mind is filled with anger' (sg. acc. masc.). These two adjectives have to be connected with *dviradam* also.

Marutaḥ sutam (means) *bhīmam* 'Bhīma' (sg. acc.).

Mahīpatiḥ (here means) *yudhiṣṭhiraḥ* 'Yudhiṣṭhira' (sg. nom.).

Duṣṭaṃ dviradam iva. By this we understand that Bhīma is a prize-fighter only. He has no intelligence.

Upaśāntvayitum (means) *anunetum* 'to calm down'.[168]

Upacakrame (means) *pravṛttaḥ* 'he has started'. The *ātmanepada* ending (has been added) by P.1.3.42.[169] The intention is that with a view to a particular service to be rendered the king should slowly bring under his control, in some way or other, a man who is not under his control, like a wild elephant, but not abandon him.

Note (73)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Bhīma is compared to a wild elephant. The *sādhāraṇadharmas* are expressed by *darśitavikriyam* and *kopaparītamānasam*, as noted by M.

Transition to 2.26

First he humours him with praising words, etc.

Stanza 2.26

Like in a mirror from which the dust which has collected on the surface has been removed (and which therefore) shines brightly (and therefore) pleases the mind, (and which is) the abode of good luck, in your elaborate speech from which any infringement of the means to acquire correct knowledge has been kept far (and which therefore) possesses (the quality of) correctness (and thus is) pleasing the mind, (and which is) the abode of good advice, your clear mind is reflected.

Commentary

On (the stanza beginning with) *apavarjita*

Viplavaḥ (means) *pramāṇabādhaḥ* 'the setting aside of the means to acquire correct knowledge'.[170] In the other case[171] (it means) *bāhyamalasaṃkramaḥ* 'the collecting of outside dirt'.[172] (In the sense of) *so 'pavarjite yasya tasmin* 'of which that has been removed', sg. loc. masc., (we derive) *apavarjitaviplave.*

Śucau. Śucitvam (means) *śabdasausṭhavam* 'correctness of speech'[173] and *lohaśuddhiḥ* 'the brightness of (polished) iron'. That is, in what possesses that.[174] That is why (it is said to be:)[175]

Hṛdayagrāhiṇi (which means) *manorame* 'pleasing the mind' (sg. loc. masc.).

Maṅgalāspade. In the one case (it is said to be so,) because it conveys good advice, and in the other case, because it is an auspicious matter, something which brings good luck. (This) on the strength of the statement in a *purāṇa* which says *rocanaṃ candanaṃ hema mṛdaṅgaṃ darpaṇaṃ maṇim/gurūn agniṃ tathā sūryaṃ prātaḥ paśyet sadā budhaḥ* 'a knowledgeable man should see in the morning *rocanam*,[176] sandal, gold, a drum, a mirror, a jewel, his teachers, a fire and the sun'.[177]

Tava.

Girāṃ vistare (means) *vākprapañce* 'in your elaborate speech'. (The suffix) *aP* (has been added) by P.3.3.57,[178] because (the suffix) *GHaÑ* has been prohibited by P.3.3.33.[179] That is why Amara says *vistāro vigraho vyāsaḥ sa ca śabdasya vistāraḥ 'vistāraḥ, vigrahaḥ* (and) *vyāsaḥ* (are synonyms meaning "expansion"), but in connection with words (we use) *vistāraḥ* (in that sense)'.[180]

Matiḥ (means) *tvadbuddhiḥ* 'your mind' (sg. nom.).

Ādarśe (means) *darpaṇe* 'in a mirror'.

Iva. Amara says *darpaṇe mukurādarśau 'mukura* and *ādarśa* (are used) in the sense of mirror'.[181]

Vimalā (means) *viśadā* 'clear' (sg. nom. fem.).

Abhidṛśyate. That is to say, the clarity of your mind is inferred from the clarity of your speech only, because the one precedes the other.

Note (74)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *v* in the second line), there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā, śrautī* and *pūrṇā*, not mentioned by M., because it is obvious, and *śleṣa*, indicated by M. by his use of the terms *anyatra* and *ekatra*, resulting in *saṃkara*.

Bhīma's speech is compared to a mirror. The *sādhāraṇadharmas* are expressed by the words *apavarjitaviplave, śucau, hṛdayagrāhiṇi* and *maṅgalāspade*, three of which apply in two meanings. Since the *śleṣa* serves to bring out the full import of the simile, an *aṅgāṅgibhāva* is assumed between the two *alaṃkāras*, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara* 'blending' in the manner of water and milk.

Transition to 2.27

Now (the speaker) speaks a pair (of stanzas).[182]

Stanza 2.27

Your words do not fail to carry a clear sense, nor is it so that they have not assumed a rich meaning. The words have been chosen so as to convey non-identical meanings, and the meaning-interdependence (of words within a sentence) has not been neglected anywhere.

Commentary

On (the stanza beginning with) *sphuṭatā*[183]

Padaiḥ (means) *suptiṅantaśabdaiḥ* 'by words ending in *suP* and *tiṄ*'.[184]

Sphuṭatā (means) *viśadārthatā* 'the quality of possessing a clear sense' (sg. nom.).[185]

Nāpākṛtā (means) *na tyaktā* 'not abandoned' (sg. nom. fem.).

Arthagauravam (means) *arthabhūyastvam* 'richness of meaning' (sg. nom.).[186]

Ca.

Na na svīkṛtam. That is to say, it has definitely been assumed. The two negations serve to counter the denial of richness of meaning (which denial becomes) possible because clarity (is also present).[187] Vāmana says *saṃbhāvyaniṣedhanivartane dvau pratiṣedhau* 'two negations (are used) to express the denial of possible negation'.[188]

Girām (means) *padānām avāntaravākyānāṃ ca* 'of words and the intermediate sentences'.[189]

Pṛthagarthatā (means) *vibhinnārthatā* 'the quality of possessing distinct meanings' (sg. nom.). It amounts to the quality of possessing meanings which are not repeated.[190]

Racitā (means) *kṛtā* 'made' (sg. nom. fem.). Similarly,[191]

Kvacit (sc.) *api* 'anywhere'.

Sāmarthyam (means) *girām anyonyasākāṅkṣatvam* 'the mutual expectancy (of meaning) of words (in a sentence)'[192] (sg. nom.).

Napohitam (means) *na varjitam* 'has not been given up' (sg. nom. ntr.). Otherwise, we wouldn't have one sentence, as is the case in (sequences of loose) words like *daśa* 'ten', *dāḍima* 'pomegranade', etc.[193] As they say, *arthaikatvād ekam vākyaṃ sāpekṣaṃ ced vibhāge syāt* 'let there be one sentence, because one purpose is conveyed (with the proviso that) if part (of the sentence) is taken out, meaning-coherence is lacking'.[194]

(Objection) But how (can we assume) gen. *tp.* cp.-formation in *arthagauravam*, because this has been prohibited by P.2.2.11?[195] (Answer) There is no difficulty. Words like *śukla* 'white', etc. stand (both) for a quality and a quality-possessor, as (shown) in *paṭasya śauklyam* 'the whiteness of the cloth' and *śuklaḥ paṭaḥ* 'the white cloth'.[196] But this does not apply to words which naturally stand for a quality only, like *gauravam* 'heaviness', *prādhānyam* 'predominance', *rasaḥ* 'taste', *gandhaḥ* 'smell', *sparśaḥ* 'touch', etc. Thus (genitive *tp.* cp.-formation takes place) variously[197] by the statement *tatsthaiś ca guṇaiḥ ṣaṣṭhī samasyate* 'also (a word ending in) the gen. case ending forms a cp. with (a word standing for) qualities residing in that',[198] and because we see that knowledgeable people use (these cps.). But in cases like *balakāyāḥ śauklyam* 'the whiteness of a crane' cp.-formation does not take place, because the author of the *Mahābhāṣya* says so.[199] That is why Vāmana says *pattrapītimādiṣu guṇavacanasamāso bāliśyāt* 'in (the case of the words) *pattrapītiman* "the yellow colour of leaves", etc. cp.-formation with a word standing for a quality is due to silliness'.[200]

Note (75)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequences *(apā)kṛtā (...svī)kṛtam*, and *na ca (.../...) na ca*. There is no *arthālaṃkāra*.

The stanza mentions four *guṇas* of Bhīma's speech, (1) *sphuṭatā*: what he says is clear, (2) *arthagauravam*: his words brim over with ideas, (3) *pṛthagarthatā*: he does not repeat himself, (4) *sāmarthya*: his utterances are complete in themselves.

About half of the commentary is devoted to the question whether by Pāṇinian standards *arthagaurava* is a correct cp. Here the constituent *gaurava* denotes a *guṇa* 'quality', and P.2.1.11 prohibits gen. *tp.* cp.-formation with a word standing for a quality. The discussion on the meaning of the word *guṇa* in Pāṇini's rule is mainly Kaiyaṭa's contribution. According to him, *guṇa* here means *guṇamātravacanaśabda* 'a word standing for a quality pure and simple' and *guṇopasarjanadravyavacanaśabda* 'a word standing for a substance qualified by a quality'. An example for the first meaning is *paṭasya śauklyam* 'the whiteness of a cloth', and for the second meaning *śuklaḥ paṭaḥ* 'a white cloth'. In both cases the prohibition stated by P.2.1.11 applies. But Kaiyaṭa notes that Patañjali himself uses cps which do not conform to the rule. Therefore he says that the prohibition must be regarded as *anitya* 'not invariably valid'. This by itself would justify the cp. *arthagaurava*.

M., however, takes another way. According to *Vt.* II on P.2.2.8, gen. *tp.* cp.-formation is allowed with a word standing for a quality which resides in an object. Thus this *Vt.* re-enforces gen. *tp.* cp.-formation by P.2.2.8, which has been prohibited by P.2.2.11. Accordingly, we may form cps with words like *rasa, gandha* and *sparśa*, as in *candanagandhaḥ* 'the fragrance of sandalwood'. At this point Kaiyaṭa, who has extensively commented on P.2.2.8 also, introduces a distinction: some qualities are always presented as separate from the substance in which they inhere by words like the one just quoted, but others are not. That is to say, these latter qualities may or may not be mentioned as separate. We may say, for instance, *paṭasya śauklyam* 'the whiteness of a cloth' or *śuklaḥ paṭaḥ* 'the white cloth'. Now *Vt.* II on P.2.2.8, apart from allowing cps. like *candanagandhaḥ*, also allows cp.-formation in the case of expressions like *paṭasya śauklyam*. It disallows cp.-formation in expressions like *śuklaḥ paṭaḥ*.

Therefore, just as we form the cp. *paṭaśauklya*, we will form the cp. *arthagaurava*. However, we have to keep in mind that cp.-formation of this type does not take place invariably. There are some expressions like *kākasya kārṣṇyam* 'the blackness of a crow' and *balākāyāḥ śauklyam* 'the whiteness of a crane' in which cp.-formation is not desired, according to the opinion of an expert, guided by usage, namely, Patañjali. That is why, according to M., Vāmana has generally prohibited cp.-formation in expressions of this type. This is the safest approach for people who have only the rules to go by.

Stanza 2.28

The arguments have been put forth with force. The conclusions were not opposed to authoritative teaching. Who not possessing a suchlike spirit could undertake to speak this in such a way (and) offhand?

Commentary

On (the stanza beginning with) *upapattiḥ*

Moreover,[201]

Balāt (means) *balam āśritya* 'having recourse to force'. The abl. ending has been prescribed in case (the suffix) *LyaP* in the sense of *karman* 'object' has been deleted.[202]

Upapattiḥ (means) *yuktiḥ* 'argument' (sg. nom.).

Udāhṛtā. That is to say, the alternative of (adopting) strong action only is the best one. The intention is that this is the proper thing for a great hero.[203] Similarly,[204]

Anumānena (means) *yuktyā* 'by inference'.

Āgamaḥ (means) *śāstram* 'authoritative teaching' (sg. nom.).[205] (Supply) *ca* 'and'.

Na kṣataḥ (means) *na hataḥ* 'has not been violated' (sg. nom. masc.). But rather, what has been stated is definitely not at variance with shastric teaching. The intention is that otherwise the status of *anumāna* 'inference' as a *pramāṇa* 'means of acquiring correct knowledge' would be destroyed, which is an undesired consequence.[206]

Īdṛk (means) *ittham* 'thus' (that is,) in a manner suitable to a *kṣatriya*.

Idam (sc.) *vacanam* 'this speech' (sg. nom.).

Īdṛk (means) *ittham* 'suchlike' (that is,) proper to a *kṣatriya*. (*Āśayaḥ* means) *abhiprāyaḥ* 'intention.' (In the sense of) *avidyamāna īdṛg āśayo yasya saḥ* 'in whom such a spirit is not found', sg. nom. masc., (we derive) *anīdṛgāśayaḥ*. Amara says *abhiprāyaś chanda āśayaḥ* '*abhiprāyaḥ, chandas* (and) *āśayaḥ* (are synonyms meaning "intention")'.[207]

Kaḥ.

Prasabham (means) *haṭhāt* 'offhand'.[208]

Vaktum upakrameta. That is to say, nobody at all.[209] The intention is that (if) it is not (possible to find) the mere person who undertakes to speak like this, it is quite out of the question (to find) somebody who speaks (like this).[210]

Some (commentators)[211] construe these three stanzas[212] as having the sense of blame also.[213] This is not correct. Because it is improper to assume that the king whose sole intent is friendly advice and who is very affectionate, intends to blame his brother who is a great hero (and) a deferential person, as if he were jealous.

Note (76)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like the *n* in the first line), the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in the sequence *īdṛg* (*an*)*īdṛg*(*āśayaḥ*). There is no *arthālaṃkāra*.

Two more *guṇas* are noted in Bhīma's speech, namely, (5) *upapatti*: it is an argumentative speech, and (6) *āgamaḥ anumānena na kṣataḥ*: its conclusions are in agreement with shastric teaching. Thus, whereas the first four qualities regard meaning, the last two *guṇas* are logical ones. Taken together they entitle Bhīma's speech to the status of literary art. This is what Bhāravi utilizing the concept of *guṇa* as developed in early *alaṃkāraśāstra* wants to convey.

For Bhāravi's use of negative clauses as a stylistic device see Renou, 1959, p. 42.

Transition to 2.29

If (Bhīma) has spoken correctly, then action should be taken accordingly. Anticipating this objection (the speaker) says:

Stanza 2.29

Yet my heart not being satisfied is still looking for a decision only. Within the field of policies to be adopted there is a multitude of gradations which cannot be easily determined.

Commentary

On (the stanza beginning with) *avitṛptatayā*

Tathāpi (means) *tvayā samyaṅnirṇīte 'pi* 'although you have come to the right conclusion'.[214]

Me hṛdayam.

Avitṛptatayā (means) *asaṃtuṣṭatayā* 'because of its being dissatisfied'. That is to say, because I am still in doubt.

Nirṇayam eva.

Dhāvati (means) *anusarati* 'runs after'. It amounts to saying *apekṣate* 'is waiting for'. The intention is that no decision has been taken still. (The speaker) mentions the cause for not having taken a decision with (the words) *ava(sāyayitum*, etc.).

Vidheyeṣu (means) *saṃdhivigrahādikartavyārtheṣu* 'in matters to be undertaken like (making) peace, (conducting) war, etc.'[215]

Viśeṣasaṃpadaḥ (means *vidheyeṣu*) *yā avāntarabhedabhūmānas tāḥ* 'those manifold gradations which lie in between (the main courses of policy, like making peace, conducting war, etc.).[216]

Sukham (means) *akleśena* 'without trouble'.

Avasāyayitum. That is to say, each of them makes its nature quickly known as favourable to men. (The suffix) *tumUN* (has been added) after (the verbal base) *so-* ending in (the causative suffix) *ṆiC* (and) possessing a *kartṛ* 'agent' which functions as the *karman* 'object' in the non-causative. This is the domain of P.1.3.67.[217]

In the sense of *kṣamante* 'they are able to' (we derive) *kṣamāḥ* (Here the suffix) *aC* (prescribed after the verbal bases listed in) the *pac-*, etc. group (has been added).[218]

Na. (That is to say,) they are not able to. Amara says *kṣamaṃ śakte hite triṣu 'kṣama* (is used) in the sense of able (and) favourable in three genders'.[219] The point is that although the main courses of policy are easy to understand, the gradations which lie in between are yet to be decided upon, because they are subtle, manifold and difficult to know.

In this (stanza) the embellishment (used) is *kāvyaliṅga*. It contains a reason in the form of a sentence-meaning, because the meaning of the second sentence[220] serves to state the reason for still looking for a decision. This has been stated as follows: *hetor vākyapadārthatve kāvyaliṅgam udāhṛtam* 'when the meaning of a sentence functions as the reason, we speak of *kāvyaliṅga*'.[221]

Note (77)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. As explained by M., the *arthālaṃkāra* is *kāvyaliṅga*. The variety meant here is *vākyārthagato hetuḥ* 'a cause presented by the meaning of a sentence' (*PR*, p. 448). In fact, the second line of the stanza states the (poetic, but still convincing) reason why Yudhiṣṭhira is hesitating.

Transition to 2.30

(Buth why not) proceed without making up one's mind at all regarding the gradations within a subject-matter? Anticipating this objection (the speaker) says:

Stanza 2.30

One should not do things rashly. Lack of consideration is the chief cause of misfortune. Because fortune which is desirous of good qualities naturally attaches itself to a person who acts with due reflection.

Commentary

On (the stanza beginning with) *sahasā*

In the sense of *kriyate* 'it is done' (we derive *kriyā*, sg. acc.) *kriyām* (which means) *kāryam* 'a matter to be undertaken'.[222]

Sahasā. That is to say, without consideration. In the *Gaṇavyākhyāna* it says *sahasety ākasmikavimarśayoḥ* 'the word *sahasā* (is used) in the sense of all of a sudden and without consideration'.[223] (*Sahasā*) is an indeclinable, because it is read in the *svar*-, etc. group.[224]

Na vidadhīta (means) *na kurvīta* 'one should not act'. Why (not)?[225]

Avivekaḥ (means) *avimṛśyakāritvam* 'acting without thinking' (sg. nom.).

Param (means) *atyantam* 'very great' (sg. nom. ntr.).

Āpadām.

Padam (means) *sthānam* 'abode' (sg. nom.). That is to say, the cause. (Now,) with (the words) *vṛṇate* (etc.) (the speaker) states in a positive way the matter which has been stated negatively.[226]

Guṇalabdhāh (means) *guṇagṛdhnavaḥ* 'desirous of good qualities' (pl. nom. fem.). In this way the reason for the *svayaṃvara* 'a woman's self-choice marriage' is stated.

Saṃpadaḥ (means) *śriyaḥ* 'the royal fortune'.[227]

In the sense of *vimṛśya karoti* 'he acts after due reflection' (we derive) *vimṛśyakārin*. Cp.-formation by P.2.2.19.[228] Sg. acc. masc.

Svayam eva.

Vṛṇate (means) *bhajante* '(fortune) attaches itself to'.

Hi. The verbal base (*vṛ*- is the one) mentioned as *vṛÑ saṃbhaktau 'vṛÑ* in the sense of attaching oneself to'.[229] That is to say, one should proceed after due consideration only.

In this (stanza the embellishment used) is *arthāntaranyāsa* phrased by way of dissimilarity, because a negative effect, namely, misfortune, serves to support a (positive) cause, namely, acting after due consideration, which (cause) is obtained from the prohibition of doing things rashly.[230] But in the second half (of the stanza) the same (*alaṃkāra*) has been phrased by way of similarity.[231] This is how we should understand.

Note (78)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in

the immediate repetition of a pair of consonants in the sequence *(ā)padaṃ padam*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa*, namely, of the *kāryakāraṇabhāva* variety accepted by Ruyyaka. The first line phrases the *alaṃkāra* by way of *vaidharmya*, in the sense that a negative effect supports a positive cause. Here the cause "act with due reflection" is inferred from the prohibition "don't act rashly". The second line phrases the same *alaṃkāra* by way of *sādharmya*, in the sense that a positive effect serves to support a positive cause. Here the effect is stated as *vṛṇate ... vimṛśyakāriṇam ... saṃpadaḥ*. The cause is the same, namely, "act with due reflection".

Transition to 2.31

But we see that success is achieved even by a person who acts without thinking. Then what is the use of judiciousness? With regard to this (question the speaker) says:

Stanza 2.31

He who with an eye to the future waters his seed-like plans with his water-like judiciousness invariably arrives at an action rich in results like a farmer who keeps watch (over his crop) arrives at an autumn which produces a rich crop.

Commentary

On (the stanza beginning with) *abhi*

Yaḥ (sc.) *pumān* 'the man who' (sg. nom.).

In the sense of *vidhīyante* 'they are executed' (we derive) *vidhayaḥ* (which means) *kṛtyavastūni* 'plans'.[232] (*Vidhayo*) *bījānīva* '(plans) like seeds' results in *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared', because (this) is in conformity with the simile conveyed by the phrase *śaradaṃ loka iva* 'like a farmer (arrives at) the autumn'.[233] (In the sense of *vidhayo bījānīva*) *tāni* (we derive) *vidhibījāni*, pl. acc.

(In the sense of) *viveko vārīva tena* 'judiciousness like water', sg. instr., (we derive) *vivekavāriṇā*. Cp.-formation like before.[234]

Anupālayan (means) *pratīkṣamāṇaḥ* 'waiting for' (sg. nom. masc., and) *saṃrakṣan* 'watching over' (sg. nom. masc.).[235]

Abhivarṣati (means) *siñcati* 'he waters'.

Saḥ (sc.) *pumān* 'that man' (sg. nom.).

Phalam (means) *sādhananiṣpādyo 'rthaḥ* 'a matter to be achieved by (the proper) means)'[236] (sg. acc.) and *sasyam* 'crop' (sg. acc.). With regard to both (meanings) Amara says *sasye hetukṛte phalam* '*phalam* (is used) in the sense of crop and result'.[237] (In the sense of) *tacchālinīm* 'rich (sg. acc. fem.) in that' (we derive *phalaśalinīm*).

Kriyām (means) *karma* 'action' (sg. acc.).

Lokaḥ (means) *janaḥ* 'a common man' (sg. nom.). Amara says *lokas tu bhuvane jane 'lokaḥ* (is used) in the sense of world and man'.[238]

Śaradam iva.

Sadā (means) *nityam* 'invariably'.

Adhitiṣṭhati.[239] That is to say, he invariably does obtain the result, he never fails. The intention is that somebody who acts rashly achieves a result (only) according to the maxim of the crow and the coconut,[240] but that a person who acts with consideration achieves it invariably.

In this (stanza the embellishment) used is *atiśayokti* based on *śleṣa* because on account of the word *phalam* we decide that the two meanings *sasya* 'crop' and *hetukṛta* 'effect' are non-different; and *upamā* 'simile' is favoured by that (*śleṣa*).[241] This is how we should consider.

Note (79)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as explained by M., are *śleṣa, atiśayokti* and *upamā*. Moreover, as indicated by M., between the *śleṣa* and the *atiśayokti* an *aṅgāṅgibhāva* holds, in which the *śleṣa* functions as the *aṅga*, the supportive element. That is to say, we have to assume *saṃkara* 'blending' here. Finally M. says that the *śleṣa* provides evidence for the assumption of simile.

The *śleṣa*, that is, *śabdaśleṣa*, we find in the word *phalam*, and, consequently, in *anupālayan*. For *phalam* this gives us the two meanings 'result' and 'crop'. Here the meaning 'result' functions as the *upameya*, and 'crop' as the *upamāna*. But since the *upameya* and the *upamāna* are presented by one and the same word, we must assume that the poet aims at *atiśayokti*, that is, at a poetic identification of the two, in the sense that the result is the crop. It goes without saying that in order to have the *atiśayokti* we need two meanings, representing the *upameya* and the *upamāna*. That is why the *śleṣa* is necessary for the *atiśayokti*. It also favours the assumption of *upamā* in the cps *vidhibījāni* and *vivekavāriṇā*, in so far it provides a contextual datum in the form of an *upameya* and an *upamāna*.

Transition to 2.32

It has been stated *niyatā vivekinaḥ phalasiddhiḥ* 'for somebody who acts with discrimination success is assured'.[242] Now (the speaker) praises that success (to show that success) delights.[243]

Stanza 2.32

Pure knowledge derived from study adorns the body. Of that (knowledge) tranquillity becomes the ornament. Brave action (when necessary) is the embellishment of tranquillity. That (brave action) has success brought about by right conduct as its ornament.

Commentary

On (the stanza beginning with) *śuci*

Śuci (means) *saṃpradāyaśuddham* 'pure because of (its being received in an) unbroken tradition' (sg. nom. ntr.).[244]

Śrutam (means) *śāstraśravaṇam* 'the study of authoritative scripture' (sg. nom.).[245] (Functions as the) *kartṛ* 'agent'.[246]

Vapur bhūṣayati. The intention is that otherwise a learned man would be in a bad plight.[247]

Tasya (here means) *śrutasya* 'of the study of authoritative scripture'.

Praśamaḥ (means) *krodhopaśāntiḥ* 'the appeasement of anger' (sg. nom.).

Alaṃkriyā (means) *bhūṣaṇam* 'ornament' (sg. nom.).

Bhavati. The intention is that otherwise the study of authoritative scripture would be useless.

Parākramaḥ (means) *saty avasare śauryam* 'brave action when the occasion arises' (sg. nom.).

Praśamābharaṇam (sc.) *bhavati* 'it is the ornament of the appeasement of anger' (sg. nom.). The intention is that otherwise he would be humiliated by all.

Saḥ (here means) *parākramaḥ* 'the brave action' (sg. nom. masc.).

(*Nayāpaditā* means) *nītisaṃpāditā* 'brought about by right conduct'. It amounts to saying: based on discrimination. (In the sense of) *nayāpaditā cāsau siddhiś ca* 'at the same time brought about by right conduct and success' (sg. nom.) (we derive *nayāpāditasiddhiḥ*). (In the sense of) *sā eva bhūṣaṇaṃ yasya saḥ* 'whose ornament is nothing but that', sg. nom. masc., (we derive the form signifying the item) thus described.[248] The intention is that otherwise there would be no point in brave action, because in the other case a man acting rashly would have success (too) by chance.[249]

Vapuṣo bhūṣyataivātra siddher bhūṣaṇataiva tu/ubhayaṃ madhyamānāṃ tu teṣāṃ pūrvottarecchayā 'here the body has the status of a thing to be adorned exclusively, and success the status of ornament exclusively. But the things which come in between have both according to whether we wish to take them as something preceding or as something following'.[250] This is the distinction. By stating that success thus qualified[251] functions as the ornament (only), because it is not (itself) adorned at all by anything else, praise is understood because it has been put above all.

In this (stanza), since each time a following item becomes the qualifier of what is each time the preceding item, (we have) the embellishment (called) *ekāvalī*. That has been stated as *yatra viśeṣaṇabhāvaṃ pūrvaṃ pūrvaṃ prati krāmeṇaiva/bhajati paraṃ param eṣālaṃkṛtir ekāvalī kathitā* 'where each time a following item functions as the qualifier of the item which each time precedes in exact order, that embellishment is called *ekāvalī*'.[252]

Note (80)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in (*śuci*) *bhūṣa*(*yati* .../... *siddhi*)*bhūṣa*(*ṇaḥ*). The *arthālaṃkāra*, as explained by M., is *ekāvalī*. The embellishment here assumes the form of a series of items in which the inner items functions as the *bhūṣaṇa* 'ornament' of the preceding item, and as the *bhūṣya* 'item adorned' with regard to the following item. Thus *śruta* is the *bhūṣaṇa* of *vapus* and the *bhūṣya* of *praśama*, etc. As is clear, *vapus* is *bhūṣya* only and *siddhi* is *bhūṣaṇa* only.

Vidyādhara, in his section on *doṣas* (*EA*, p. 182) says *sarvanāmaparāmarśayogyasyārthasya punaḥ svaśabdenābhidhānaṃ kathitapadaparaparyayaṃ punaruktam eva mantavyam* 'the mention again by means of the word (concerned) itself of a meaning which can be referred to by a pronoun is to be regarded as *punarukta* only, a synonym of which is *kathitapada*'. The example quoted for this *doṣa* by Kumārasvāmin is *Kir*. 2.32. The idea is that instead of saying *praśamābharaṇam* in the second line where *praśama* repeats the word *praśama* from the first line, Bhāravi should have said *tadābharaṇam* just like *śrutam* in the first *pāda* is referred to by *tasya* in the second *pāda*, and just like *parākramaḥ* in the third *pāda* is referred to by *sa* (see Trivedi, *EA*, Notes, p. 507).

Transition to 2.33

Vimṛśya kuryāt 'one should act after due deliberation', so it has been established.[253] This being so, when it is said: what is the means for deliberation?, (the speaker) says that it is the *śāstra* 'authoritative scripture' only.

Stanza 2.33

With regard to the performance of duty hidden by a darkness-like divergence of opinions (and therefore) difficult to grasp, authoritative scripture, well-studied and definite, shows the things (to be done) to discriminating persons, like a lamp which is well-placed and steadily burning shows the (real) appearance of things.

Commentary

On (the stanza beginning with) *mati*

Matibhedaḥ (means) *kāryavipratipattiḥ* 'a divergence (of opinion) regarding the things to be done'. (In the sense of) *matibhedas tama iva* 'a divergence of opinion (which is) like darkness' (we derive *matibhedatamaḥ*). This is *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared'.[254] (We have to interpret like this) because a simile in the form of *dīpa iva* 'like a lamp' follows. (*Tirohite* means) *avacchanne* 'covered'. (In the sense of) *tena tirohite* 'covered by that' (sg. loc. masc.)

(we derive *matibhedatamastirohite*).[255] That is why (the performance is said to be:)[256]

Gahane (means) *duravagāhe* 'difficult to penetrate' (sg. loc. masc.).

Kṛtyavidhau (means) *kāryānuṣṭhāne* 'with regard to the performance of things to be done'.[257]

Vivekinām.

Sukṛtaḥ (means) *sadabhyastaḥ* 'well-studied' (sg. nom. masc.) That is why (the authoritative scripture is said to be:)[258]

Pariśuddaḥ (means) *niścitaḥ* 'definite' (sg. nom. masc.). In the other case[259] (*sukṛtah* means) *suvihitaḥ* 'well-placed' (sg. nom. masc.), and (*pariśuddhaḥ* means) *pravātādidoṣarahitaḥ* 'free from the defects caused by the air-current, etc.' (sg. nom. masc.).[260]

Āgamaḥ (means) *śāstram* 'authoritative scripture' (sg. nom.). The *Viśva*(*kośa*) says *āgamaḥ śāstra āyāte* '*āgamaḥ* (is used) in the sense of authoritative scripture and arrival'.[261]

Dīpa iva.

Arthadarśanam (means) *kāryajñānam* 'knowledge of the matters to be done' (sg. acc.) and *vastupratibhāsanam* 'the appearance of things' (sg. acc.).[262]

Kurute.[263]

Note (81)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as indicated by M., are *upamā* and *śleṣa*. *Upamā* is presented in two ways, namely, by the cp. *matibhedatamastirohita* and as *śrautī* and *pūrṇā upamā* by the phrase *kurute dīpa ivārthadarśanam*. The *sādhāraṇadharmas* are expressed by the words *gahane* on the one hand, and by *sukṛtaḥ* and *pariśuddhaḥ* on the other. However, the last two words must apply in two meanings, because otherwise the full import of the *upamā* cannot be brought out. Thus *śleṣa* becomes the *aṅga* 'supportive element' of the simile. Accordingly, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed. The result is *saṃkara* 'blending'.

Transition to 2.34

Thus for somebody who acts after (due) deliberation even the arrival of misfortune by chance is no fault. Thinking thus (the speaker) says:

Stanza 2.34

For those who set their mind on conduct practised by exemplary people possessing enviable qualities even a downfall when caused by fate is no reason for blame, (but) equal to a great rise (in prestige).

Commentary

On (the stanza beginning with) *spṛhaṇīya*

Spṛhaṇīyaguṇaiḥ (means) *lokaślāghyaguṇaiḥ* 'possessing virtues praised by people' (pl. instr. masc.).

Mahātmabhiḥ (means) *sajjanaiḥ* 'by examplary people'.

Carite (means) *anuṣṭhite* 'practised' (sg. loc. ntr.)

Vartmani (means) *ācāre* 'on the conduct'.

Manaḥ.

Yacchatām (means) *nidadhatām* 'of those who place'. That is to say, of those who act in the right way.

Vidhihetuḥ (means) *daivanimittakaḥ* 'caused by fate' (sg. nom. masc.). Amara says *vidhir vidhāne daive ca 'vidhiḥ* (is used) in the sense of injunction and fate'.[264] That is why (misfortune by chance is said to be:)[265]

Āgasām (means) *aparādhānām* 'of transgressions'.[266]

Ahetuḥ.[267]

Vinipataḥ (means) *daivikānarthaḥ* 'misfortune by chance' (sg. nom.).

Api. The *Viśva(kośa)* says *vinipāto 'vapāte syād daivādivyāsane 'pi* 'let *vinipātaḥ* be (used) in the sense of falling down (and) also in that of calamity due to fate, etc.'.[268]

Samunnateḥ (means) *ativṛddheḥ* 'of great increase'.

Samaḥ (means) *tulyaḥ* 'equal' (sg. nom. masc.). The intention is that in matters of chance a man cannot be blamed. As the *Kāmandaka(nītisāra)* has it: *yat tu samyag upakrāntaṃ kāryam eti viparyayam/pumāṃs tatrānupālabhyo daivāntaritapauruṣaḥ* 'as regards a matter which misfires although it has been undertaken in the right way, for that a man is not to be blamed, because fate has come in the way of his manly effort'.[269]

Note (82)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *(vidhi)hetur (a)hetur*, and of *vṛttyanuprāsa* consisting in the immediate repetition of one pair of consonants in the sequence *samaḥ samu(nnateḥ)*.

Renou 1959, p. 28, thinks that *vidhihetur ahetur āgasām* represents a criss-cross order of the repeated word *hetur*. The idea of chiasmus is, however, based on the wrong assumption that *ahetur* is a *bv.* cp. like *vidhihetur* (see fn. 267), and can therefore be discarded. The same author, ibid. p. 26, draws attention to the position of the equisyllabic words *vinipātaḥ* and *samunnateḥ* which, according to him, contributes to the impression of stanzaic balance.

There is no *arthālaṃkāra.*

Transition to 2.35

Now (the speaker) states what is to be premeditated.

Stanza 2.35

Those who want to conquer, having (first) overcome the impulse of their hot temper (and then) having calculated that the achievement of result (will be) great (and) not be endangered in the future, direct their effort to (finding) the favourable means.

Commentary

On (the stanza beginning with) *śivam*

Jigīṣavaḥ (means) *vijayecchavaḥ* 'desirous of victory' (pl. nom. masc.).[270] (That is,) kings.

Vijitakrodharayāḥ (means) *jitakrodhavegāḥ* (sc.) *santaḥ* 'who have overcome their hot temper'[271] (pl. nom. masc.), appositional function.[272]

Garīyasīm (means) *prabhūtām* 'great' (sg. acc. fem.).[273]

Aduṣitāyatim (means) *akṣatottarakālam* 'possessing a future without adversity' (sg. acc. fem.). That is to say, ending well.

Phalaniṣpattim (means) *phalasiddhim* 'the achievement of result' (sg. acc.).

Vigaṇayya. That is to say, having decided that it will lead to results.

Pauruṣam (means) *puruṣakāram* 'manly effort' (sg. acc.).

Śivam (means) *anukūlam* 'favourable' (sg. acc. masc.).

Aupayikam (means) *upāyam* 'means' (sg. acc.). (The suffix) *ṬHaK* (has been added) without a change of meaning,[274] because (*upāya*) belongs to the *vinaya*, etc. group.[275] (A statement says) *upayād dhrasvatvaṃ ca* 'moreover, shortening (takes place) in the case of *upāya*'.[276]

Nayanti (means) *prāpayanti* 'they cause to reach'. That is to say, they combine their strength with the (proper) means). The intention is that they do not engage in an undertaking the result of which is not certain.[277] As the *Kāmandaka(nītisāra)* says, *niṣphalaṃ kleśabahulaṃ saṃdigdhaphalam eva ca/na karma kuryān matimān sadā vairānubandhi ca* 'a wise man should not engage in action which leads to nothing, is full of trouble, or has an uncertain result only, not (in action) which invariably leads to enmity'.[278] (The verbal base) *nī-* in the sense of *prāpaṇa* 'causing to reach' takes two objects.[279] Here, although *pauruṣa* has the status of object residing in the agent, the *ātmanepada* ending by P.1.3.37 is not (used), as (is the case in) *vinayate krodham* 'he dispels anger', because *upāya* does not have that status.[280]

Note (83)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

The verse can be construed differently, namely, by taking *aupayikam* as another object of *vigaṇayya*. In that case, there are two difficulties, (1) finding a suitable rendering of *nayanti* in connection with *pauruṣam*, (2) accounting for the use of the *parasmaipada* ending in *nayanti*. As for (1), we may think of 'resort to', which fits the context, but is unfortunately not attested for *nī-*. The second difficulty cannot be solved in a grammatically satisfactory way. These being M.'s difficulties too, he tried to overcome them in an ingenious way, namely, by interpreting *nī-* in the sense of *prāpaṇa* and by taking it as a *dvikarmaka* verb. Now, since one of the two objects is not *kartṛstha*, P.1.3.37 cannot become applicable. That takes care of the second difficulty. The first difficulty is one of meaning, and it can also be solved, namely, by interpreting *aupayikaṃ nayanti pauruṣam* 'they bring their manly effort to the (proper) means' as *pauruṣam upāyena yojayanti* 'they combine their effort with the (proper) means'. The sense obtained fits well, though, still, one may feel some doubt regarding the question whether the original phrase admits of such an interpretation. Finally, it may be supposed that Bhāravi is inclined to sacrifice grammatical correctness to the exigencies of metre. This would explain the use of his ungrammatical cp. *matibhedatamastirohita* in *Kir.* 2.33, and the use of *nayanti* for *nayante* in the present stanza.

Transition to 2.36

What has been stated, namely, *vijitakrodharayāḥ* 'having overcome the impulse of their hot temper',[281] that is absolutely required. Thinking thus (the speaker) says:

Stanza 2.36

(A king) wishing to rise has first to remove the ignorance born from anger with the help of thoughtfulness. Even the sun does not rise without having dispelled the darkness caused by the night by means of its lustre.

Commentary

On (the stanza beginning with) *apaneyam*

Udetum (means) *abhyudetum* 'to rise'.

Icchatā (sc.) *rājñā* 'by a king who wishes'.

Puraḥ (means) *prathamam* 'first'.

Roṣamayam (means) *roṣād āgatam* 'originating (sg. nom. ntr.) from anger'. (The suffix) *mayaṬ* (has been added) by P.4.3.82.[282]

Timiram (means) *ajñānam* 'ignorance' (sg. nom.).

Dhiyā (means) *vivekabuddhyā* 'by means of the knowledge of discrimination'. (Functions as) the instrument.[283]

Apaneyam (means) *apanodyam* 'to be removed' (sg. nom. ntr.). To explain,[284]

Aṃśumatāpi. (Function as) the agent.[285]

Prabhayā (means) *tejasā* 'by means of (its) lustre'. (Functions as) the instrument.

Niśākṛtam.

Tamas (means) *dhvāntam* 'darkness' (sg. acc.).

Avibhidya nodīyate. But rather, only after dispelling (it). This is the meaning (of the passage). The meaning of the word *api* 'even' is that if this holds good of the sun, how much more so of others.[286] (In *udīyate*) the present tense marker (has been added) in the sense of impersonal action after (the verbal base) *iṆ*.[287]

Note (84)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of a repetition more than once of one group consisting of a pair of consonants in (*ude*)*tum i*(*cchatā*) *timi*(*ram* .../...) *tamaḥ*. The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular instance, namely, the fact that a king aspiring to expand his territory has first to get rid of ignorance resulting from hot temper, is justified by the general observation that the sun also does not rise without having removed darkness first.

Transition to 2.37

But this must be so in the case of a weak (king). A strong one,[288] however, achieves what he wants to achieve on account of anger only. With this (objection) in mind (the speaker) says:

Stanza 2.37

If (a king) brave though he may be, does not ward off the attack of delusion born from hot temper, he destroys all the kingly powers, like the dark half (of the month) destroys all the digits of the moon.

Commentary

On (the stanza beginning with) *balavān*

Balavān (means) *śūraḥ* 'brave' (sg. nom. masc.).

Api yaḥ.

(In the sense of) *kopāj janma yasya tasya* 'which is born from anger', sg. gen. masc., (we derive) *kopajanmanaḥ*. Vāmana says *avarjya bahuvrīhir vyadhikaraṇo janmādyuttarapadaḥ* 'a non-appositional *bv.* cp. is admitted, when it has *janma* 'origin', etc. as its final member'.[289]

Tamasaḥ (means) *mohasya* 'of delusion'. The gen. ending (has been added) in the sense of agent because of the connection with a *kṛdanta* word.[290]

Abhibhavam (means) *ākrāntim* 'attack' (sg. acc.).

Na ruṇaddhi (means) *na vivārayati* 'does not ward off'.

Saḥ (here means) *nṛpaḥ* 'the king' (sg. nom.).

(In the sense of) *kṣayasya pakṣaḥ* 'the part of (the month in which the moon is on) the wane' (sg. nom.) (we derive) *kṣayapakṣaḥ* (which means) *kṛṣṇapakṣaḥ* 'the dark half (of the month)'.

Aindavīḥ (means) *indusaṃbandhinīḥ* 'belonging to the moon' (pl. acc. fem.).[291]

Kalā iva. Amara says *kalā tu ṣoḍaśo bhāgaḥ* 'a digit is the sixteenth part.'[292]

Sakalāḥ (means) *samagrāḥ* 'all' (pl. acc. fem.).

Śaktisaṃpadaḥ (means) *prabhumantrotsāhaśaktīs tisro 'pi* 'all three powers in the form of might, consultation and (the) energy (to take strong action)' (pl. acc.).[293]

Hanti (means) *nāśayati* 'it destroys'. Like the power of his legs for a blind man, (so also) the power of one who is blinded by anger, is useless, extraordinary though it may be.

In this (stanza), since *kāla* 'time' is the cause of everything,[294] the dark half (of the month) can be certainly (presented as) the cause of the wane of the (moon-)digits. But darkness is named as such,[295] because it manifests itself at the time of that (anger).

Note (85)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in the sequence *kalāḥ* (*sa*)*kalāḥ*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. A king who lets himself be overcome by anger clouding his judgment is compared to the dark half of a month. The *sādhāraṇadharma* is expressed by the finite verb *hanti* 'destroys'.

Transition to 2.38

(The speaker now) states the method in which (a king) acts who acts after (due) deliberation.

Stanza 2.38

The king who maintains an even conduct, assumes mildness and displays fierceness as the occasion requires, overpowers the world by his radiant power, like the sun who maintains an even course, assumes mildness and displays fierceness as the season requires, overpowers the world by its radiant power.

Commentary

On (the stanza beginning with) *sama*

Yaḥ.

(*Samā* means) *nātimṛdur nātitigmā* 'neither too mild nor too fierce'. (In the sense of) *samā vṛttir yasya saḥ* 'whose course (of action) is even', sg. nom. masc., (we derive) *samavṛttiḥ*. Appositional function.[296]

Samaye (means) *saty avasare* 'when the occasion arises', loc. abs.[297]

Mārdavam (means) *mṛduvṛttitvam* 'being of mild conduct' (sg. acc.).

Upaiti.

Tigmatām (means) *tigmavṛttitvam* 'fierceness' (sg. acc.).

Ca tanoti[298] *sa medinīpatir vivasvān iva.*

Ojasā (means) *tejasā* 'by (his/its) radiant power'.

Lokam.

Adhitiṣṭhati (means) *ākrāmati* 'overpowers'. The sun also shows an even conduct according to the different seasons,[299] and according to the morning, etc. Like that the connection should be made.[300]

Note (86)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like the *t*, eight times), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of one pair of consonants in the sequence *sama(vṛttir ...) sama(ye)*. The *arthālaṃkāra*, not mentioned by name by M., but still explained, is *upamā, śrautī* and *pūrṇā*. The comparison is the favourite one between the king and the sun in different aspects. This time the king who maintains an even conduct showing both mildness and fierceness as required by circumstances is compared to the sun which possesses the same qualities. The *sādhāraṇadharmas* are expressed by *samavṛttiḥ, mārdavam upaiti* and *tigmatāṃ tanoti.*

Transition to 2.39

(The speaker now) states the undesired consequences of acting otherwise than has been mentioned.

Stanza 2.39

How can keeping the royal fortune for a long time and being under the control of unruly, horse-like senses go together? Because those who do not control their senses cannot guard their good fortune which drifts away like autumn clouds (and) which finds many pretexts (for doing so).

Commentary

On (the stanza beginning with) *kva*

Śriyām (means) *saṃpadām* 'of the royal fortune'.

Cirāya (means) *bahukālam* 'during a long time'.

Parigrahaḥ (means) *svāyattīkaraṇam* 'bringing under one's control' (sg. nom.).[301]

Kva.

The cp. (*indriyavājin*) has been formed in the sense of *indriyāṇi vājina iva* 'the senses are like horses'.[302] (*Duṣṭānām* means) *amārgadhāvinām* 'not in the habit of running on the road'. (*Vaśyaḥ* means) *vaśaṃgataḥ* 'brought under control'. (In the sense of) *duṣṭānām indriyavājinām vaśyaḥ* 'being under the control of unruly, horse-like senses' (we derive *duṣṭendriyavājivaśyaḥ*). (In the sense of) *tasya bhāvaḥ* 'the condition of that one' (we derive) *tattā.*[303]

Kva. That is to say, the two of them do not go together in one and the same place. Why (not)?[304]

Hi (means) *yasmāt* 'because'.

(In the sense of) *śaradabhravac calāḥ* 'flitting like autumn clouds' (pl. nom. fem.)[305] (we derive *śaradabhracalāḥ*, that is) *cañcalāḥ* 'unsteady'. Moreover,[306]

Bahucchalāḥ (means) *bahuvyājāḥ* 'having many pretexts' (pl. nom. fem.). It amounts to saying, finding many holes.[307] The *Viśva(kośa)* says *chalaṃ tu skhalite vyāje 'chalam,* however, (is used) in the sense of stratagem (and) pretext'.[308]

Śriyaḥ (means) *saṃpadaḥ* 'good fortune' (sg. nom.).

Calendriyaiḥ (means) *ajitendriyaiḥ* 'by those who do not control their senses'.

Asurakṣāḥ (means) *rakṣitum aśakyāḥ* 'impossible to protect' (pl. nom. fem.). That is to say, good fortune obtained even with difficulty does not stay with those who lack selfcontrol.

(In this stanza) the embellishment (called) *kāvyaliṅga* (is used) which shows the reason for the meaning of a statement.[309]

Note (87)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *kva* ... *kva*, and (*śaradabhra*)*calāś cale*(*ndriyaiḥ*). The *arthālaṃkāras* are *kāvyaliṅga*, as explained, and *upamā* in the cps. *duṣṭendriyavājivaśyatā* and *śaradabhracalāḥ*, as indicated by M., and *viṣama*, passed over by M. as before (see Note (8)).

The *kāvyaliṅga* consists in this that the second line of the stanza states a poetic reason for the meaning of the first line. Since the first line is phrased in the form of a *viṣama*, it is assumed that here the *viṣama* serves as a supportive element (*aṅga*) of the *kāvyaliṅga*. Accordingly, the combination of the two *alaṃkāras* results in *saṃkara* 'blending'. The first *upamā*, which compares the senses to unruly horses, and the second *upamā*, which compares the *śriyaḥ* of the king to lightweight autumn clouds easily sailing before the winds, are independent embellishments with regard to the main *alaṃkāra*, the *kāvyaliṅga*, because even when they are dropped the *kāvyaliṅga* stands. Therefore here *saṃsṛṣṭi* 'commingling' is assumed.

Transition to 2.40

Having stated that hot temper is a bad thing (the speaker) advices to get rid of it.

Stanza 2.40

Why do you who (previously) surpassed the ocean by your being unperturbed (now) raise it to superior rank by manifesting the untimely agitation of a stirred up mind?

Commentary

On (the stanza beginning with) *kim*

Upāttaraṃhasaḥ (means) *prāptatvarasya* 'which has taken on speed' (sg. gen. masc.).[310]

Manasaḥ.

(In the sense of) *samayo 'sya prāptaḥ* 'the occasion for that has arrived' (sg. nom. masc.) (we derive) *sāmayikaḥ*. (The suffix) *ṬHaÑ* (has been added) by P.5.1.104.[311] (In the sense of) *sa na bhavati* 'that is not the case' (we derive) *asāmayikaḥ*, sg. acc. masc., (which means) *aprāptakālam* 'whose time has not come' (sg. acc. masc.).

Kṣobhaṃ vitanvatā bhavatā.

Dhīratayā (means) *dhairyaguṇena* 'by the quality of being unperturbed'. Connoisseurs say *manaso nirvikāratvaṃ dhairyaṃ satsv api hetuṣu 'dhairyam* consists in this that the mind remains unaffected even though causes (for being affected) are present'.[312]

Adharīkṛtaḥ (means) *tiraskṛtaḥ* 'surpassed' (sg. nom. masc.). Supply *prāk* 'previously'.

Apāṃ patiḥ (means) *samudraḥ* 'the ocean' (sg. nom.).[313]

Kim (means) *kimartham* 'for what reason?'.

Uccakaiḥ (means) *adhikaḥ* 'superior'.[314]

Kriyate. The intention is that one should not raise high again what has been defeated (once).

In this (stanza) the embellishment (called) *kāvyaliṅga* (is used), because a reason has been stated for exalting an object on account of the fact that (the expression *kṣobham*) *vitanvatā* qualifies Bhīma.[315]

Note (88)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *dhīra(tayā)dharī(kṛtaḥ)*. The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga.* Bhīma is rebuked by Yudhiṣṭhira for letting his anger run away with his political sense. This is poetically expressed by turning the perturbation shown by Bhīma into the cause for the ocean to become superior again to Bhīma, after it had been defeated by him on the point of being imperturbable.

Stanza 2.41

Those indeed who even after having studied the authoritative scripture do not (know how to) check the enemies arising from their body soon give the royal fortune a bad name based on fickleness.

Commentary

On (the stanza beginning with) *śrutam*

Moreover,[316]
Ye.
Śrutam (means) *śāstram* 'the authoritative scripture'.[317]
Adhigamyāpi.
Śarīrajanmanaḥ (means) *śarīraprabhavān* 'arising from the body' (pl. acc. masc.).
Ripūn (means) *kāmakrodhādīn* 'desire, anger, etc.' (pl. acc.).[318]
Na vinayante (means) *na niyacchanti* 'they do not check'. The *ātmanepada* ending (has been added) by P.1.3.37.[319]
Te khalv acirāya saṃpadām.
Capalāśrayam (means) *asthairyanibandhanam* 'whose basis is unsteady behaviour' (sg. acc. ntr.).
Ayaśaḥ (means) *duṣkīrtim* 'a bad name' (sg. acc.).
Janayanti. That is to say, the fickleness of fortune is due to the fault of its substratum,[320] not to its own fault. The intention is, how can fortune remain with one who has not conquered the group of six enemies?[321]

Note (89)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no particular *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Transition to 2.42

In this way, on account of hot temper, things will come to nothing. With this intention (the speaker) says:

Stanza 2.42

(An outburst of) anger by which the suitable time and means are not heeded (and) which (merely) afflicts one's own body and the group of senses, should not deprive you of the reward to be gained from (adopting) the right conduct, as it does in the case of an ordinary man.

Commentary

On (the stanza beginning with) *atipātita*

(*Atipātitāni* means) *atikrāntāni* 'passed by'. (*Kālaḥ* means) *samayo 'nurūpaḥ* 'the suitable time'. (*Sādhanāni* means) *sahāyādīni* 'things like helpers, etc.'. (In the sense of) *atipātitāni kālaḥ sādhanāni yayā sā* 'by which the suitable time and the means are passed by', sg. nom. fem., (we derive the form signifying the item) thus described.

(In the sense of) *tāpayati* 'it afflicts' (we derive) *tāpanī* (sg. nom. fem.). (The suffix) *LyuṬ* (has been added) in the sense of agent.[322] Since (*LyuṬ*) is *Ṭit*, (the fem. ending) *ṄīP* (has been added).[323] (In the sense of) *svasya yat śarīram indriyavargaś ca tayos tāpanī* 'that which afflicts both the body and the group of senses of oneself' (sg. nom. fem.) (we derive *svaśarīrendriyatāpanī*).

Akṣamā (means) *krodhaḥ* 'anger' (sg. nom.).

Bhavantam.

Janavat (means) *pṛthagjanam iva* 'like an ordinary man'. The suffix *vatI* (has been added) by P.5.1.115.[324] By that (suffix) the sense of *iva* 'like'[325] is secondarily conveyed.[326] (*Janavat*) is an indeclinable, by P.1.1.38.[327]

Nayasiddheḥ (means) *nayasādhyaphalāt* 'because of the result to be achieved by the right conduct'.[328]

Apanetum (means) *pṛthakkartum* 'to separate'.

Nārhati. That is to say, an untimely (outburst of) anger has no other result than affliction of oneself.

Note (90)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *upamā*, of the *ārthī*-variety, because the suffix *vat* has been used. The simile is stated in the form: as x does in the case of y, so x should not do in your case. The items compared are Bhīma's anger and that of an ordinary man. The *sādhāraṇadharma* is conveyed by the word *svaśarīrendriyatāpanī*.

Transition to 2.43

It has been stated that hot temper is bad.[329] Nex (the speaker) states the qualities of forbearance.

Stanza 2.43

Highly helpful for the future, the cause of abundant result of action, (itself) indestructible, destroying the enemies, there is no means like forbearance.

Commentary

On (the stanza beginning with) *upakārakam*

Āyateḥ (means) *uttarakālasya* 'of the future'.

Bhṛśam (means) *atyantam* 'exceedingly'.

Upakārakam. That is to say, (it is) the cause of lasting result.

Bhūriṇaḥ (means) *prabhūtasya* 'much' (sg. gen. ntr.).

Karmaphalasya.

In the sense of *prasūyate 'nena* 'it is produced by that' (we derive) *prasavaḥ* (sg. nom.) (which means) *kāraṇam* 'cause'.[330]

In the sense of *apāyi na bhavati* 'it is not something which goes away' (we derive) *anapāyi* (sg. nom. ntr.). (It is said to be so) because of its own it is absolutely indestructible.

Dviṣām.

Nibarhaṇam (means) *vināśakam* 'destroying' (sg. nom. ntr.). Possessing qualities like that.[331]

Sādhanam.

Titikṣāsamam (means) *kṣamātulyam* 'equal to forbearance' (sg. nom. ntr.).

Nāsti. Amara says *kṣāntiḥ kṣamā titikṣā ca 'kṣānti, kṣamā* and *titikṣā* (are synonyms meaning "forbearance").[332] After the verbal base quoted as *tij niśāne 'tij-* in the sense of "to sharpen"[333] the suffix *saN* (has been added), by P.3.1.5,[334] in order to convey the sense of forbearance.[335] In (the form) *titikṣāsamam* (we find) *luptopamā* 'incomplete simile', in which the *upameya* 'object compared' has been dropped, (located) in a cp. (and) which is *ārthī* 'implied'.[336] And by the words *bhṛśam, āyateḥ* and *anapāyi* (the embellishment called) *vyatireka* is evoked, because (*titikṣā*) is different from other means.[337] When we find a superiority of the *upameya* over the *upamāna* 'standard of comparison' and (also) in the reverse case (we speak of) *vyatireka.*[338]

Note (91)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as explained by M., are *upamā* and *vyatireka*. The comparison, conveyed by the cp. *titikṣāsama*, is between *kṣamā* and other means of policy. However, the qualifiers *bhṛśam upakārakam*, etc. make us understand that no mere comparison is conveyed here, but a superiority of the *upameya, kṣamā*, over the other comparable means. Thus *vyatireka* is the *alaṃkāra* suggested, which comes eventually to our mind through the comparison. That is to say, *vyatireka* as defined by Ruyyaka.

Transition to 2.44

But if there is a lapse of time due to forbearance, wouldn't bring Duryodhana all (other) kings under his control? With regard to this (question the speaker) says:

Stanza 2.44

The descendants of Vṛṣṇi, whose minds are attached (to us) by natural affection, the first among the proud, having left us who are ever ready to bow (for them), will not always bow down for Suyodhana.

Commentary

On (the stanza beginning with) *praṇati*

(*Sahajasnehena* means) *akṛtrimapremṇā* 'by natural affection'. (In the sense of) *sahajasnehena nibaddhacetasaḥ* 'whose minds are bound (to us) by natural affection' (pl. nom. masc.)[339] (we derive *sahajasnehanibaddhacetasaḥ*, which means) *asmāsu gāḍhaṃ lagnacittāḥ* 'with minds deeply attached to us' (pl. nom. masc.). The intention is: not so to Suyodhana.[340] Moreover,[341]

Mānabhṛtām (means) *ahaṃkāriṇām* 'proud' (pl. gen. masc.).

Prathame (means) *agrasarāḥ* 'the foremost' (pl. nom. masc.). The intention is that even Suyodhana doesn't possess that much (pride).[342]

Vṛṣṇayaḥ (means) *yādavāḥ* 'the Yādavas'.[343]

Praṇatipravaṇān (means) *praṇamaparān* 'who are intent upon bowing down' (pl. acc. masc.). The intention is that Suyodhana is not like that.

Naḥ (means) *asmān* 'us' (pl. acc. masc.).

Vihāya.

Suyodhanaṃ sadā.

Na praṇamanti (means) *na namanti* 'they do not bow'. That is to say, they do not follow (him), but at the time of action will certainly leave him. The intention is that when (Suyodhana) wages war with the Yādavas, we may achieve anything we want.

(In this stanza we find) the embellishment (called) *kāvyaliṅga*, in which a reason (has been stated) in the form of many word-meanings.[344]

Note (92)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *praṇa*(*ti* .../) *praṇa*(*manti*). Here the *vṛttyanuprāsa* is clearly noticeable, since the pairs occur at the beginning of a *pāda*. The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga*. A poetic reason is given for the help expected from the Yādavas against Duryodhana. The reason assumes the form of three word-meanings, namely, *sahajasnehanibaddhacetasaḥ* and *mānabhṛtāṃ prathame* qualifying the Yādavas, and *praṇatipravaṇān*, qualifying Yudhiṣṭhira's party.

Stanza 2.45

The allies, natural and otherwise (of the Vṛṣṇayas), who do not betray (them), cause the son of Dhṛtarāṣṭra to pass time by obliging him, so to speak, for the sake of their own survival.

Commentary

On (the stanza beginning with) *suhṛdaḥ*

Moreover,[345]
Eṣām (means) *vṛṣṇīnām* 'of the descendants of Vṛṣṇi'.
Ye.
Sahajāḥ (means) *sahajātāḥ* 'who are born together' (pl. nom. masc.). That is to say, those belonging to the mother's and the father's side.[346] The suffix *Ḍa* (has been added) by P.3.2.101.[347]
Suhṛdaḥ (means) *mitrāṇi* 'allies' (pl. nom.).
Tathetare (means) *kṛtrimasuhṛdaś ca* 'and the allies one makes for the time being' (pl. nom.).[348]
Matam (means) *vṛṣṇipakṣam* 'the side of the Vṛṣṇayas' (sg. acc.).[349]
Na vilaṅghayanti (means) *nātikramanti* 'they do not go against'.
Te (here means) *dvaye 'pi nṛpaḥ* 'the two types of kings' (pl. nom. masc.).[350] The intention is: those dependent on Duryodhana for their subsistence also.
Ātmasiddhaye (means) *ātmajīvanārtham* 'for the sake of their subsistence'.
Dhṛtarāṣṭrātmajam (here means) *duryodhanam* 'Duryodhana' (sg. acc.).
Vinayāt (means) *ānukūlyāt* 'by (showing) conformity'.[351]
Iva.
Yāpayanti (means) *kālaṃ gamayanti* 'they make (him) pass (his) time'.[352] This is to say that when, however, the time of action has come, they will definitely choose the side of the Vṛṣṇayas. The present tense marker (has been added) after (the verbal base) *yā-* ending in (the causative suffix) *Ṇi(C)*. The augment *pUK* (has been added) by P.7.3.36.[353]

Note (93)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of one pair of consonants in the sequence *suhṛ(daḥ) saha(jās)*, and of *lāṭānuprāsa* in *(dhṛtarāṣṭr)ātma(jam) ātma(siddhaye)*. The *arthālaṃkāra*, not mentioned by M., is *utprekṣā*. The allies are leading Duryodhana to believe that they are willing to oblige his wishes, so that they may survive. In reality, however, they are biding their time to choose the side of the Yādavas.

Transition to 2.46

Moreover, this is not the time for attack. With this intention (the speaker) says:

Stanza 2.46

An attack made by you on him for whom a term has been fixed by agreement will detach those kings (from him) just like the sun, as soon as it rises, separates (the petals of) the clusters of lotuses.

Commentary

On (the stanza beginning with) *abhiyoga*

Kṛtāvadheḥ (means) *paribhāṣitakālasya* 'whose term has been stated' (sg. gen. masc.).[354] The *Viśva(kośa)* says *avadhis tv avadhāne syāt sīmni kāle bile 'pi* 'let *avadhiḥ* be (used) in the sense of attention, border, fixed time and hole'.[355]

Tasya (here means) *suyodhanasya* 'of Suyodhana'. The gen. ending (has been added) in the sense of *karman* 'object'.[356]

Bhavatā kṛtaḥ. Supply *avadhitaḥ* 'on (the expiry of) the term'.

Abhiyogaḥ. It amounts to saying, a fresh defeat (imposed on Duryodhana). The *Viśva(kośa)* says *abhiyogas tu śapathe syād ārdre ca parābhave* 'let *abhiyogaḥ* be (used) in the sense of oath and fresh defeat'.[357]

Imān (means) *pūrvoktān* 'those mentioned earlier' (pl. acc. masc.).

Mahībhujaḥ (means) *rājñaḥ* 'kings' (pl. acc.).

Haridaśvaḥ (means) *uṣṇaraśmiḥ* 'the sun' (sg. nom.).

Kamalākarān iva.

Samutpatan (means) *udyann eva* 'as soon as rising' (sg. nom. masc.).

Pravighāṭayitā (means) *bhetsyati* 'it will divide'. The periphrastic future tense marker (has been added) afther (the verbal base) *ghaṭayati* which belongs to the *cur-*, etc. group.[358] But (the verbal base *ghaṭ-*) which belongs to the *bhū-*, etc. group retains its short vowel, by P.6.4.92.[359]

Note (94)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *kṛtaḥ kṛtā(vadheḥ)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Bhīma's attack after the period agreed upon has expired is compared to the rising sun. The *sādhāraṇadharma* is expressed by the word *pravighāṭayitā.*

Transition to 2.47

Now regarding the partisans of the Vṛṣṇayas (the speaker) says:

Stanza 2.47

Inflated with insolence, (Duryodhana) by insulting the (other) kings will make them inclined to breaking away (from him). An ordinary person does not tolerate humiliation, how much less so a group of kings possessing extraordinary power.

Commentary

On (the stanza beginning with) *upajāpa*

Madoddhataḥ.

Saḥ (here means) *duryodhanaḥ* 'Duryodhana' (sg. nom.).

Nṛpatīn (means) *anyān nṛpān* 'the other kings' (pl. acc.).

Vilaṅghayan (means) *madād avamānayan* 'insulting (sg. nom. masc.) because of insolence'.

In the sense of *sahante* 'they are fit for' (we derive) *sahāḥ*. (The suffix) *aC* (prescribed after verbal bases listed in) the *pac-*, etc. group (has been added).[360] (In the sense of) *upajāpasya sahān* 'fit for being secretly talked into defection' (pl. acc. masc.) (we derive *upajāpasahān*, which means) *bhedayogyān* 'likely to defect' (pl. acc. masc.).[361] Amara says *samau bhedopajāpau 'bheda* and *upajāpa* are synonyms'.[362]

Vidhātā (means) *vidhāsyate* 'he will arrange'. The periphrastic future tense marker (has been added after the verbal base) *dhā-*.[363] The intention is that a humiliated person is likely to defect. Nor are these (kings) willing to endure (insolence). Thinking thus (the speaker) says:

Janaḥ (means) *prākṛto 'pi* 'even an ordinary man' (sg. nom.).

Adhaḥkriyām (means) *apamānam* 'humiliation' (sg. acc.).

Na sahate.

Lokādhikadhāma (means) *lokottarapratāpam* 'possessing extraordinary power' (sg. nom. ntr.).[364]

Rājakam (means) *rājasamūhaḥ* 'a group of kings'.[365] The suffix *vUÑ* (has been added) by P.4.2.39.[366]

Kimu. That is to say, they do not tolerate it, so what more need be said? The intention is that, this being so, the whole circle of kings will come over to our side.[367]

Note (95)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in (*upajāpa*)*sahā*(*n* .../) *saha*(*te*). The *arthālaṃkāra*, not mentioned by M., is *arthāntaranyāsa*. A particular instance, namely, the expectation that Duryodhana by his arrogance will succeed in alienating his allies, is justified by the general observation clothed in the form of an argument a fortiori, namely, that ordinary men do not suffer insults, how much less so a group of kings.

Transition to 2.48

But (if we go) by the statement of the forest-dweller, namely, *sakhīn iva* 'as if they were his friends',[368] how can we assume that (Duryodhana) is conceited? With regard to this (question the speaker) says:

Stanza 2.48

Of persons who are full of conceit because they have many projects, though (still) unfinished, (mere) good luck may increase the insolence, the full force of which has been kept in check by just a modicum of modesty.

Commentary

On (the stanza beginning with) *asamāpita*

Asamāpitakṛtyasaṃpadām (means) *akṛtyakṛtyānām* 'whose projects are (still) unfinished' (pl. gen. masc.).[369] That is why (these persons are said to be:)[370]

Abhimānaśālīnām (means) *ahaṃkāriṇām* 'full of conceit' (pl. gen. masc.).

Vibhutayaḥ (means) *saṃpada eva* 'mere good luck' (pl. nom.).

Tavatā (means) *svalpena* 'very little' (sg. instr. masc.).

Vinayena. Supply *kāryavaśād āropitena* 'falsely assumed owing to the projects' (sg. instr. masc.).[371]

Hatavegam (means) *pratibaddhavegam* 'whose (full) force has been checked' (sg. acc. masc.), but not destroyed according to its nature.[372]

Madam.

Uttambayitum (means) *vardhayitum* 'to increase'.

Prabhavanti. The intention is that in all ways the good luck of a bad person changes him for the worse.

Note (96)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Transition to 2.49

Now, by means of a pair of stanzas[373] (the speaker) says that insolence is the cause of disaster.

Stanza 2.49

By necessity folly does not let go of a king who is inflated with insolence and conceit. (A king) who is extremely foolish swerves from (the path of) right conduct. Towards (a king) who has lost right conduct people become disaffected.

Commentary

On (the stanza beginning with) *mada*[374]

(*Madamānābhyām* means) *darpāhaṃkārābhyām* 'with insolence and conceit'. (In the sense of) *madamānābhyāṃ samuddhatam* 'inflated with insolence and conceit' (sg. acc. masc.) (we derive *madamānasamuddhatam*).

Nṛpam.

Mūḍhatā (means) *kāryākāryāparijñānam* 'ignorance of what should be undertaken and what not' (sg. nom.).

Niyamena (means) *avaśyam* 'necessarily'.

Na viyuṅkte (means) *na vimuñcati* 'does not let go'.

Atimūḍhaḥ.

Nayāt (means) *nītimārgāt* 'off the path of right conduct (or right policy)'.

Udasyate (means) *utkṣipyate* 'he pushes himself off'. The present tense marker (has been added) in the sense of *karmakartṛ*.[375]

Nayahīnāj janaḥ.

Aparajyate (means) *aparakto bhavati* 'becomes disinterested'. The *ātmanepada* ending (has been added) by P.1.3.72.[376]

Note (97)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *mūḍha*(*tā*/*ati*)*mūḍha*, and in *nayān naya*(*hīnād*). For the *arthālaṃkāra* see the following Note.

Stanza 2.50

Impelled by a wind-like impopularity (and therefore) seeing his network of the base constituents (of royal power) falling apart and (becoming) shaky, even a powerful enemy can be easily pushed over by somebody who has patience, like a tree whose far-spreading roots have become loose and shaky.

Commentary

On (the stanza beginning with) *aparāga*

(*Aparāgaḥ* means) *aprītiḥ* 'dislike'. It amounts to saying: hate. (In the sense of) *aparāgaḥ samīraṇa iva* 'a dislike like a (gust of) wind' (we derive *aparāgasamīraṇaḥ*).[377] (*Īritah* means) *coditaḥ* 'impelled'. (In the sense of) *tena īritaḥ* 'impelled by that' (we derive *aparāgasamīraṇeritaḥ*).[378] That is why (the enemy/the tree is said to be:)[379]

Śīrṇā (means) *śīrṇībhūtā* 'having become loose'. (*Akulā* means) *calā* 'moving to and fro'. (*Mūlasaṃtatiḥ* means) *prakṛtyādisvajanavargaḥ* 'the group of servants in the form of the constituents (of royal power), etc.',[380] and *śiphāsaṃghātaḥ* 'the whole of the hanging branches'. (In the sense of) *krameṇa śīrṇā akulā ca mūlasaṃtatir yasya saḥ* 'whose far-spreading roots have gradually become loose and shaky', sg. nom. masc., (we derive the form signifying the item) thus described. The *Vaijayantī*(*kośa*) says *mūlaṃ vaśīkṛte svīye śiphātārāntikādiṣu* '*mūlam* (is used) in the sense of subduing, one's property, a hanging branch, star, neighbourhood, etc.'.[381]

Ripur mahān api.

Taruvat (means) *vṛkṣa iva* 'like a tree'.

Sahiṣṇunā (means) *kṣamavatā* 'by one who possesses patience'.

Unmūlayitum (means) *uddhartum* 'to uproot'.

Sukaraḥ (means) *susādhyaḥ* 'easy to achieve' (sg. nom. masc.). That is to say, its uprooting is done easily.

(In this stanza the embellishment used is) *kāraṇamālā*, because each time a preceding item, (namely,) insolence, etc. functions as the cause for the following item.[382] In addition, (in) *taruvat* 'like a tree' (we have) *upamā*.[383] Thus *saṃsṛṣṭi* 'commingling' (results).[384]

Note (98)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra* of the combined stanzas 2.49 and 50 is *kāraṇamālā*, as noted by M. The cause-effect chain is as follows: *madamānau* cause *mūḍhatā*, which causes *nayaparityāga* 'abandoning (the path of) right conduct/policy', which leads to *janāparāga* 'disaffection on the part of the people', which causes *kramaśīrṇākulasaṃtatiḥ* 'a gradual loosening and becoming shaky of the spreading roots', which ends in *unmūlana* 'uprooting'.

In stanza 2.50, apart from the *kāraṇamālā*, M. notes *upamā*, that is *ārthī* and *pūrṇā upamā*, in *taruvat* with a dependent *upamā* in the cp. *aparāgasamīraṇa*, and *saṃsṛṣṭi* as far as the *kāraṇamālā* and the main *upamā* is concerned. In addition, as indicated by M., in this stanza we also find *śleṣa*, that is, *śabdaśleṣa*, in *mūlasaṃtatiḥ*. Since the *śleṣa* helps to bring about the full import of the *upamā*, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed. The result is *saṃkara* 'blending'.

Transition to 2.51

But how can (the uprooting) be easily achieved by the mere (sowing of) internal dissension? With regard to that (question the speaker) says:

Stanza 2.51

Even a small enmity arising from an outburst of anger of persons belonging to the inner circle ruins a king. For a fire produced by the friction of the tips of branches destroys a whole mountain.

Commentary

On (the stanza beginning with) *aṇuḥ*

Aṇuḥ (means) *alpo 'pi* 'although small' (sg. nom. masc.).

Antaḥprakṛtikopajaḥ (means) *antaraṅgāmātyādyaparāgasamutthaḥ* 'originating from the aversion of ministers who are nearest (to the king)' (sg.

nom. masc.). The *Vaijayantī(kośa)* says *prakṛtiḥ pañcabhūteṣu svabhāve mūlakāraṇe/chandaḥkāraṇaguhyeṣu jantvamātyādikeṣv api* '*prakṛtiḥ* (is used) in the sense of the five elements, nature, original cause, (a particular) metre, cause, the private parts, creature, the minister, etc.'.[385]

Vigrahaḥ (means) *vairam* 'antagonism' (sg. nom.).

Prabhum.

Upahanti (means) *nāśayati* 'destroys'. For this (the speaker) quotes an illustration.[386]

(*Nigharṣaḥ* means) *gharṣaṇam* 'rubbing together'. (In the sense of) *taruśākhāntānāṃ nigharṣaḥ tajjaḥ* 'the rubbing together of the tips of branches, originating from that' (sg. nom. masc.) (we derive *taruśākhānigharṣajaḥ*).[387]

Analaḥ (means) *agniḥ* 'fire' (sg. nom.).[388]

Bhūdharam (means) *girim* 'mountain' (sg. acc.).

Akhilam (means) *sākalyena* 'in its entirety'.

Hinasti hi. That is to say, it burns.

In this (stanza), because properties are mentioned which are common to the *upameya* 'object compared' and the *upamāna* 'standard of comparison' in the manner of *pratibimbatā* 'the status of (object reflected and its) reflection', (we find) the embellishment (called) *dṛṣṭānta.*[389]

Note (99)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including a consonant-group in (*a*)*nta*(*ḥ* .../*taruśākhā*)*nta*(*nigharṣa*...), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *prakṛ*(*ti*)*prako*(*pajaḥ*). The *arthālaṃkāra*, as explained by M., is *dṛṣṭānta*. The underlying *upameya* is *vigraha* 'antagonism' and the *upamāna* is *anala* 'fire'. Here the first is seen as a reflection of the latter. Their different properties expressed by the phrases *prabhum upahanti* and *bhūdharaṃ hinasti* are understood to stand in the same *bimbapratibimba*-relation. That is to say, on the part of the *upameya* the ruining of the king corresponds to the destruction of the mountain on the part of the *upamāna*. This correspondence can be stated with the help of connectives like 'just as ... so also'. Seen from the point of view of expression, the correspondence is positive.

Transition to 2.52

Still, how can one disregard an enemy who is increasing (in power)? Anticipating this objection (and thinking that one can) because (the enemy) shows ill-conduct, (the speaker) says:

Stanza 2.52

A sensible man may disregard the rise of an enemy who abandons discipline. Such (an enemy) can certainly be defeated in a weak spot. For the prosperity of one who shows bad discipline ends in ruin.

Commentary

On (the stanza beginning with) *matimān*

Matimān (means) *prājñaḥ* 'a sensible person' (sg. nom. masc.).

(*Pramathnāti* means) *tyajati* 'he abandons'.[390] In the sense of *vinayaṃ pramathnāti* 'he abandons discipline' (we derive *vinayapramāthin*; sg. gen. masc.) *vinayapramāthinaḥ* (which means) *durvinītasya* 'one who shows ill-conduct' (sg. gen. masc.).

Dviṣaḥ.

Samunnatim (means) *vṛddhim* 'rise' (sg. acc.).

Samupekṣeta. (Now the speaker) states the result of nonchalance.[391]

Tādṛk (means) *avinītaḥ* 'an undisciplined one' (sg. nom. masc.).

Antare (means) *kvacid randhre* 'in some or other weak spot'.

Sujayaḥ (means) *sukhena jetuṃ śakyaḥ* 'who can be defeated easily' (sg. nom. masc.).

Khalu.

Hi (means) *yasmāt* 'because'.

Avinītasaṃpadaḥ 'the fortune of an undisciplined one' (pl. nom.).

Vipadantāḥ (means) *vipanmaryādakāḥ* 'having disaster as its final limit' (pl. nom. fem.). That is to say, having ruin as its consequence.

Note (100)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants including a consonant-group in (*tādṛg a*)*nta*(*re vipada*)*ntā*, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in *samu*(*pekṣeta*) *samu*(*nnatim*), and of *lāṭānuprāsa* in (*vi*)*pad*(*antā hy avinītasaṃ*)*pad*(*aḥ*). The *arthālaṃkāra*, not mentioned by M., is *arthāntaranyāsa*. A particular fact stated by the first three *pādas* is justified by a general observation stated by the fourth *pāda*.

Transition to 2.53

How to defeat an undisciplined enemy easily? Anticipating this objection (and thinking that one can,) because the enemy is shattered through (internal) dissension, (the speaker) says:

Stanza 2.53

A neighbour (king) having attacked the realm of a king which has become divided internally and (isolated) externally due to the fact that he behaves in an irresponsible way, seizes (it), like the strong current of a river having attacked a bank which is desintegrating from the inside sweeps it away.

Commentary

On (the stanza beginning with) *laghu*

Laghuvṛttitayā (means) *svasya durvṛttarūpatayā* 'because of the fact that he behaves in a bad way'.[392]

Bahis (means) *mitrādijanapadeṣu* 'in the countries of his allies, etc.'.

Antaḥ (means) *amātyādiṣu* 'among the ministers, etc.'

Ca.

Bhidām (means) *bhedam* 'dissension' (sg. acc.).

Gatam. (In *bhidām*) the suffix *aṄ* (has been added) by P.3.3.104.[393]

Nṛpasya.

Maṇḍalam (means) *rāṣṭram* 'kingdom' (sg. acc.).[394]

Anantaraḥ (means) *saṃnihito jigīṣuḥ* 'a neighbouring (king) who is desirous of conquest'.[395]

Āpagārayaḥ (means) *nadīvegaḥ* 'the strong current of a river' (sg. nom.).

Śithilam (means) *antarbhedajarjaram* 'crumbling because of being eaten away on the inside' (sg. acc. masc.).

Kulam iva.

Abhibhūya (means) *ākramya* 'having attacked'.

Harati.

Note (101)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including a consonant-group in (*a*)*nta*(*ś ca* .../... *ana*)*nta*(*raḥ*), there is no particular *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. A kingdom weakened by internal strife of warring factions is compared to the bank of a river eaten away by the strong current. The *sādhāraṇadharma* is expressed by the word *śithilam*.

Stanza 2.54

To him (Yudhiṣṭhira) who was thus instructing in clear terms the shocked elder brother of Arjuna in the path of right political conduct came the son of Parāśara, as if he was himself the object desired.

Commentary

On (the stanza beginning with) *anu*

Iti (means) *ittham* 'thus'.

Ākulam (means) *arinikārasmaraṇāt kṣubhitam* 'shocked by the memory of humiliation by the enemy' (sg. acc. masc.).[396]

Agrajam.

Nayavartma (means) *nītimārgam* 'the path of right political conduct' (sg. acc.).

Anākulam (means) *asaṃkīrṇaṃ yathā tathā* 'without confusion', adverbial function.[397]

Anuśāsatam (means) *upadiśantam* 'instructing' (sg. acc. masc.). Absence of (the augment) *nUM* in (the suffix) *ŚatṚ* after (a verbal base called) *abhyasta*, by P.6.1.6.[398]

Tam (here means) *yudhiṣṭhiram* 'Yudhiṣṭhira' (sg. acc.).

Parāśarātmajaḥ (means) *vedavyāsaḥ* 'Vedavyāsa' (sg. nom.).[399]

Svayam.

Abhivāñchito 'rtha iva (means) *sākṣān manoratha iva* 'as if he were a wish in the flesh'. This is *utprekṣā.*[400]

Abhiyāya (means) *prāptaḥ* 'has arrived'.

Note (102)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *(an)ākulam* ... *ākulam*. The *arthālaṃkarā*, as stated by M., is *utprekṣā*. Vyāsa's arrival is not just compared to a matter wished for; it is fancied to be that wish-fulfilment. The variety of *utprekṣā* used here is *vastūprekṣā* or *svarūpotprekṣā*, in which two items are near-identified.

Transition to 2.55

Next, (the speaker) by means of a *yugma* 'pair (of stanzas)'[401] says:

Stanza 2.55

Calming even the wild animals by his gentle looks, spreading a blazing radiance around which burns away guilt, (but yet) can be gazed at (the sage was seen);

Commentary

On (the stanza beginning with) *madhuraiḥ*

Madhuraiḥ (means) *śāntaiḥ* 'gentle' (pl. instr. ntr.).

Nirīkṣitaiḥ (means) *avalokanaiḥ* 'by (his) looks'. (The suffix) *Kta* (has been added) to denote a state provided that (the word formed is) neuter.[402]

(*Vaśam* means) *āyattatvam* 'dependence'. (In the sense of) na *vidyate vaśaṃ yeṣāṃ tāni* 'of whom dependence is not found', pl. nom. ntr., (we derive) *avaśāni* (which means) *pratikūlāni* 'untamed'. The *Viśva*(*kośa*) says *vaśam āyattatāyāṃ ca 'vaśam* (is used) in the sense of dependence also'.[403]

Tiryañci (means) *mṛgapakṣādīni* 'wild animals, birds, etc.'.

Samam (means) *śāntim* 'tranquillity' (sg. acc.).

Lambhayan (means) *prāpayan* 'causing to reach' (sg. nom. masc.). The augment *nUM* (has been added) by P.7.1.64.[404] (*Labh-*) takes two objects, by P.1.4.52.[405]

Paritaḥ.

Paṭu (means) *ujjvalam* 'blazing' (sg. acc. ntr.).

Enasām.

In the sense of *dahyate 'nena* 'it is burnt by that' (we derive) *dahanam* (sg. acc. ntr.) (which means) *nivartakam* 'removing'.[406] Still,[407]

Vilokanakṣamam (means) *darśanīyam* 'which can be gazed at' (sg. acc. ntr.). The intention is that it is different from fire.

Dhāma (means) *tejas* 'radiance' (sg. acc.).

Bibhrat.

Note (103)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. For the *arthālaṃkāra* see the next Note.

Stanza 2.56

Arriving unexpectedly, the source of ascetic practice, the non-source of misfortune, he, the sage, was seen by the king with astonishment, as if he were religious merit piled up in bodily form.

Commentary

On (the stanza beginning with) *sahasā*

Further,[408]

Sahasopagataḥ (means) *akasmād āgataḥ* 'having come unexpectedly' (sg. nom. masc.).

Tapasām.

Sūtiḥ (means) *prabhavaḥ* 'source' (sg. nom.).

Apadām.

Asūtiḥ (means) *aprabhavaḥ* 'non-source' (sg. nom.). It amounts to saying: the remover.

Saḥ.

Muniḥ (here means) *vyāsaḥ* 'Vyāsa' (sg. nom.).

Vapuṣmān (means) *dehadhārī* 'in bodily form' (sg. nom. masc.).

Puṇyasaṃcayaḥ (means) *puṇyarāśiḥ* 'a pile of religious merit' (sg. nom.).

Iva. This is *utprekṣā.*[409]

Jagatībhujā (means) *rājñā* 'by the king'.

Savismayam.

Dadṛśe (means) *dṛṣṭaḥ* 'he was seen'.[410]

Note (104)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *sūtir* (*a*)*sūtir.* Renou 1959, p. 28, has noted the chiasmus in *tapasāṃ sūtir asūtir apadām.* The *arthālaṃkāra*, as stated by M., is *utprekṣā.* The poet fancies that Vyāsa is a stock of *puṇya* incarnate. Here also the variety of *utprekṣā* used is *vastūtprekṣā.*

Stanza 2.57

Then, rising from his lofty (and) most excellent seat, the reddish ends of his garment made out of bark swaying, he (Yudhiṣṭhira) shone like the sun rising from the top of the Sumeru, its multitude of yellowish rays speading.

Commentary

On (the stanza beginning with) *atha*

Atha (means) *darśanānantaram* 'immediately after seeing (Vyāsa)'.

Uccakaiḥ (means) *unnatāt* '(from the) lofty (one)'.[411]

Parārdhyāt (means) *śreṣṭhāt* 'excellent' (sg. abl. masc.). The suffix *yaT* (has been added) by P.4.3.4 (and) P.4.3.5.[412]

Āsanataḥ (means) *siṃhāsanāt* 'from the royal throne'.[413]

Udyan (means) *uttiṣṭhan* 'rising up' (sg. nom. masc.). That is why (the garment is said to be:)[414]

(*Dhūtāni* means) *kampitāni* 'swaying'. (In the sense of) *dhūtāni aruṇāni valkalāgrāṇi yasya saḥ* 'the reddish ends of whose bark garment were swaying', sg. nom. masc., (we derive the form signifying the item) thus described.[415]

Saḥ (here means) *nṛpaḥ* 'the king' (sg. nom.).

(*Kīrṇam* means) *vistṛtam* 'spread' (sg. nom. ntr.). (In the sense of) *kīrṇam ākapiśāṃśujālaṃ yasya saḥ* 'whose multitude of yellowish rays has spread', sg. nom. masc., (we derive the form signifying the item) thus described.[416]

Sumeroḥ śṛṅgāt (sc.) *udyan* 'rising (sg. nom. masc.) from the top of the Sumeru'.

Tigmaraśmir iva rarāja.

Note (105)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza shows no particular *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The king rising from his throne is compared to the sun rising from mount Meru. The *sādhāraṇadharma* is expressed by *udyan*.

The metre is *upendravajrā*, defined (*VRA*, p. 48) as *jatajas tato gau* 'short-long-short, long-long-short, short-long-short (and) next, long, long'. For the change of metre see fn. 582 on *Kir.* 1.46.

Stanza 2.58

Having paid worship worthy of a sage (and) prescribed by the teachers to the best of sages with an attentive mind, he (Yudhiṣṭhira) then graced his seat (again) which he was allowed (to occupy) by him (Vyāsa), like tranquillity graces (the study of) the *śāstras*.

Commentary

On (the stanza beginning with) *avahita*

Saḥ (here means) *narendraḥ* 'the king' (sg. nom.).

Avahitahṛdayaḥ (means) *apramattacittaḥ* (sc.) *san* 'having an attentive mind' (sg. nom. masc.), appositional function.[417]

Ṛṣipravare (means) *muniśreṣṭhe* 'with regard to the best of sages'.[418]

Ṛṣivat (means) *ṛṣyarham* 'worthy of a sage'. The suffix *vatI* (has been added) in the sense of 'worthy'.[419]

Gurūpadiṣṭam. That is to say, in accordance with the *śāstras* 'authoritative scriptures'.

Arhām (means) *pūjām* 'worship' (sg. acc.). A suffix in the form of the letter *a* (has been added) by P.3.3.103.[420]

Vidhāya.

Paścāt (means) *anantaram* 'immediately after'.

Tadanumatam (means) *tenānujñātam* 'allowed by him' (sg. acc. masc.).[421]

Āsanam.

Praśamaḥ (means) *śāntiḥ* 'tranquillity' (sg. nom.).

Śrutam (means) *śāstraśravaṇam* 'the study of the authoritative scripture' (sg. acc.).

Iva.

Alaṃcakāra.[422] Earlier it had been stated *praśamas tasya bhavaty alaṃkriyā* 'tranquillity becomes the ornament of that'.[423] That is to say, he sat down with the permission of the sage.

Note (106)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *ṛṣi(vad) ṛṣi(pravare)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The *sādhāraṇadharma* is expressed by the finite verb *alaṃcakāra*.

The metre is *puṣpitāgrā*, for which see fn. 559 on *Kir.* 1.45.

Stanza 2.59

He (Yudhiṣṭhira) whose lips were shining with the clearly appearing rays of his smile, sitting with his face towards the sage who shed a blazing mass of rays all around, wore the lustre of the full moon facing Jupiter spreading a blazing mass of rays all around.

Here ends the second Canto in the *mahākāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *vyakta*

(*Vyaktoditaiḥ* means) *sphuṭodgataiḥ* 'clearly appearing'. (In the sense of) *vyaktoditaiḥ smitamāyukhair vibhāsitāv oṣṭhau yasya saḥ* 'whose lips were illuminated by the clearly appearing rays of his smile', sg. nom. masc., (we derive the form signifying the item) thus described.

Vikīrṇadhāmaḥ (means) *vistīrṇatejasaḥ* 'whose lustre has spread' (sg. gen. masc.).

Muner abhimukhaṃ tiṣṭhan.

Saḥ (here means) *nṛpaḥ* 'the king' (sg. nom.).

Iddham (means) *samṛddham* 'fully grown' (sg. acc. ntr.).

Aṃśujalaṃ tanvantam.

Gurum (means) *gīṣpatim* 'Jupiter' (sg. acc.). Amara says *gurur gīṣpatipitrādau* '*guruḥ* (is used) in the sense of Jupiter, father, etc.'.[424] The acc. ending (has been added) by (the *Vt.*) *abhitaḥ paritaḥ* (etc.).[425]

Abhitaḥ (means) *abhimukham* 'facing towards'. Supply *tiṣṭhate* 'is located'.

Sakalasya (means) *saṃpūrṇasya* 'full' (sg. gen. masc.).

(In the sense of *śaśāṅkā mūrtir yasya tasya* 'whose form is marked by a hare', sg. gen. masc., (we derive *śaśāṅkamurteḥ*, which means) *indoḥ* 'of the moon'.

Lakṣmīm.

Uvāha (means) *vahati sma* 'he has worn'.

In this (stanza) a property (namely,) the lustre of the moon which functions as the *upamāna* can obviously not be connected with the king who functions as the *upameya*. Therefore we infer that a *pratibimba* 'reflection' is produced in the form of *tatsadṛśiṃ lakṣmīm iva* 'like a lustre (sg. acc.) similar to that (of the moon)'.[426] Consequently, since (we observe) an impossible connection between (two) items, the embellishment is *nidarśana* located in a word-meaning.[427] This has been stated as follows: *pratibimbasya karaṇaṃ saṃbhavatā yatra vastuyogena/gamyam asaṃbhavatā vā nidarśanā sā dvidhābhimatā* 'where because of a possible connection with an item or because of an impossible one it is understood that a *pratibimba* "reflection" is produced, that (is called) *nidarśanā*, which is considered to be twofold'.[428]

Here ends the second Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.

Note (107)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants including a consonant-group in (...*vibhāsito*)*ṣṭha*(*s ti*)*ṣṭha*(*n*), there is no *śabdālaṃkāra*. The *arthālaṃkāra*, explained by M., is *nidarśanā* located in a wordmeaning, namely, *lakṣmīm*. Hereby a connection is established between the king's and the moon's lustre. The connection is rather far-fetched and serves only to bring a *bimbapratibimba*-relation to our mind in the sense that the king's lustre is a reflection of that of the moon: like the moon spreads its lustre, so also the king spreads his.

The same effect can be described in terms of structure, that is, items and their relations, also. There are four items, two of them qualified by a light-phenomenon: the king, lips shining with a radiant smile showing his (ideally) white teeth; the moon spreading its brilliance; the *ṛṣi* and Jupiter. A place-relation is introduced which connects the items two by two: the king faces the *ṛṣi*, the moon faces Jupiter. Finally, the two groups of items are connected by the light-phenomenon mentioned, expressed by the word *lakṣmī* 'brilliance' which therefore has a definite structural function. From this we conclude that the king's lustre is a reflection of that of the moon.

The metre is *vasantatilaka*, defined (*VRA*, p. 69) as *tabhajā jagau gaḥ* 'long-long-short, long-short-short, short-long-short, short-long-short, long, long'. For the occurrence of the word *lakṣmī* in the final stanza of a Canto see fn. 578 on *Kir*. 1.46.

CANTO III

Transition to 3.1

Next, (the poet) qualifying the sage by means of three (stanzas) states a *kalāpaka* 'group of four stanzas'. This has been stated as follows: *dvābhyāṃ yugmam iti proktaṃ tribhiḥ ślokair viśeṣakam/kalāpakaṃ caturbhiḥ syāt tadūrdhvaṃ kulakaṃ smṛtam* '(a group) by means of two (stanzas) is declared to be a *yugma*, (one) by means of three a *viśeṣaka*; let (a group) by means of four be (called) *kalāpaka*; what goes beyond that is traditionally known as *kulaka*'.[1]

Stanza 3.1

Then (the son of Dharma spoke to the sage)[2] who had been raised high, so to speak, by masses of rays spreading upwards (and) causing delight like the rays of the autumn moon; who possessed a somewhat dark complexion; who wore matted locks of a yellow-brown colour, as if he were a cloud accompanied by lightning;

Commentary

On (the stanza beginning with) *tataḥ*

Tataḥ (means) *upaveśānantaram* 'after taking his seat'.

Dharmātmajaḥ (means) *yudhiṣṭhiraḥ* 'Yudhiṣṭhira' (sg. nom.).[3]

Śaracchandrakarābhirāmaiḥ. That is to say, causing delight.

Utsarpibhiḥ (means) *ūrdhvaṃ prasāribhiḥ* 'spreading upwards' (pl. instr. ntr.).

Aṃśujalaiḥ.

Prāṃśum (means) *unnatam* 'raised up' (sg. acc. masc.).[4]

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'.[5] This is *utprekṣā*.[6] Further,[7]

Ānīlarucam (means) *kṛṣṇavarṇam* 'possessing a dark complexion' (sg. acc. masc.).[8]

Piśaṅgīḥ (means) *piṅgalavarṇāḥ* 'possessing a brownish complexion' (pl. acc. fem.). (The suffix) *ṄīṢ* (has been added), because (*piśaṅga*) belongs to the *gaura*, etc. group.[9]

Jaṭāḥ.

Bibhrāṇam (means) *dharayantam* 'wearing' (sg. acc. masc.).

Taḍitvantam (means) *vidyudyuktam* 'accompanied by lightning' (sg. acc. masc.).

Ambuvāham.

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'. This is *utprekṣā.*

Note (108)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* (or *vṛttyanuprāsa*) in the sequence *(pr)āṃśu(m iv)āṃśu(jalaiḥ).* The *arthālaṃkāras* are *upamā,* not noted by M., and *utprekṣā,* twice noted by M. The *upamā* is conveyed by a cp., namely, *śaracchandrabhirāmaiḥ,* a cp. formed by P.2.1.55. In the first *utprekṣā* conveyed by *(munim) utsarpibhiḥ prāṃśum iva aṃśujālaiḥ* the poet fancies that the rays spreading upwards are the cause of the sage's raised position. Therefore this is *hetūtprekṣā.* In the second *utprekṣā* the poet fancies that the sage is a thundercloud, an instance of near-identification of two items. Therefore this is *vastūtprekṣā.* The *utprekṣās* are not mutually dependent, nor does a dependence-relation hold between the *utprekṣās* and the *upamā.* The resulting *alaṃkāra* is therefore *saṃsṛṣṭi* 'commingling' in the manner of sesame seeds and rice.

The metre, not explained by M., is *upajāti. VRA* (p. 48-49) defines it as *anantarodīritalakṣmabhajau/pādau yadīyāv upajātayas tāḥ* 'whose quarterverses share the characteristics of those mentioned immediately before (i.e., of *indravajrā* and *upendravajrā*), they (are called) *upajātis*'. The variety of *upajāti* used here is called *kīrti* (see ibid., commentary, p. 49), characterised by the sequence *u, i, i, u,* where *u* stands for *upendravajrā* and *i* for *indravajrā.* The *indravajrā* scheme is long-long-short, long-long-short, short-long-short, long, long. The *upendravajrā* pattern is the same, except for the first syllable which is short (ibid., p. 48, compare Note (105)).

Stanza 3.2

(spoke to the sage) who wore the full glory of graciousness; (and) who (therefore), because of the beauty of his appearance which surpassed (that of) ordinary men, forcibly infused the minds of even those who did not know him, with tender affection;

Commentary

On (the stanza beginning with) *prasāda*

Further,[10]

Samagrām (means) *saṃpūrṇām* 'full' (sg. acc. fem.).

(Prasādaḥ means) *saumyatā* 'kindness'. *(Lakṣmīm* means) *saṃpadam* 'beauty'. (In the sense of) *prasādas tasya lakṣmīm* 'the excellence (sg. acc.) of kindness' (we derive *prasādalakṣmīm*).

Dadhatam. That is why (Vyāsa's *vapuḥprakarṣa* is said to be:)[11]

In the sense of *janam atigacchati* 'he surpasses an ordinary man' (we derive *janātigaḥ*; sg. instr. masc.) *janātigena* (which means) *lokātiśayinā* 'which is beyond ordinary people' (sg. instr. masc.). The suffix *Ḍa* (has been added) by P.3.2.101.[12]

Vapuḥprakarṣeṇa (means) *ākārasaṃpadā* 'because of the beauty of (his) appearance'.

Asaṃstutānām (means) *aparicitānām* 'not familiar' (pl. gen. masc.).

Api. That is to say, even for those who do not know that this is Vyāsa. Amara says *saṃstavaḥ syāt paricayaḥ* 'let *saṃstavaḥ* (and) *paricayaḥ* be (synonyms meaning "acquaintance")'.[13]

Cetaḥsu (means) *citteṣu* 'in the minds'.

Ārdram (means) *snehārdram* 'moist through love' (sg. acc. masc.).[14]

Bhāvam (means) *abhiprāyam* 'affection' (sg. acc.).

Prasahya (means) *balāt* 'forcibly'.

Samāsajantam. It amounts to saying: causing to stick. The penultimate (nasal) has been deleted, by P.6.4.25.[15] The intention is that everybody feels affection for those whose appearance is serene.

Note (109)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in *sama(grām .../...) samā(sajantam)*. There is no *arthālaṃkāra*.

Stanza 3.3

(spoke to the sage) who by the fact that he possessed a peaceful appearance manifested the pure working of his mind; (and) who seemed as if he were talking through his (mere) glance, which showed the eminent degree of his (natural) kindness and trust;

Commentary

On (the stanza beginning with) *anuddhatā*

Further,[16]

Anuddhatākāratayā (means) *śāntākāratvena* 'on account of the fact that he possessed a peaceful appearance'. (This states) the reason.[17]

Antaḥkaraṇasya vṛttim.

Viviktām (means) *putām* 'pure' (sg. acc. fem.). It amounts to saying: peaceful. Amara says *viviktau putavijanau 'vivikta* (means) pure and lonely'.[18]

Tanvantam (means) *prakaṭayantam* 'showing' (sg. acc. masc.). That is to say, his appearance already tells of the purity of his mind.

Further,[19]

Mādhuryam (means) *nisargasaumyatā* 'natural kindness'. *Visrambhaḥ* (means) *viśvāsaḥ* 'trust'. Amara says *samau visrambhaviśvāsau 'visrambhaḥ* and *viśvāsaḥ* (are synonyms meaning "trust")'.[20] (*Viśeṣaḥ* means) *atiśayaḥ* 'eminent degree'. In the sense of *tayor viśeṣaṃ bhajati* 'he possesses those to an eminent degree' (we derive the form signifying the item) thus described (sg. instr. ntr.).[21]

Īkṣitena (means) *darśanenaiva* 'by (his) mere glance'.

(*Upasaṃbhāṣā* means) *saṃbhāṣaṇam* 'talking'. (In the sense of) *kṛtā upasaṃbhāṣā yena tam* 'by whom talking is done', sg. acc. masc., (we derive *kṛtopasaṃbhāṣam*).

Iva. This is *utprekṣā*.[22] That is to say, being as if he were somebody who talked (to you) through his particular way of looking (at you). In the *Kāśikā*(*vṛtti*), on the rule which starts with *bhāsana*, however, it says *upasaṃbhāṣaṇam upasāntvanam 'upasaṃbhāṣaṇam* (means) consoling'.[23]

Note (110)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants including a consonant-group in (*tanva*)*nta*(*m a*)*nta*(*ḥkaraṇasya*), there is no particular *śabdālaṃkāra*. The *arthālaṃkāra*, as noted by M., is *utprekṣā*. The poet fancies that because of the way Vyāsa looked at them people felt that he was talking to them (or consoling them).

Stanza 3.4

the son of Dharma desirous to know the reason of his coming spoke to the sage, the source of the Vedas which set forth *dharma* (and) which take away guilt; who was sitting at his ease.

Commentary

On (the stanza beginning with) *dharma*

Further,[24]

In the sense of *dharmaṃ nibadhnanti* 'they set forth *dharma*' (we derive *dharmanibandhinaḥ*; pl. gen. fem.) *dharmanibandhinīnām* (which means) *agnihotrādidharmapratipādikānām* 'of ones conveying prescribed duty in the form of (that of) the *agnihotṛ*, etc.'.[25]

Enaḥpraṇudām (means) *aghacchidām* 'destroying guilt' (pl. gen. fem.). (The suffix) *KviP* (has been added).[26]

Śrutīnām (means) *vedānām* 'of the Vedas'. Amara says *śrutiḥ strī veda āmnāyaḥ 'śrutiḥ*, which is fem., *vedaḥ* (and) *āmnāyaḥ* (are synonyms meaning "Veda")'.[27]

Prasūtim (means) *prabhavam* 'source' (sg. acc.).[28]

(In the sense of) *sukhenopaviṣṭam* 'sitting at his ease' (sg. acc. masc.) (we derive *sukhopaviṣṭam*).

Munim.

Tadabhyāgamane (is derived in the sense of) *tasya* (i.e.,) *muner āgamane* 'with regard to his, i.e., the sage's coming'.

Hetum (means) *kāraṇam* 'reason' (sg. acc.).

Parīpsuḥ (means) *jijñāsuḥ* 'desirous to know' (sg. nom. masc.). The suffix *u* (has been added) after (the verbal base) *āp-*[29] ending in (the desiderative suffix) *saN*. The letter *i* (is) by P.7.4.55.[30] The reduplication has been deleted by P.7.4.58.[31]

Ābabhāṣe (means) *uvāca* 'has spoken'.

Note (111)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *dharmā(tmajo) dharma(nibandhinīnām)*. There is no *arthālaṃkāra*.

Stanza 3.5

This good fortune of seeing you, difficult to obtain for those who have not piled up religious merit; which produces (the desired) result (and) which removes *rajas*, is similar to a shower from a cloudless sky which removes the dust.

Commentary

On (the stanza beginning with) *anāpta*

Anāptapuṇyopacayaiḥ (means) *akṛtapuṇyasaṃgrahaiḥ* 'who have not collected religious merit' (pl. instr. masc.).[32]

Durāpā (means) *durlabhā* 'difficult to obtain' (sg. nom. fem.).

Phalasya savitrī (means) *śreyaskarī* 'causing good' (sg. nom. fem.).

Nirdhūtarajāḥ (means) *hatarajoguṇā* 'which removes the quality *rajas*'.[33] In the other case,[34] (it means) *nirastadhūliḥ* 'which removes the dust' (sg. nom. fem.). Śāsvata says *rajo rajoguṇe dhūlau parāgārtavayor api 'rajas* (is used) in the sense of the quality *rajas*, dust and also pollen and menstrual discharge'.[35]

Eṣā.

Bhavaddarśanasaṃpad (means *bhavaddarśana)saṃpattiḥ* 'the good luck (of beholding you)'.[36] It amounts to saying: *lābhaḥ* 'the benefit (of beholding you)'. (The suffix *KviP* is added) after *saṃpad-*, etc., because *KviP* has the sense of *bhāva* 'action (in the abstract)'.[37]

Vītabalāhakāyāḥ (means) *gatameghāyāḥ* 'from which the clouds have left' (sg. gen. fem.).

Divaḥ (means) *ākāśasya* (sc.) *saṃbandhinyāḥ* 'of (rain) connected by means of relation in general with the sky'.[38]

Vṛṣṭeḥ.

Tulyā. This is the embellishment (called) *upamā*.[39] That is to say, beholding you, which happened unexpectedly like rain from a clear sky, is in every respect the cause of something good.

In the sense of *vāri vahati* 'it carries water' (we derive) *balāhakaḥ*. (The form is) correct, because it belongs to the *pṛṣodara*, etc. group.[40]

Note (112)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *śleṣa*, i.e., *śabdaśleṣa*, in *nirdhūtarajaḥ*, and *upamā*, both noted by M. The *upamā* is *ārthī* and *pūrṇā*. Vyāsa's unexpected arrival is compared to a sudden shower from a cloudless sky in the dry season. The *sādhāraṇadharma* is expressed by the word *nirdhūtarajaḥ*. Here the homonymic wordplay is essential to the *upamā*, because otherwise the *sādhāraṇadharma* would be lacking. Therefore between the two *alaṃkāras* an *aṅgāṅgibhāva* is assumed. The resulting *alaṃkāra* is *saṃkara* 'blending', like water and milk.

The metre is *upajāti*, of the variety *vāṇī*, the *pāda*-sequence being *u, u, i, i* (see *VRA*, commentary on p. 49).

Stanza 3.6

Today (my) performance of sacrifices yielded the desired result. Now the brahmins have become persons whose blessings have come true, since, because of your arrival, I have become the recipient of great honour in the (three) worlds till the end of existence.

Commentary

On (the stanza beginning with) *adya*

Adya kratūnām.

Kriyāḥ (means) *anuṣṭhānāni* 'performances' (pl. nom.).

In the sense of *kamān duhanti* 'they fulfill wishes' (we derive) *kāmadughāḥ*. That is to say, yielding (the desired) result. The suffix *KaP* (has been added) and *gha* has been substituted (for *ha*), by P.3.2.70.[41]

Saṃprati (means) *adya* 'today'.

Bhūmidevāḥ (means) *brāhmaṇāḥ* 'the brahmins'. Amara says *dvijātyagrajanmabhūdevavāḍavāḥ/vipraś ca brāhmaṇaḥ 'dvijāti, agrajanma, bhūdeva, vāḍava* and *vipra* (and) *brāhmaṇa* (are synonyms meaning "brahmin")'.[42]

Satyāśiṣaḥ (sc.) *jātāḥ* 'they have become persons whose blessing has come true'.[43] That is to say, the blessings of the brahmins are now bearing fruit.

Yad (means) *yataḥ kāraṇāt* 'because'.

Tvayy agate (sc.) *sati* 'because you have come'. loc. abs.[44] That is to say, because of your arrival which was the decisive factor.

Asmi. This is an indeclinable in the sense of *aham* 'I'. In the *Gaṇavyākhyāna* it says *asmītyasmadarthānuvāde 'hamarthe 'pi* '(the word) *asmi* (is used) to convey the sense of *asmad* "we", and also in the sense of *aham* "I".'[45] Also (*asmi* in the sense of *aham* can be justified) on account of usage in the form *dāse kṛtāgasi bhavaty ucitaḥ prabhūṇāṃ padaprahāra iti sundari nāsmi dūye* 'o Sundarī, when a slave commits an offence, he earns a kick by his masters. Therefore I don't feel pain.'[46]

Ā saṃsṛṣṭeḥ (means) *ā saṃsārāt* 'till the end of the world'. That is to say, as long as the world lasts. (The preposition) *āṄ* (has been used) in the sense of *abhividhi* 'limit inclusive'.[47] Cp.-formation has not taken place, because it is optional.[48]

Jagatsu.

Bahumānapatram (means) *bahuyogyatābhajanam* 'one who receives great honour' (sg. acc.).

Jātaḥ. The intention is that your arrival because of which I shall be honoured in the (three) worlds has become the reward of all my good deeds.

Note (113)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. No *arthālaṃkāra* has been used.

The metre is *indravajrā* (*ta ta ja ga ga* in all four *pādas*, see Note (108)).

Stanza 3.7

Beholding you who are the teacher of the world is never without reward. It attracts good fortune, repels sorrow, it leads to final bliss (and) it spreads fame. (In fact,) like (beholding) the selfborn (*brahman*), what does it not do?

Commentary

On (the stanza beginning with) *śriyam*

Ātmayoneḥ (means) *brahmaṇaḥ* 'of Brahma'.

Iva lokaguros tava.

Amogham (means) *aviphalam* 'not without reward' (sg. nom. ntr.).

Saṃdarśanaṃ śriyam.

Vikarṣati (means) *ākarṣati* 'it brings near'.

Aghāni (means) *duḥkhāni* 'sorrow' pl. acc.).

Apahanti. Amara says *aṃhoduḥkhavyasaneṣv agham 'agham* (is used) in the sense of trouble, sorrow and calamity'.[49]

Śreyaḥ (means) *puruṣārtham* 'an objective of human life'.[50]

Parisnauti (means) *sravati* 'it sheds'.[51]

Kīrtim (sc.) *ca* 'and fame (sg. acc.)'.

Tanoti. What more need we say?[52]

Kiṃ na dhatte (means) *kiṃ na karoti* 'what does it not do?'. That is to say, it does everything.[53]

Note (114)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Renou 1959, p. 28, draws attention to the chiasmus in *śriyaṃ vikarṣaty apahanty aghāni* and *śreyaḥ parisnauti tanoti kīrtim*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Beholding Vyāsa is compared to beholding Brahma the selfborn. The *sādhāraṇadharma* is expressed by the phrase *kiṃ na dhatte.*

Stanza 3.8

In your presence my eyes which found no delight even in the moon radiating rays dripping (with nectar) find happiness. (My) mind (also), abandoning its grief because of the separation from (my) relatives, breathes with relief, so to speak.

Commentary

On (the stanza beginning with) *ścyotat*

O revered sir![54]

Ścyotanmayūkhe (means) *sudhāsrāvikare* 'whose rays drip with nectar' (sg. loc. masc.).[55]

Himadyutau (means) *indāv api* 'even in the moon'. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[56]

Nanirvṛtam. (This is) cp.-formation(called) *sup supā* 'a case inflected word with a case-inflected word' of the word *na* conveying the sense of *naÑ.*[57]

Me cakṣuḥ tvatsaṃnidhau.

Nirvṛtim (means) *sukham* 'happiness' (sg. acc.).

Eti. Similarly,[58]

Cetas (supply) *ca* 'and'.

Samujjhitajñātiviyogakhedam (means) *tyaktabandhuvirahaduḥkham* 'having abandoned the grief on account of the separation from relatives' (sg. nom. ntr.).[59]

(*Ucchvasatīva* means) *samucchvasatīva* 'breathes with relief, so to speak' (that is) *anuparodhena prāṇitīva* 'breathes without obstruction, so to speak'. This is *utprekṣā.*[60] But in the first half (of the stanza the embellishment is) *viśeṣokti.* The reason is that, although (the moon) is a cause of delight, (the stanza) says that no delight is felt in the moon. This (embellishment) has been stated as follows: *tatsāmagryāṃ nirvṛttir viśeṣoktir nigadyate* 'the non-realization (of an effect) even when the totality of causes for (producing) that (effect is present) is called *viśeṣokti*'.[61]

Note (115)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, we also find *vṛttyanuprāsa* in the form of a repeated sequence of three consonants, or of *lāṭānuprāsa*, in (*na*)*nivṛtaṃ nivṛtim*. The *arthālaṃkāras*, as noted by M., are *utprekṣā* and *viśeṣokti* resulting in *saṃsṛṣṭi*. The first says that Yuddhiṣṭhira's eyes even when gazing at the moon, its rays dripping with nectar, found no delight. Here the effect (delight) does not materialize, although the sum of causes (the moon dripping nectar) is present. The cause why the effect does not occur is stated in the second line. This line also contains the expression *ucchvasatīva cetaḥ* 'my mind breathes with relief, so to speak'. Here the poet fancies the mind to be a breathing being, an instance of (*kriyā*)*svarūpotprekṣā*, on a par with Daṇḍin's *limpatīva* (*KAD*, 2.226). Since the *alaṃkāras* are mutually independent, the resulting embellishment is *saṃsṛṣṭi*.

The metre is *upajāti* of the variety *jāyā*, the *pāda*-sequence being *i, u, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.9

There is no room for curiosity in the form of questions. (For) what could persons who are free from desire want at all which is in our power? Still, (my) desire to hear your auspicious words make me indulge in talking.

Commentary

On (the stanza beginning with) *nirāspadam*

Praśnakutūhalitvaṃ nirāspadam. That is to say, a question regarding the purpose of your arrival is out of place. (*Āspadam*) has been mentioned as a ready-made word, by P.6.1.146.[62] (The speaker now) tells us the reason why this is not the occasion for asking (questions).

Niḥspṛhāṇām. That is to say, for persons like you.

Asmāsu.

Adhīnam (means) *āyattam* 'dependent on' (sg. nom. ntr.).

Kimu. That is to say, there is nothing worth while to be taken from us. (In *asmāsu*) the loc. ending (has been added) because (the speaker) intends the status of *ādhāra* 'substratum'.[63]

Tathāpi.

Kalyāṇakarīm. That is to say, the only cause of benefit for us. The intention is that the attitude of a person who is free from desire is to help others. (The fem. suffix) *ṄīP* (has been added), because the suffix *Ṭa* (has been used) by P.3.2.20.[64] That is why (I want to hear) your (words).[65]

Giraṃ śrotum icchā mām.

(*Mukham* means) *vāk* 'speech'. In the sense of *mukham asyāsti* 'he possesses the gift of the gab' (we derive) *mukhara* (which means) *nirantarabhāṣin* 'who has the habit of talking incessantly'.[66] (The suffix) *ra* (has been added) by (the *Vt.*) *raprakaraṇe khamukhakuñjebhya upasaṃkhyānam* 'when the question is of (the suffix) *ra*, inclusion (is to be made of *ra*) after *kha, mukha* and *kuñja*'.[67] Amara says *durmukhe mukharābaddhamukhau* '*mukhara* and *ābaddhamukha* (are used) in the sense of talkative'.[68] Next, (add) the suffix *Cvi*.[69] (That gives us *mukharī* as in) *mukharīkaroti*. That is to say, it prompts (me) to talk. The intention is that, although you (Vyāsa) are free from desire, your words must be listened to, because they are beneficial to us.

Note (116)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*kalyāṇa*)*karīm* (... *mukharī*)*karo*(*ti*). There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.10

To the noble-minded king who had thus spoken in a pleasing manner because of the variety of expression, the following words of noble meaning were answered by Dvaipāyana having concentrated his mind on accomplishing (the king's) victory.

Commentary

On (the stanza beginning with) *iti*

Iti (means) *ittham* 'thus'.

Uktiviśeṣaramyam (means) *uktivaicitryacāru yathā tathā* 'pleasing because of the variety of expression', adverbial function.[70]

Uktavān.

Udāracetāḥ (means) *mahāmanāḥ* 'noble-minded' (sg. nom. masc.).

Narendraḥ.

Dvaipāyanena (means) *vyāsena* 'by Vyāsa'. (*Ayanam* means) *sthānam* 'place' (that is,) *janmabhūmiḥ* 'birthplace'. (In the sense of) *dvīpam ayanam asya* 'whose birthplace is an island' (we derive) *dvīpāyanaḥ*. That same (person is called) *dvaipāyanaḥ*. Sg. instr. masc. The suffix *aṆ* (has been added) in (the stem's) own meaning,[71] not in the sense of 'offspring', by P.5.4.38.[72] (In the latter sense the suffix *PHaK* would have been added) by P.4.1.99.[73] The reason is that (*dvīpa*) has been listed among these (words *naḍa* etc.) only, and that the meaning ('offspring') is out of the question.[74]

Jayopapattau manaḥ samādhāya. That is to say, (having concentrated his mind) on achieving (the king's) victory.

Iti (means) *vakṣyamānaprakārām* 'as will be stated later on'.[75]

Udārām (means) *arthavatīm* 'meaningful' (sg. acc. fem.).[76]

Giram.

Abhidadhe (means) *uktaḥ* 'he was answered'. Because (*abhidhā-*) belongs to the *duh-*, etc. group, the perfect tense marker (has been added) to denote the subordinate object.[77] (This) on the strength of the statement *pradhānakarmaṇy ākhyeye lādīnām āhur. Dvikarmaṇām/apradhāne duhādīnām. Ṇyante kartuś ca karmaṇaḥ* 'they say that (the suffixes called) *l*, etc. (are used) to express the main object of (verbs) which take two objects, but the subordinate (object) of (the verbs) *duh-*, etc. In connection with a causative stem (the suffixes called *l*, etc. express that) object (which originally was) the agent'.[78]

Note (117)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants or of a consonantgroup, as in (*u*)*kt*(*avān u*)*kt*(*i viśeṣa*°), the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *udāra*(*cetā giram ity*) *udārām*. In addition, in *ukta*(*vān*) *ukti*(*viśeṣaramyam*) Bhāravi seems to use an Indian *figura etymologica*. There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *jāyā*, the *pāda*-sequence being *i, u, u, i* (see *VRA*, commentary on p. 49).

Transition to 3.11

To start with, (the speaker) by means of a pair (of stanzas) rejects the reproach that he lacks in impartiality.

Stanza 3.11

For human beings who in this existence and in the next want to attain great prosperity ornamented by fame a uniform conduct is fitting with regard to (their) friends, (but) especially so for ascetics (like me);

Commentary

On (the stanza beginning with) *cicīṣatām*

Alaghvīm (means) *gurvīm* 'great' (sg. acc. fem.). (The fem. suffix) *ṄīṢ* (has been added) by P.4.1.11.[79]

Yaśovataṃsām (means) *kīrtibhūṣaṇām* 'possessing an ornament in the form of fame' (sg. acc. fem.).

Ubhayatra (means) *iha cāmutra ca* 'both in this existence and in the next'.

Bhūtim (means) *śreyas* 'prosperity' (sg. acc.).

(*Cetum* means) *saṃgrahitum* 'to take hold of'. *Cicīṣatām* (means) *cetum icchatām* 'for those who want to take hold of'. The suffix *ŚatṚ* (has been added) after (the verbal base) *ci-* ending in (the desiderative suffix) *saN*.[80]

Janmavatām (means) *śarīriṇām* 'for human beings'.

Bandhuṣu. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[81]

Tulyarūpā (means) *ekavidhā* 'uniform' (sg. nom. fem.).[82]

Vṛttiḥ (means) *vyavahāraḥ* 'conduct' (sg. nom.).

Abhyarhitā (means) *ucitā* 'fitting' (sg. nom. fem.).

Tapodhanānām (sc.) *tv asmatsadṛśām* 'for ascetics like me, however'.

Viśeṣeṇa (means) *niyamena* 'necessarily'.

Abhyarhitā.

Note (118)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*janma*)*vatām* (... *yaśo*)*vataṃ*(*sām*). For the *arthālaṃkāra* see the next Note.

The metre is *upajāti* of the variety *vāṇī*, the *pāda*-sequence being *u, u, i, i* (see *VRA*, commentary on p. 49).

Stanza 3.12

still, o king, my heart won over by your many virtues is set on you. For even those who are free from desire and strive for liberation are partial to good people.

Commentary

On (the stanza beginning with) *tathāpi*

Tathāpi (means) *tulyavṛttau citte 'pi* 'although the mind should show a uniform conduct'.

Nṛpa. (Sg.) voc.[83]

Tavakīnaiḥ (means) *tvadīyaiḥ* 'your' (pl. instr. masc.). The suffix *KHaÑ* (has been added) by P.4.3.1.[84] Substitution of *tavaka* (for *yuṣmad*) by P.4.3.3.[85]

Guṇaughaiḥ.

Prahvīkṛtam (means) *āvarjitam* 'won over' (sg. nom. ntr.).

Me hṛdayam.

Nighnam (means) *tvadāyattam* 'dependent on you' (sg. nom. ntr.). Amara says *adhīno nighna āyattaḥ* '*adhīna, nighna* (and) *āyatta* (are synonyms meaning "dependent")'.[86] But what about partiality of a man who is free from desire?[87] With regard to this (question the speaker) says *vīta* (etc.).

Vītaspṛhāṇām (means) *viraktānām* 'of those who are free from attachment'.

Muktibhājām. That is to say, even for those who strive for liberation.[88]

In the sense of *bhavanti* 'they are' (we derive) *bhavyāḥ* (which means) *sādhavaḥ* 'good people'. (*Bhavya*) has been mentioned as a ready-made word in the sense of agent by P.3.4.68.[89] Pl. loc.

Pakṣapātāḥ (means) *snehāḥ* 'manifestations of affection' (pl. nom.).[90]

Bhavanti. The intention is that showing favour to good people does not destroy the impartiality of great persons.

Note (119)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra* of the pair of stanzas, not mentioned by M., is *arthāntaranyāsa*. A particular fact stated by 3.11 and 3.12 ab is justified by a general observation in 3.12 cd.

The metre is *upajāti* of the variety *bālā*, the *pāda*-sequence being *u, i, i, u* (see *VRA*, commentary on p. 49).

Transition to 3.13

Next, (the speaker) exposes Dhṛtarāṣṭra's misconduct in order to bring out that the king (Yudhiṣṭhira) is rich in virtues.

Stanza 3.13

Aren't you sons of the king? Or haven't you surpassed Suyodhana in qualities? (The reason) that he (the king) has let you down is because his eagerness to gratify the senses produces delusion, by force, so to speak.

Commentary

On (the stanza beginning with) *sutāḥ*

Yūyaṃ tasya.

Rājñaḥ (here means) *dhṛtarāṣṭrasya* 'of Dhṛtarāṣṭra'.[91]

Sutāḥ (means) *putrāḥ* 'sons' (pl. nom.).[92]

Na kimu. That is to say, on the contrary, you are definitely his sons.

Guṇaiḥ (means) *śāntidānadākṣiṇyādibhiḥ* 'in peacefulness, generosity and kindness, etc.'.[93]

Suyodhanam.

Natītaḥ (means) *nātikrāntaḥ* 'not having surpassed' (pl. nom. masc.).

Vā. That is to say, (you) have definitely surpassed. (In *atīta* the suffix) *Kta* (has been added) in the sense of *kartṛ* 'agent'.[94] Not being a son and not possessing qualities are reasons for letting (somebody) down. That is to say, you are not so.[95] (Now the speaker) states the reason for his criticism (of Dhṛtarāṣṭra) with (the words) *yaḥ* (etc.).

Yaḥ (sc.) *dhṛtarāṣṭraḥ* '(that) Dhṛtarāṣṭra who' (sg. nom.).

Vaḥ (means) *yuṣmān* 'you' (pl. acc. masc.)

Vṛthā (means) *niṣkāraṇam eva* 'absolutely without cause'.

Tyaktavān. If we were his sons and if we were superior in qualities, (then) how could he let us down? With regard to that (question the speaker) says *balāt* (etc.).

Saḥ.

Viṣayābhilāṣaḥ (means) *bhogatṛṣṇā* 'eagerness for gratification of the senses' (sg. nom.).

Balād vā (means) *balād iva* 'as if by force'. The *Viśva(kośa)* says *vā syād vikalpopamayor evārthe 'pi samuccaye* 'let *vā* be (used) in the sense of option, comparison, also in that of *eva* "definitely" (and) in that of generalisation'.[96]

Moham (means) *avivekam* 'lack of discrimination' (sg. acc.).

Vidhatte. That is to say, apart from his eagerness to gratify the senses, there is no reason (for him) to let you down.

In this (stanza the embellishment is) *arthāntaranyāsa* in the form of a justification of the effect by the cause.[97]

Note (120)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *utprekṣā*, not mentioned by M., and *arthāntaranyāsa*, as explained by M., leading to *saṃsṛṣṭi*. In *balād vā* the poet fancies that indulging in the delights of the senses is something which compulsorily ends in loss of discrimination. The variety of *arthāntaranyāsa* assumed here is accepted by Ruyyaka (*AS*, p. 139, line 7), but not by Mammaṭa, who may have thought that this is the domain of *kāvyaliṅga*. In our case, the meaning of the first part of the second line (*yas tyaktavān vaḥ*) is said to be due to that of the second part (*saḥ* ... *mohaṃ vidhatte viṣayābhilāṣaḥ*). Since the *alaṃkāras* are not mutually dependent, *saṃsṛṣṭi* 'commingling' results.

The second line of the stanza appears to be an instance of idiomatic Sanskrit. The construction is irregular in the sense that the subjects of the relative clause and the main clause are not identical. As explained by M., *yaḥ* refers to Dhṛtarāṣṭra, whereas *saḥ* refers to *viṣayābhilāṣa*. The attempt to save the construction by interpreting *viṣayābhilāṣa* as a *bv.* cp. fails on the point of meaning. One can hardly say that Dhṛtarāṣṭra in his eagerness to gratify the senses produces delusion. Therefore M.'s interpretation stands. As long as it stands, the use of the relative and the demonstrative pronouns must be regarded as purely formal, the idea being conveyed being that of a causal relation. Here *yaḥ* rather functions as the relative adverb *yat* (see *SS*, §§ 458, 463), whereas the clause introduced by *saḥ* states the reason, in the form 'the fact that x, (that) is because y'.

The metre is *upajāti* of the variety *vāṇī*, the *pāda*-sequence being *u, u, i, i* (see *VRA*, commentary on p. 49).

Transition to 3.14

(The speaker) in order to stimulate the king's (Yudhiṣṭhira's) will to act, gives an indication of the enemy's ruin.

Stanza 3.14

How will succes in undertakings not abandon him who, when in doubt, relies on Karṇa, etc.? For association with bad people, being an obstacle to victory, is the seat of disaster which will strike at his roots.

Commentary

On (the stanza beginning with) *jahatu*

Enam (here means) *dhṛtrarāṣṭram* 'Dhṛtarāṣṭra' (sg. acc.).

Arthasiddhiḥ katham na jahatu. That is to say, it must definitely leave (him). The imperative mood marker (has been added) in the sense of the arrival of the proper time, by P.3.3.163.[98] That is to say, the time for his downfall has come. Why (is that so)?[99]

Yaḥ (sc.) *dhṛtarāṣṭraḥ* '(that) Dhṛtarāṣṭra who'.

Saṃśayya (means) *saṃdihya* 'having doubts'.[100]

Karṇādiṣu tiṣṭhate. That is to say, in a matter of doubt he relies on Karṇa, etc., who are bad councillors, as the policy-makers.[101] (In *tiṣṭhate*) the *ātmanepada* ending (has been added) to convey the sense of (having recourse to) what is generally known as a *stheya* 'arbitrator', by P.1.2.23. In the sense of *tiṣṭhate 'smin* 'he places himself on that' (we derive) *stheyaḥ* (which means) *vivādapadanirṇetṛ* 'the one who decides in a dispute'.[102] To explain,[103]

Asādhuyogāḥ (means) *durjanasaṃsargāḥ* 'associations with bad people' (pl. nom.).[104]

Jayāntarāyāḥ (means) *jayavighātakāḥ* 'obstructive to victory' (pl. nom. masc.). Moreover,[105]

Pramathanīnām (means) *unmūlanaśīlānām* 'of those who are in the habit of uprooting (things)'.

Vipadām.

Padāni (means) *sthanāni* 'abodes'.[106] Amara says *padaṃ vyavasitatrāṇasthānalakṣmāṅghrivastuṣu* '*padam* (is used) in the sense of standpoint, protection, mark, foot and object'.[107] That is to say, they do not just come in the way of success, but they cause disaster. The intention is that Dhṛtarāṣṭra also is going to perish, because he lets himself be guided by bad people.

Note (121)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in the sequence (*vi*)*padāṃ padā*(*ni*). The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular fact stated by the first line is justified by a general observation in the second line.

The metre is *upajāti* of the variety called *rāmā*, the *pāda*-sequence being *u, i, u, u* (see *VRA*, commentary on p. 49).

Transition to 3.15

Having thus given an indication of the ruin befalling the enemy (the speaker now) gives an indication of the king's (Yudhiṣṭhira's) succes in undertakings.

Stanza 3.15

When the assembly of enemies had strayed from the (right) path, you, bearing the yoke of duty for a long time, have shown the highest love for (personal) qualities, unshaken even in difficult circumstances (and therefore) gratifying.

Commentary

On (the stanza beginning with) *pathaḥ*

Ripūṇām.

Samatau (means) *sabhāyām* 'the assembly' (sg. loc.). Amara says *sabhāsamitisaṃsadaḥ 'sabhā, samiti* and *saṃsad* (are synonyms meaning "assembly")'.[108]

Pathaś cyutāyām (means) *mārgād bhraṣṭāyām* 'strayed from the (right) path' (sg. loc. abs.). That is to say, the assembly which had accepted that the bad Duḥśāsana seized a woman by force.[109]

Cirāya.

Dharmyām (means) *dharmād anapetām* 'not deviating from prescribed duty' (sg. acc. fem.). The suffix *yaT* (has been added) by P.4.4.92.[110]

Dhuram (means) *bhāram* 'burden' (sg. acc.).

Dadhānena. That is to say, (by you) who even in difficult situations did not depart from prescribed duty.

Tvayā vipatsv api.

Avipatti (means) *avināśi* 'not perishing' (sg. nom. ntr.). That is why (the love is said to be:)[111]

Ramyam.

Guṇeṣu (means) *śāntyādiṣu* 'with regard to peacefulness, etc.'[112] (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[113]

Param (means) *utkṛṣṭam* 'highest' (sg. nom. ntr.).

Prema.

Āviṣkṛtam (means) *prakaṭikṛtam* 'manifested' (sg. nom. ntr.). The intention is that you did well in enduring what was difficult to bear.

Note (122)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *vipa(tsv apy a)vipa(ttiḥ)*. There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.16

Having treacherously done injury, to their own detriment, to you who are chiefly of a peaceful disposition only, your enemies, by making known the eminence of your insight and good character, rendered (you) a service, so to speak.

Commentary

On (the stanza beginning with) *vidhāya*

Moreover,[114]
(*Ekā* means) *mukhyā* 'chief' (fem.). (In the sense of) *śama eva ekā vṛttir yasya tasya* 'whose chief disposition is tranquillity only', sg. gen. masc. (we derive *śamaikavṛtteḥ* which means) *aparopatāpinaḥ* 'of him who does not cause affliction to others'.

Bhavataḥ.

Chalena (means) *kapaṭena* 'deceitfully'.

(In the sense of) *ātmane hitaḥ* 'beneficial to oneself' (sg. nom. masc.) (we derive) *ātmanīnaḥ*. (In the sense of) *sa na bhavati* 'he is not that' (we derive) *anātmanīnaḥ*. That is to say, he is the cause of his own ruin only. Sg. acc. The suffix *KHa* (has been added) by P.5.1.9.[115]

Vidhvaṃsam (means) *apakāram* 'injury' (sg. acc.).

Vidhāya (means) *kṛtvā* 'having done'.

(*Prakāśitaḥ* means) *prakhyāpitaḥ* 'made known'. (*Tanmatiśīlayoḥ* means) *tava prajñāsadvṛttayoḥ* 'of your insight and good character'. (*Sāraḥ* means) *prakarṣaḥ* 'eminence'. (In the sense of) *prakāśitas tanmatiśīlayoḥ sāro yais te* 'by whom the eminence of your insight and good character has been made known', pl. nom. masc., (we derive the form signifying the item) thus described.[116]

Te (means) *tava* 'of you'.[117]

Vidviṣaḥ.

Kṛtopakārā iva (means) *upakṛtavanta iva* 'they have rendered a service, so to speak'.[118] Supply *jātāḥ* 'they have become (like that)'.[119] Although it was an injury, it has been turned into a service only. That is to say, it was very clear to people that they were wicked and that you were gentle. The intention is that the virtues of a good man, even though he is there (all the time),[120] become abundant at the time of humiliation only, just like (the fragrance of sandalwood, even though it is there all the time becomes abundant) only when the sandalwood is treated roughly.[121]

Note (123)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no particular *śabdālaṃkāra*. The *arthālaṃkāra*, not specially mentioned by M., is *utprekṣā*. The poet fancies that Duryodhana, Duḥśāsana, etc., are

Yudhiṣṭhira's helpers, instead of his enemies, because by humiliating him they provide the occasion for his personal qualities to become known to everybody. In his commentary M. states an *upamā* of his own, in which the rough treatment of a good-natured man is compared to the one given to a piece of sandalwood. It merely serves to bring out good qualities.

The metre is *upendravajrā*, for which see Note (105).

Transition to 3.17

Next, (the speaker) states another purpose.[122]

Stanza 3.17

The earth is to be taken by you by means of bold action, but the enemy is superior in bravery, weapons and man-power. Therefore a means must be found to gain superiority, because in battle the glory of victory depends on superiority.

Commentary

On (the stanza beginning with) *labhyā*

Tava. That is to say, by you. The gen. ending (has been added) by P.2.3.71.[123]

Dhāritrī vikrameṇa.

Labhyā (means) *prāptavyā* 'is to be obtained' (sg. nom. fem.). But not easily obtainable without that (bold action). With this in mind (the speaker) says:

Vipakṣaś ca (means) *śatrur api* 'the enemy (sg. nom.), on his part'.

(*Vīryam* means) *śauryam* 'bravery'. (*Astrāṇi* means) *agneyādīni* '(weapons) consecrated to Agni, etc.'.[124] (*Balāni* means) *sainyāni* 'armies'. (In the sense of) *vīryaṃ* (*ca*) *astrāṇi* (*ca*) *balāni* (*ca*) 'bravery, weapons and armies' (we derive *vīryāstrabalāḥ*). Pl. instr.

Jyāyān (means) *praśastaraḥ* 'more excellent' (sg. nom. masc.). It amounts to saying: superior. Substitution of *jyā* for *jyeṣṭha* by P.6.4.160.[125]

Ataḥ.

Prakarṣāya (means) *ādhikyāya* 'for the sake of superiority'.

Vidhiḥ (means) *upāyaḥ* 'a means' (sg. nom.).

Vidheyaḥ (means) *kartavyaḥ* 'must be made' (sg. nom. masc.). Why (is that so)?[126]

Hi (means) *yasmāt* 'because'.

Raṇe jayaśrīḥ.

Prakarṣatantrā (means) *prakarṣapradhānā* 'possessing superiority as the main thing' (sg. nom. fem.). That is to say, dependent on superiority.

Amara says *tantraṃ pradhāne siddhānte* '*tantram* (is used) in the sense of the main thing (and) established opinion'.[127] The intention is that only a strong person obtains victory, not a weakling.

Note (124)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance of an Indian *figura etymologica* in *vidhir vidheyaḥ*. Here the intervening *r*-sound makes it difficult to decide on a suitable accepted *śabdālaṃkāra*. There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Transition to 3.18

Next, starting from the word *triḥ* (the speaker) depicts the superiority of the enemy in four stanzas.

Stanza 3.18

Overpowered by his (Bhīṣma's) valour, that killer twenty-one times over of the lords of the earth, the teacher (in the science of arms), the son of Jamadagni, came to know at that time that superiority of qualities depends on their substratum;

Commentary

On (the stanza beginning with) *triḥsapta*

(In the sense of) *trir āvṛttān saptavarān* '(having counted) seven times repeated thrice' (we derive) *triḥsaptakṛtvaḥ*. That is to say, twenty-one times. (This is) cp. formation (called) *sup supā* 'a case-inflected word with a case-inflected word' of the words *triḥ* and *saptan*.[128] The suffix *kṛtvasUC* (has been added) by P.5.4.17.[129]

Jagatīpatīnām (means) *mahīpatīnām* 'of the kings'.

Hantā (means) *nāśakaḥ* 'the destroyer' (sg. nom.).

Guruḥ (means) *astravedopadiṣṭā* 'the teacher in the science of arms' (sg. nom.).

Saḥ. That is to say, that wellknown one. That is why (*saḥ*) does not require the word *yad*. This has been stated in the *Kāvyaprakāśa* as follows: *prakrāntaprasiddhānubhūtārthaviṣayas tacchabdo yacchabdopādānaṃ nāpekṣate* 'the word *tad* used in the sense of what has already been mentioned, or what is wellknown, or what has already been noticed, does not require the mention of the word *yad*'.[130]

(In the sense of) *jamadagner apatyam* 'the offspring of Jamadagni' (sg. nom.) (we derive) *jāmadagnyaḥ*. The suffix *yaÑ* (has been added) by P.4.1.105.[131]

Yasya (sc.) *bhīṣmasya* '(that) Bhīṣma of whom'.

Vīryāvadhūtaḥ (means) *vikramābhihūtaḥ* 'overpowered (sg. nom. masc.) by his valour'. That is to say, at the *svayaṃvara* 'self-choice marriage' of Ambikā.[132]

Tadā (means) *bhaṅgaprāptisamaye* 'at the time when he was defeated'.

Guṇānām (means) *śauryādīnām* 'of bravery, etc.'.

Prakarṣam (means) *atiśayam* 'superiority' (sg. acc.).

Ādhāravaśam (means) *āśrayādhīnam* 'depending (sg. acc. masc.) on the substratum'.

Viveda (means) *jajñe* 'he came to know'.

Sma. The intention is that he found out that his pupil Bhīṣma possessed his own skill to a degree superior even to himself.[133] The *Viśva(kośa)* says *sma padapūraṇe bhūte 'rthe ca 'sma* (is used) in the sense of a stopgap for metrical purposes and a past matter'.[134]

Note (125)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

The metre is *upajāti* of the variety *haṃsī*, the *pāda*-sequence being *i, i, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.19

with regard to whom even Yama, ashamed because he had become powerless, suffered defeat. (This being so,) whose mind would no be filled with fear only by Bhīṣma shaking his bow at the time of battle?

Commentary

On (the stanza beginning with) *yasmin*

Yasmin (sc.) *bhīṣme* '(that) Bhīṣma with regard to whom'. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[135]

(In the sense of) *anīśvarasya bhāvaḥ* 'the condition of one who is not the master' (we derive) *anaiśvaryam* (which means) *asamarthyam* 'powerlessness'. Absence of *vṛddhi*, (prescribed) for the first cp.-constituent, in (the particle) *naÑ*, on account of the option by P.7.3.30.[136] (*Kṛtavyalīkaḥ* means) *janitavailakṣyaḥ* 'in whom shame has been produced'. The *Yādava(kośa)* says *duḥkhe vailakṣye vyalīkam 'vyalīkam* (is used) in the sense of pain and shame'.[137] (In the sense of) *tena kṛtavyalīkaḥ* 'in whom shame has been produced because of that' (sg. nom. masc.) (we derive *anaiśvaryakṛtavyalīkaḥ*).

Antako 'pi (means) *yamo 'pi* 'even Yama' (sg. nom.).

Parābhavaṃ prāptaḥ iva. The intention is (this): because Bhīṣma (was able to choose the time of his) death freely, even Yama was defeated, so to speak. How much more so any other person.[138]

Sa bhīṣmo raṇe dhanuḥ.

Dhunvan (means) *kampayan* 'shaking' (sg. nom. masc.).

Kasya manaḥ.

Bhayaikapravaṇam. (*Ekapravaṇam* means) *ekonmukham* 'exclusively prone to'. (In the sense of) *bhaya ekapravaṇam* 'exclusively prone to fear' (sg. nom. ntr.) (we derive *bhayaikapravaṇam*). Cp.-formation like in *śivabhāgavata.*[139]

Na kuryāt. That is to say, he is likely to create fear in anybody's mind.[140]

Note (126)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza does not offer any particular *śabdālaṃkāra*. The *arthālaṃkāra*, not specially noted by M., is *utprekṣā*. The poet fancies that Yama, the god of death, is defeated by Bhīṣma, because the latter could choose the moment of his death at his own will. But, really speaking, Yama is not defeated. Bhīṣma did die after all.

The metre is *upajāti* of the variety *ārdrā*, the *pāda*-sequence being *i, u, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.20

Who among you could endure your teacher (Droṇa) discharging showers of arrows in battle, burning with fury, as if he were the final conflagration desirous to consume the world, with its flickering, quivering tongues in the form of the tips of flames?

Commentary

On (the stanza beginning with) *sṛjantam*

Ajau (means) *raṇe* 'in battle'.

Iṣusaṃhatīḥ (means) *bāṇasaṃghān* 'showers of arrows' (pl. acc.).

Sṛjantam (means) *varṣantam* 'showering down' (sg. acc. masc.).

Kopajvalitam. That is why (the *antavahnim* is said to be:)[141]

(In the sense of) *parisphurantyo lolāś ca śikhāgrāṇy eva jihvā yasya tam* 'whose flickering and tremulous tongues are nothing but the tips of flames', sg. acc. masc., (we derive the form signifying the items) thus described.[142]

Jagat (means) *lokam* 'the world' (sg. acc.).

Jighatsantam (means) *attum icchantam* 'desirous to eat' (sg. acc. masc.). The suffix *ŚatṚ* (has been added) after (the verbal base) *ad-* 'to eat' ending in (the desiderative suffix) *saN. Ghas-* is substituted (for *ad-*), by P.2.4.37.[143]

Antavahnim (means) *kālāgnim* 'the final conflagration' (sg. acc.).

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'.[144]

Gurum (here means) *droṇam* 'Droṇa' (sg. acc.).

Vaḥ (means) *yuṣmākaṃ madhye* 'among you'.[145]

Kaḥ.

Saheta (means) *soḍhuṃ śaknūyāt* 'would be able to endure'. That is to say, nobody could.[146] (The optative marker) *lIṄ* (has been added) in the sense of 'to be able', by P.3.3.172.[147]

Note (127)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as indicated by M., are *utprekṣā* and *rūpaka*, giving rise to *saṃsṛṣṭi*. The poet fancies that Droṇa's burning fury on the battlefield coupled with his devastating skill in archery is the cosmic conflagration at the end of a *yuga*. The idea clearly belongs to the realm of poetic imagination only. The point to be kept in mind here is that *utprekṣā* is *abhedapradhānā* 'tending towards non-difference' in the sense that between the *upameya* and the *upamāna* the greater weight is attached to the *upamāna*. This gives us the clue for the analysis of the cp. *°śikhāgrajihvam* as *rūpakasamāsa*. In the latter type of cp.-formation, as distinct from *upamitasasamāsa*, predominance is given to the *upamāna*. Since, however, the *rūpaka* is not vital to bringing about the *utprekṣā*, no *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed. The result is *saṃsṛṣṭi* 'commingling' like rice and sesame seeds.

The metre is *upendravajrā*, for which see Note (105).

Stanza 3.21

Having seen the son of Rādhā who by his fury made (his enemies) lose their composure (and) by whom the son of Jamadagni had been propitiated, even in Death acquaintance arose with feelings of fear, not familiar (to him before).

Commentary

On (the stanza beginning with) *nirīkṣya*

(*Saṃrambhena* means) *kopena* 'by (his) fury'. (*Nirastam* means) *tyājitam* 'caused to leave'. (*Dhairyam* means) *nirvikāracittatvam* 'composure'. (In the sense of) *saṃrambhena nirastaṃ dhairyaṃ yena tam* 'by whom composure was caused to leave by means of (his) fury', sg. acc. masc., (we derive the form signifying the item) thus described.[148] That is to say, taking away the composure of others just by his appearance.

Arādhitajāmadagnyam (means) *śuśrūṣitabhārgavam* 'by whom Bhārgava had been made willing to hear' (sg. acc. masc.).[149] That is to say, who had obtained the secret of the (*brāhma*-)weapon from the son of Jamadagni.[150]

Rādheyam (means) *rādhāsutam* 'the son of Rādhā' (sg. acc.) (that is) Karṇa. (Apply) P.4.1.120.[151]

Nirīkṣya mṛtyor api.

Asaṃstuteṣu (means) *aparaciteṣu* 'not acquainted' (pl. loc. ntr.). Amara says *saṃstavaḥ syāt paricayaḥ* 'let *saṃstavaḥ* (and) *paricayaḥ* be (synonyms meaning "acquaintance")'.[152]

Bhayeṣu prasabham.

Pakṣapātaḥ (means) *paricayaḥ* 'acquaintance' (sg. nom.).

Jāyeta. The intention is that even Death would be afraid of him, how much more so another person.[153] (The optative marker) *lIṄ* (has been added) in the sense of *saṃbhavanā* 'supposition'.[154]

In this (stanza), although reference to the same agent is lacking when we take into account the action (signified by) *jan-* 'to originate', (still) we can justify the use of (the suffix) *LyaP* in the form *nirīkṣya*, because that (reference to one and the same agent) is possible, when we take into account the action (implied) in *pakṣapāta.*[155] The author of the *Vyaktiviveka* says *pradhānopasarjabhāvas tv aprayojakaḥ* 'the relation of principal and subordinate is ineffective'.[156]

In this (stanza) the embellishment is *atiśayokti* in the form of a connection (assumed) when there is no connection, because of the statement that Death is connected with fear, although he has no connection with fear.[157]

Note (128)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *rādhe(yam ā)rādhi(tajāmadagnyam)*. The *arthālaṃkāra*, as explained by M., is *atiśayokti* 'hyperbole'.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Transition to 3.22

Next, (the speaker) states what is to be undertaken immediately afterwards and the purpose of his arrival, in a *yugma* 'pair of stanzas'.[158]

Stanza 3.22

(To impart that knowledge)[159] by means of which the monkey-bannered one, who performed ascetic practises (and hence) gained the possession of the means (to defeat his enemies), having obtained a power difficult to obtain (for anybody else) is going to uproot these (people),

Commentary

On (the stanza beginning with) *yayā*

Yayā (sc.) *vidyayā* 'by means of which knowledge'. (Functions as the) *karaṇa* 'instrument'.[160]

Suduścarām (means) *atiduṣkarām* 'very difficult to perform' (sg. acc. fem.).

Tapasyam (means) *tapaścaryām* 'ascetic practice' (sg. acc.). (The suffix) *KyaṄ* (has been added) by P.3.1.15.[161] The suffix *a* (prescribed) when a fem. (word is to be derived, has been added) by P.3.3.102.[162]

Ācaratā. That is to say, by one who performs ascetic practices with regard to Paśupati.[163] That (ascetic permance) is why (the monkey-bannered one is said to be:)[164]

(*Samasāditam* means) *prāptam* 'obtained'. (*Ketanam* means) *cihnam* 'sign'. (In the sense of) *kapiḥ ketanaṃ yasya tena* 'whose sign is the monkey (Hanuman)', sg. instr. masc., (we derive *kapiketanena*). That is to say, by Arjuna.

Durāpam (means) *anyasya durlabham* 'difficult to obtain for somebody else' (sg. acc. ntr.).

Vīryam (means) *tejas* 'power' (sg. acc.).

Samavāpya.

Ete (means) *pūrvoktāḥ* 'those mentioned earlier' (pl. nom. masc.).

Unmūlitāraḥ (means) *unmūliṣyante* 'they will be uprooted'. (The periphrastic future tense marker) *lUṬ*[165] (has been added) in the sense of *karman* 'object'[166] after (the verbal base) *unmūli-* 'to uproot'[167] ending in (the suffix) *ṆiC*. Although here the augment *iṬ* (has been added) like in the case of *CiṆ*,[168] deletion of *Ṇi*(*C*) takes place by P.6.4.51, because (the augment) *iṬ* is *asiddha* 'not effected' by P.6.4.22. The reason is that (the condition) *aniṭi* 'except when (the augment) *iṬ* follows' blocks the grammatical cause itself for (making) this (rule operative).[169] And (this) has been stated as follows: *ciṇvad vṛddhir yuk ca hanteś ca ghatvaṃ dīrghaś cokto mitāṃ vā ciṇītiliṭ cāsiddhas tena me lupyate ṇir nityaś cāyaṃ valnimitto vighātī* '*vṛddhi* (takes place) as in the case of *CiṆ*;[170] (the augment) *yuK* (is added);[171] *gh* is substituted for (the *h* of) *han-*;[172] (the verbal bases called) *mit* are said to take a long vowel optionally when *CiṆ* follows;[173] (the augment) *iṬ*[174] is *asiddha* 'not effected', therefore, to my opinion, *Ṇi* is elided,[175] and (this augment *iṬ*) applies invariably, (but the augment *iṬ*) conditioned by (the presence of a consonant called) *val* is not invariably applicable'.[176]

Note (129)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in

the non-immediate repetition of a pair of consonants in the sequence (*samā*)*sādi*(*ta*...) *sudu*(*ścarām*), and, in non-adjoining *pādas*, in *samā*(*sādita*.../...) *sama*(*vāpya*). There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *vāṇī*, the *pāda*-sequence being *u, u, i, i* (see *VRA*, commentary on p. 49).

M. discusses a grammatical problem. In *unmūlitāraḥ*, in stage (8) of the *prakriyā*, where the first *i* represents *ṆiC* and the second represents *iṬ*, the difficulty is that we cannot apply P.6.4.51 (*ṇer aniṭi*), because this rule only applies when *iṬ* does not follow. How to solve this difficulty?

M. appeals to a *Ślokavārttika*, the third *pāda* of which says that *iṬ* is *asiddha* 'not effected', and that therefore *Ṇi*, that is, *ṆiC*, can be deleted by P.6.4.51. The argument is as follows: In *unmūlitāraḥ* the augment *iṬ* is not applied by P.7.2.35 (the *valādinimitta iṬ* rule) but by a special rule, namely, P.6.4.62, which prescribes *iṬ* as *ciṇvadbhāvanimitta* before the suffix *tās*. This latter rule occurs in the *ā bhāt* section (P.6.4.22-129). So does P.6.4.51. According to P.6.4.22, the rules in this section are mutually *asiddha*. That is to say, the effect of a a grammatical operation prescribed by one of these rules is non-existent when the question is of applying another rule belonging to the same section. Thus the other rule is applied as if the first rule had not become operative at all. Accordingly, in order to apply P.6.4.51, which contains the condition *aniṭi* 'except when *iṬ* follows', we are not disturbed by the presence of *iṬ* as the effect of applying P.6.4.62. As far as P.6.4.51 is concerned, this *iṬ* is simply not there. Therefore there is no difficulty in deleting de *i* of *ṆiC* in *unmūlitāraḥ*.

Stanza 3.23

to impart that knowledge which propitiates the gods of great might so that superiority (over the enemies) can be obtained, (and) which possesses great power, as if it were success (itself), I have come (to you), o king, who have become the recipient (of it).

Commentary

On (the stanza beginning with) *mahattva*

Nṛpa (sg.) voc.

Mahattvayogāya (means) *prakarṣalābhāya* 'in order to gain superiority'.

Mahāmahimnām (means) *mahānubhāvānām* 'possessing great might' (pl. gen. masc.).

Devānām (means) *indrādīnām* 'of Indra, etc.'

In the sense of *ārādhyate 'nayā* 'is propitiated by that (sg. fem.)' (we derive) *ārādhanī*, sg. acc. fem. That is to say, causing to show favour. (The suffix) *LyuṬ* (has been added) in the sense of instrument.[177] (Apply the fem. suffix) *ṄīP*.[178]

Bhūridhāmīm (means) *mahāprabhāvām* 'possessing great power' (sg. acc. fem.). The *Viśva*(*kośa*) says *dhāma deśe gṛhe raśmau sthāne janmaprabhāvayoḥ* '*dhāman* (is used) in the sense of country, house, ray of light, place (and) birth and power'.[179] (The fem. suffix) *ṄīP* (has been added) optionally, by P.4.1.28.[180]

Tām.

Vidyām (sc.) *indramantrarūpām* 'knowledge in the form of the spell presided over by Indra' (sg. acc.).[181]

Siddhim (means) *sākṣātkāryasiddhim* 'the direct achievement of what has been undertaken' (sg. acc.).[182]

Iva. In this way it is stated that the knowledge (imparted) is always effective.[183]

Pradānocita (sg.) voc. (means) *dānapātrabhūta* 'o (you) who have become the recipient of a gift'. It is said that he has the status of recipient, because he is the one who enjoys the benefit.

Dātum upagato 'smi.

Note (130)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than just once of a pair of consonants in the sequence *maha(ttvayogāya) mahāmahi(mnām)*. For the last part of the sequence compare Note (50). The *arthālaṃkāra*, not mentioned by M., is *utprekṣā*. the poet fancies that the knowledge to be communicated to Arjuna, that is, the magic spell, is so effective that it can be said to be achievement itself.

The metre is *upajāti* of the variety *bālā*, the *pāda*-sequence being *u, i, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.24

To him who had spoken thus (and) who was favourably disposed Jiṣṇu humbly approached like one who lives near (to his teacher), complying with the words of him for whom no enemy existed, namely, "go (and) do (as I say)".

Commentary

On (the stanza beginning with) *iti*

Ity uktavantam.

Prasedivāṃsam (means) *prasannam* 'favourably disposed' (sg. acc. masc.). (The suffix) *KvasU* (has been added) by P.3.2.108.[184]

Tam (here means) *munim* 'the sage' (sg. acc.).

Jiṣṇuḥ (means) *jayanaśīlaḥ* 'whose nature is to be victorious' (sg. nom. masc.) (that is,) *arjunaḥ* 'Arjuna'. (The suffix) *Ksnu* (has been added) by P.3.2.139.[185]

Vraja.

Sādhaya (means) *anutiṣṭha* 'carry out' (2 sg. imp. act.).

Iti (means) *evaṃrūpam* 'of that form'.[186]

Ajātaśatroḥ (here means) *dharmarājñaḥ* 'of the king of justice'. This name (has been given) because his character is such that he never hates.

Vākyaṃ pramāṇayan. That is to say, being instructed by him. Appositional function.[187]

Ante vasan (means) *chātraḥ* 'pupil' (sg. nom.).[188]

Iva. Amara says *chatrāntevasinau śiṣye* '*chātra* and *antevāsin* (are used) in the sense of pupil'.[189]

Vinayena (means) *anauddhatyena* 'without arrogance'.

Upāsasāda (means) *samīpaṃ prāpa* 'he has approached'.

Note (131)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not specially noted by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Arjuna is compared to a student. The *sādhāraṇadharma* is expressed by the word *vinayena*.

The metre is *upajāti* of the variety *ṛddhi*, the *pāda*-sequence being *i, u, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.25

Then the magic spell bright like a spark of fire, having issued from the mouth of the great sage like from the sun's disc pleasant at daybreak light (issues), entered Arjuna's mouth (which was) like an opening lotus.

Commentary

On (the stanza beginning with) *niryāya*

Atha.

Vahnikaṇāvadātā (means) *sphuliṅgavad ujjvalā* 'bright like a spark of fire' (sg. nom. fem.). The intention is that (it is like that) because of the presence of a deity.[190]

Vidyā (sc.) *indramantrarūpā* 'knowledge in the form of the spell presided over by Indra' (sg. nom.).

Dinādiramyāt.

Arkasya (means) *prabhātabhāskarasya* 'of the early morning sun'.

Bimbād iva.

Maharṣeḥ (here means) *vyāsasya* 'of Vyāsa'.

Mukhāt.

Niryāya (means) *nirgatya* 'having gone out'. (Apply) P.7.137.[191]

Dīptiḥ (means) *arkadīdhitiḥ* 'the light of the sun' (sg. nom.).

Sphurat (means) *vikasat* 'opening' (sg. acc. ntr.).[192]

Padmam iva.

Pārthānanam (means) *arjunasya mukham* 'the mouth of Arjuna' (sg. acc.).

Abhipede (means) *praviṣṭā* 'has entered'.[193]

Note (132)

Apart from *vṛttyanuprāsa* in the form of repetition of single letters, there is no *śabdālaṃkāra*. The *arthālaṃkāras* consist in *upamā*, thrice. *Upamā* is conveyed by a cp. once (*vahnikaṇāvadātā*; cp.-formation by P.2.1.55) and by a wordgroup twice (*bimbād iva* and *sphurad padmam iva*). First the spell is compared to a spark of fire. The *sādhāraṇadharma* is expressed by *avadātā*. Then the mouth of the sage is compared to the sun's disc. Here the *sādhāraṇadharma* is expressed by *dinādiramya* 'pleasant at the beginning of the day'. Finally, Arjuna's mouth is compared to a lotus. The *sādhāraṇadharma* is expressed by *sphurat* 'opening'.Between the second and the third simile an *aṅgāṅgibhāva* may be assumed in as much the expression *sphurad padmam iva* appears to be conditioned by *dinādiramyāt bimbād iva.* This results in *saṃkara* 'blending'. Between the first simile, on the one hand, and the second and third on the other hand, no such relation holds. Therefore here we assume *saṃsṛṣṭi* 'commingling'.

The metre is *indravajrā*, for which see Note (108).

Stanza 3.26

And through the power of his ascetic practises, at that very moment, he (Vyāsa) handed over (to Arjuna) that method of contemplation by which his eye was opened up, so to speak, after a long time, because (he received) a direct realisation regarding the cosmic elements.

Commentary

On (the stanza beginning with) *yogam*

Yogyatamāya (means) *arhattamāya* 'the most worthy one' (sg. dat. masc.).[194]

Tasmai (here means) *pārthāya* 'to the son of Pṛthā'.

Tam (means) *vakṣyamāṇamahimānam* 'possessing a power which will be stated later on'.

Yogam (means) *dhyānavidhim* 'method of contemplation'.[195]

Ca. Amara says *yogaḥ saṃnahanopāyadhyanasaṃgatiyuktiṣu 'yogaḥ* (is used) in the sense of armour, means, contemplation, suitability and strategem'.[196]

Tapaḥprabhāvāt sadyaḥ.

Vitatāra (means) *dadau* 'he has given'. The intention is: although (this method of contemplation) can be mastered after a long time only.

Yena (sc.) *yogena* '(that) method of contemplation by which'.

Tattveṣu (means) *prakṛtimahadādiṣu* 'regarding *prakṛti, mahat,* etc.'. And thus (it says) *mūlaprakṛtir mahān ahaṃkāro manaś ca pañca tanmātrāṇi pañca buddhīndriyāṇi pañca karmendriyāṇi pañca mahābhūtānīti caturviṃśatitattvāni 'mūlaprakṛti, mahat, ahaṃkāra* and *manas*, the five *tanmātras*, the five organs of perception, the five motor-organs (and) the five *mahābhūtas* form the twenty-four elements'.[197] With regard to these.[198]

Avabhāse (means) *sākṣātkāre* 'direct realisation' (sg. loc.).

Kṛte. Loc. abs.[199]

Asya (here means) *arjunasya* 'of Arjuna'.

Cakṣuḥ (means) *akṣi* 'eye' (sg. nom.).

Cirāya.

Samunmimīleva (means) *unmiṣitam iva* 'has opened up, so to speak'. This is *utprekṣā*.[200] The intention is that at that moment he had an extraordinary, great intuition of the elements which dispelled all ignorance, like the recovery of sight by a blind man after a long time.

Note (133)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as noted by M., is *utprekṣā* in *samunmimīla iva* (compare *limpati iva*, Note (43)). The poet fancies that Arjuna's eye is a blind man's eye recovering sight after a long time.

The metre is *upajāti* of the variety *ārdrā*, the *pāda*-sequence being *i, u, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.27

Wishing to direct him who showed an appearance announcing the achievement of great success (and) in agreement with his will to take strong action, to observance in the form of ascetic practice, the sage spoke as follows.

Commentary

On (the stanza beginning with) *ākāram*

(*Āśaṃsitaḥ* means) *ākhyātaḥ* 'announced'. (*Bhūrilābhaḥ* means) *anekaśreyaḥprāptiḥ* 'the attainment of various (kinds of) luck'. (In the sense of) *āśaṃsito bhūrilābho yena tam* 'by which much good luck is announced', sg. acc. masc., (we derive the form signifying the item) thus described.[201] That is to say, indicative of great luck.

The word *antaḥkaraṇa* secondarily stands for *utsāha* 'the energy to take strong action', which resides in that (*antaḥkaraṇa*). (*Anurūpam* means) *anukūlam* 'in agreement with'. (In the sense of) *tadanurūpam* 'in agreement with that (*antaḥkaraṇa*)' (sg. acc. masc.) (we derive *antaḥkaraṇānurūpam*).

Ākāram (means) *mūrtim* 'bodily appearance' (sg. acc.).

Dadhānam.

Tam (here means) *arjunam* 'Arjuna' (sg. acc.).

Muniḥ.

Vijayodaye (means) *vijayaphalake* 'leading to victory' (sg. loc. masc.).

Tapaḥsamādhau (means) *taponiyame* 'with regard to observance in the form of penance' (sg. loc.). The *Viśva*(*kośa*) says *samādhir niyame dhyāne* *nīvāke ca samarthane 'samādhiḥ* (is used) in the sense of observance, contemplation, dearth and corroboration'.[202]

Niyojayiṣyan. That is to say, wishing to direct. The future tense marker (has been added) by P.3.3.13.[203] The suffix *sat* (has been added) by P.3.3.14.[204]

Iti (means) *vakṣyamāṇam* 'as will be stated later on'.

Uvāca.

Note (134)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., is *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *(niyo)jayi(ṣyan vi)jayo(daye)*. There is no *arthālaṃkāra.*

The metre is *upajāti* of the variety *ṛddhi*, the *pāda*-sequence being *i, u, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.28

With your radiance increased by this method of contemplation, not letting somebody else interfere with your own path, taking your weapons, lead the life of an ascetic by muttering (texts), fasting and by taking (the regular) baths.

Commentary

On (the stanza beginning with) *anena*

Anena (means) *svopadiṣṭena* 'taught by himself' (sg. instr. masc.).

Yogena vivṛddhatejā nijāṃ padavīṃ parasmā ayacchan. That is to say, not admitting entrance to somebody else.[205]

Upāttaśastraḥ (means) *gṛhītāyudhaḥ* (sc.) *san* 'with weapons taken' (sg. nom. masc.).[206] Appositional function.[207]

Japopavāsābhiṣavaiḥ (means) *svādhyāyānaśanasnānaiḥ* 'by means of recitation (of texts in a low voice), fasting and taking baths'.[208]

Munīnām ācāram.

Samācara (means) *anutiṣṭha* 'perform' (2 sg. imp. act.).

Note (135)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in the sequence *(samā) carācāra(m)*. There is no *arthālaṃkāra.*

The metre is *upendravajrā*, for which see Note (105).

Transition to 3.29

With the intention that ascetic practices are performed in a special place (only), (the speaker) indicating that (special place) says:

Stanza 3.29

This *yakṣa* will take you in a moment to the mountain with beautiful peaks where you will perform very severe mortification in order to propitiate Indra.

Commentary

On (the stanza beginning with) *kariṣyase*

Yatra (sc.) *śiloccaye* '(that) mountain on which'.

Gotrabhidaḥ (means) *indrasya* 'of Indra'.

Prasattaye (means) *prasādāya* 'for the propitiation'.

Suduścarāṇi tapāṃsi kariṣyase.

Cāruśiloccayam (means) *ramyaśikharam* 'having beautiful peaks' (sg. acc. masc.).

Tam.

Śiloccayam (means) *girim indrakīlarūpam* 'the mountain in the form of the Indrakīla' (sg. acc.). Amara says *adrigotragirigrāvācalaśailaśiloccayāḥ 'adri, gotra, giri, grāva, acala, śaila* and *śiloccaya* (are synonyms meaning "mountain")'.[209]

Tvām eṣaḥ.

Guhyakaḥ (means) *yakṣaḥ* 'a *yakṣa*'.[210] (The use of) *eṣa* indicates that he will appear before you immediately.[211]

Kṣaṇāt.

Neṣyati (means) *prāpiṣyati* 'he will bring (you)'.

Note (136)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in *śiloccayaṃ (cāru)śiloccayam*. There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *māyā*, the *pāda*-sequence being *u, u, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.30

Having thus spoken to the son of Mahendra, that great sage disappeared. As if he were his instruction in bodily form, a servant of the king of the Yakṣas stood on the spot.

Commentary

On (the stanza beginning with) *iti*

Iti (means) *ittham* 'thus'.

Mahendrasūnum (means) *arjunam* 'Arjuna' (sg. acc.).

Bruvāṇena (means) *uktavatā* 'having spoken' (sg. instr. masc.). The suffix (*ŚānaC*) conveys the sense of the past which is like the present, by P.3.3.131,[212] (and) serves to indicate the immediacy of (Vyāsa's) disappearance.

Tena (here means) *maharṣiṇā* 'by the great sage' (which means) *vyāsena* 'by Vyāsa'.

Tirobabhūva (means) *antardadhe* 'he had disappeared'. The imperfect tense marker (has been added) in the sense of *bhāva* 'state'.[213]

Rājarājaḥ (means) *yakṣarājaḥ* 'the king of the Yakṣas' (sg. nom.).[214] The *Viśva*(*kośa*) says *rājā prabhau nṛpe candre yakṣe kṣatriyaśakrayoḥ 'rājā* (is used) in the sense of lord, king, moon, *yakṣa* (and in that of) *kṣatriya* and Indra'.[215] (In the sense of) *tasyānucaraḥ* 'his servant' (sg. nom.) (we derive *rājarājānucaraḥ* which means) the *yakṣa* mentioned before.

Asya (here means) *muneḥ* 'of the sage'.

Ādesaṃ sākṣād iva.

Pradeśam (means) *arjunādhiṣṭhitasthānam* 'the place occupied by Arjuna' (sg. acc.).

Adhitaṣṭhau. That is to say, has reached. Substitution of *ṣ* (for *s*) by P.8.3.64.[216]

Note (137)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in *rājarājā*(*nucaro*), of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in *mahe*(*ndrasūnum*) *maha*(*rṣiṇā*), and of *yamaka* in (*pra*)*deśam* (*ā*)*deśam*. The *arthālaṃkāra*, not mentioned by M., is *utprekṣā*, of the variety *vastūtprekṣā*. The poet fancies the *yakṣa* to be the embodiment of Vyāsa's instruction.

The metre is *upajāti* of the variety *bhadrā*, the *pāda*-sequence being *u, u, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.31

The *yakṣa* who had made a bow (and) who felt affection towards Jiṣṇu because he spoke friendly words, put trust in him like in a friend. For association with good people quickly creates confidence.

Commentary

On (the stanza beginning with) *kṛta*

Saḥ.

Puṇyajanaḥ (means) *yakṣaḥ* 'the *yakṣa*' (sg. nom.).

Kṛtanatiḥ (means) *kṛtapraṇamaḥ* (sc.) *san* 'who had made a bow' (sg. nom. masc.),[217] appositional function.[218]

Vyāhṛtasāntvavāde (means) *uktapriyavacane* 'who had spoken friendly words' (sg. loc. masc.).[219] Amara says *vyāhāra uktir lapitam 'vyāhāraḥ, uktiḥ* (and) *lapitam* (are synonyms meaning "talk")'.[220]

Jiṣṇau (means) *arjune* 'towards Arjuna'.

Jātaspṛhaḥ (means) *jātānurāgaḥ* (sc.) *san* 'in whom affection had originated', (sg. nom. masc.),[221] appositional function.

Sakhyau (means) *suhṛdi* 'towards a friend'.

Iva. Amara says *atha mitraṃ sakhā suhṛt* 'next, *mitram, sakhā* (and) *suhṛt* (are synonyms meaning "friend")'.[222]

Saṃprasādam (means) *viśrambham* 'trust' (sg. acc.).

Iyāya (means) *prāpa* 'has reached'. To explain,[223]

Satām (means) *sādhūnām* 'of good people'.

Yogaḥ (means) *saṃgatiḥ* 'association' (sg. nom.).

Āśu.

Viśvāsayati (means) *viśvāsaṃ janayati* 'creates confidence'.[224]

Hi.

(This is) *arthāntaranyāsa* in the form of a justification of a particular instance by a general observation.[225]

Note (138)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā* (*śrautī* and *pūrṇā*), not mentioned by M., because it is obvious, and *arthāntaranyāsa*, as noted by M. The comparison is between Arjuna and a friend. The *sādhāraṇadharma* is expressed by the phrase *saṃprasādam iyāya*. In the case of the *arthāntaranyāsa*, the particular instance is that the *yakṣa* puts trust in Arjuna. This is justified by the general rule that mutual trust is what originates when good people meet. The two *alaṃkāras* are mutually independent, because even if one of them is dropped, the other stands. Therefore the resulting figure is *saṃsṛṣṭi* 'commingling'.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.32

Then, just as the darkness slowly descended on the brightly glittering bowers of the Sumeru being left by the sun (only) to rise (again), so gloom originating with difficulty (only) slowly descended on the (four) widely lustrous sons of Pāṇḍu being left by him (Arjuna) for their (own) betterment (only).

Commentary

On (the stanza beginning with) *atha*

Atha.[226]

Uṣṇabhāsā (means) *sūryeṇa* 'by the sun'.

Udayāya (means) *punarudgamāya* 'in order to rise again'.

Vihīyamānān (means) *tyajyamānān* 'being abandoned' (pl. acc. masc.). This states the cause of the arrival of the darkness.

Bṛhaddyutīn. That is to say, glittering because they consist of gold. This states the limitation of the darkness.

Sumerukuñjān iva. Here the word *sumeru* serves to indicate that the bowers consist of gold.

Tena (here means) *arjunena* 'by Arjuna'.

Udayāya (means) *śreyase* 'for the sake of (their) betterment'.

Vihīyamānān.

Bṛhaddyutīn (means) *anekabuddhiprakāśan* 'possessing the lustre of several minds' (sg. acc. masc.). The purpose of the two adjectives is to be understood like before.

Pāṇḍusutān. Supply *caturaḥ* 'four' (pl. acc. masc.).

(*Duḥkhena* means) *kṛcchreṇa* 'with difficulty'. (*Kṛtaḥ* means) *upapāditaḥ* 'brought about'. (*Ātmalābhaḥ* means) *utpattiḥ* 'origination'. (In the sense of) *duḥkhena kṛta ātmalābho yasya tat* 'whose origination is brought about with difficulty', sg. nom. ntr., (we derive the form signifying the item) thus described.[227] That is to say, (gloom) having become manifest with difficulty (only), because those (sons of Pāṇḍu) are discriminating persons.[228]

Tamaḥ (means) *śokaḥ* 'grief' (sg. nom.) and *andhakāraḥ* 'darkness' (sg. nom.).[229] The *Viśva*(*kośa*) says with regard to both (meanings) *tamo 'ndhakāre svarbhānau tamaḥ śoke guṇāntare* '*tamas* (is used) in the sense of darkness (and) Rahu; *tamas* (is also used) in the sense of grief and one of the *guṇas*'.[230]

Śanaiḥ (means) *mandam* 'slowly'.

Prapede. The intention is: very much afraid, as it were, because they are discriminating persons.

In this (stanza), because the word *tamas* is applied in more than one meaning, the *upamā* is brought to life by *śleṣa*.[231]

Note (139)

Apart from *vṛttyanuprāsa* in the form of a repetition of single letters, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as noted by M., are *śleṣa* and *upamā*. The words *udayāya*, *vihīyamānān* and *bṛhaddyutīn* which go with the *upameya* (*tamas* = gloom, grief) and with the *upamāna* (*tamas* = darkness) apply in one meaning only. But the word *tamas* expressive of the *upameya* and the *upamāna* applies in two meanings. This is an instance of *śabdaśleṣa*, because in this function *tamas* cannot be replaced by a synonym. Since the role of *śleṣa* here is instrumental in bringing about the *upamā*, an *aṅgāṅgibhāva* is assumed between the two *alaṃkāras*. The resulting embellishment is *saṃkara* 'blending'.

The metre is *upendravajrā*, for which see Note (105).

Stanza 3.33

Even that very heavy burden of gloom, although (at first) removed by (the thought of the importance of) the undertaking decided upon without (entertaining any) doubt, being divided by (feelings of mutual) affection after it had been brought back (to the mind), was considered light because of its equal division (among four persons), so to speak.

Commentary

On (the stanza beginning with) *asaṃśaya*

(*Asaṃśayam* means) *asaṃdigdhaṃ yathā tathā* 'without (feeling) doubt', adverbial function.[232] (*Ālocitam* means) *vivecitam* 'decided upon'. (*Nunnaḥ* means) *nirastaḥ* 'removed'. (In the sense of) *asaṃśayam ālocitaṃ yat kāryaṃ tena nunnaḥ* 'removed (sg. nom. masc.) by (consideration of) the undertaking decided upon without (feeling) doubt' (we derive *asaṃśayālocitakāryanunnaḥ*). This states the cause of the (relative) lightness (of the burden of gloom). (In *nunna*) the substitution of *n* (prescribed for the participle endings has taken place) by P.8.2.56.[233] That is to say, removed after having taken into consideration the importance of the undertaking. Still,[234]

Premnā (means) *bhrātṛvātsalyena* 'by the affection (felt) by brothers'. (Functions as the) *kartṛ* 'agent'.[235]

Samānīya (means) *punarākṛṣya* 'having brought (it) back (to the mind)'.

Vibhajyamānaḥ (means) *samaśo bhāgīkriyamānaḥ* 'being equally divided' (sg. nom. masc.).[236] The intention is that because of equal affection pain is (shared) equally (too).

Saḥ (means) *pūrvoktaḥ* 'the aforementioned (grief)' (sg. masc. nom.).

(In the sense of) *duḥkham evātibhāraḥ* 'the very heavy burden consists in nothing but pain' (sg. nom.) (we derive *duḥkhātibhāraḥ*).[237]

Api. That is to say, although the pain has become a very heavy burden.

Tanmanobhiḥ (means) *teṣaṃ caturṇāṃ pārthānāṃ manobhiḥ* 'by the minds of these four sons of Pṛthā'.

Tulyād vibhāgād iva. That is to say, as it were on account of the earlier mentioned equal division brought about by (fraternal) affection. But really speaking, it is because of discernment only. This is the intention. The repeated mention of *vibhāga* 'division'[238] is for the sake of *utprekṣā* of that (affection) functioning as the cause;[239] it is not a flaw on account of restatement.[240]

Laghuḥ.

Mene (means) *mataḥ* 'was considered'.[241] That is to say, like a burden which is carried by many, after they have divided it up into several (parts), is considered light, although it is a heavy one. In that way.

Note (140)

Apart from *vṛttyanuprāsa* in the form of a repetition of single letters, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition, in non-adjoining stanzas, of a pair of consonants in (*vibhajya*)*mānaḥ*/(...) *mene*. The pairs concerned occur at the end of the second and fourth *pada*. The *arthālaṃkāras*, as explained by M., are *rūpaka* and *utprekṣā*. The clue for accepting *rūpakasamāsa* in *duḥkhātibhāraḥ*, that is, for giving prominence to the *upamāna*, the burden, lies in the phrase *laghuḥ sa mene*, which refers to a burden. In the *utprekṣā*, that is, *hetūtprekṣā*, the poet fancies that the reason why the burden seemed light to the Pāṇḍava brothers is the fact that their mutual affection has divided it up into four equal pieces. But, as pointed out by M., the real cause of the *laghutva* 'lightness' of the burden is the brothers' realization that Arjuna's undertaking is meant to restore them to their previous position. Between the two *alaṃkāras* an *aṅgāṅgibhāva* holds, in the sense that the *rūpaka* provides an essential element, namely, the burden, to the *utprekṣā*, and thus functions as the *aṅga*. The result is *saṃkara* 'blending'.

The metre is *upajāti* of the variety *kīrti*, the *pāda*-sequence being *u, i, i, i* (see *VRA*, commentary on p. 49).

Transition to 3.34

Next, (the speaker) says that discernment has conquered grief, although (the grief) had been revived by the affection (felt for Arjuna).

Stanza 3.34

On account of their (own) imperturbility, on account of the trustworthiness of the sage and on account of their fierce anger caused by the enemy, that grief did not find a permanent place in them who also knew the bravery (residing) in the son of Indra.

Commentary

On (the stanza beginning with) *dhairyeṇa*

Dhairyeṇa (means) *teṣāṃ nisargato nirvikāracittatvena* 'because they possess minds which are naturally imperturbed'. Similarly,[242]

Maharṣeḥ (means) *vyāsasya* 'of Vyāsa'. Supply *pravartakasya* 'the instigator' (sg. gen. masc.).

Viśvāsyatayā. That is to say, because he speaks words which can be trusted.

Arātiprabhavāt (means) *arātihetukāt* 'caused by the enemy' (sg. abl. masc.).

Tīvrāt (means) *duḥsahāt* 'difficult to endure' (sg. abl. masc.).

Manyoḥ (means) *krodhād dhetoḥ* 'because of (their) anger'. (The abl. ending has been added) in the sense of *hetu* 'cause'.[243] Similarly, because of their knowledge of Arjuna's bravery. By the word *ca* (the speaker) states another reason by means of a qualifying phrase.[244]

Maghonaḥ sute (means) *arjune* 'in Arjuna'.

Vīryaṃ ca. The gen. ending is prohibited by P.2.3.69.[245]

Vidvatsu. It amounts to saying *jñātavatsu* 'in those who had known'. (The suffix) *vasU* is optionally substituted (for *ŚatṚ*), by P.7.1.36.[246]

Teṣu (here means) *pārtheṣu* 'in the sons of Pṛthā'.

Saḥ śokaḥ.

Sthānam (means) *sthitim* 'residence' (sg. acc.).

Nāvāpa (means) *na prāpa* 'has not obtained'.

Note (141)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

The metre is *upajāti* of the variety *haṃsī*, the *pāda*-sequence being *i, i, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.35

Grief, having left far behind all four (sons of Pṛthā) possessing great radiance, like darkness having left far behind the four watches of the day which possess great radiance, has overcome Kṛṣṇā in a concentrated form, like (darkness in a concentrated form overcomes) a night in the dark half of the month.

Commentary

On (the stanza beginning with) *tān*

Tad (here means) *pārthāṃs tyaktavat* '(the sadness) which had left the sons of Pṛthā' (sg. nom. ntr.).

(*Śarman* means) *sukham* 'happiness'. Amara says *śarmaśātasukhāni ca* 'also *śarman, śāta* and *sukha* (are synonyms meaning "happiness")'.[247] The opposite of that is *aśarman* (which means) *duḥkham* 'pain' (sg. nom.). Cp.-formation with (the negative particle) *naÑ*, by P.2.2.6.[248]

Bhūridhāmnaḥ (means) *atitejasvinaḥ* 'possessing a very great radiance' (pl. acc. masc.).[249] This states the cause of the disappearance (of the sadness).

Caturaḥ.

Tān (means) *pārthān* 'the sons of Pṛthā' (pl. acc. masc.).

Api.

Vāsarasya bhūridhāmnaś caturaḥ.[250]

Yamān (means) *praharān* 'the watches (of the day)' (pl. acc.).

Iva dūram.

Vihāya (means) *tyaktvā* 'having left behind'.

Ekaughabhūtam (means) *ekaraśībhūtam* (sc.) *sat* 'which has become one mass' (sg. nom. ntr.), appositional function.[251] This is a *kdh.* cp. in the sense of *Cvi* by P.2.1.59.[252] Śākaṭāyana says *śreṇyādir ākṛtigaṇaḥ 'śreṇi*, etc. form a sample list'.[253]

Kṛṣṇāṃ vibhāvarīm (means) *kṛṣṇapakṣarātrim* 'a night in the dark half of the month' (sg. acc.).

Dhvāntam iva.

Kṛṣṇām (means) *draupadīm* 'Draupadī' (sg. acc.).[254]

Prapede (means) *prāpa* 'has reached'.

Note (142)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā*, *śrautī* and *pūrṇā*, not mentioned by M., because it is obvious, and *śleṣa*, that is, *śabdaśleṣa*, conveyed by the words *bhūridhāmnaḥ* and *kṛṣṇā*. In fact, the simile is complex. The main comparison is between grief overcoming Kṛṣṇā and darkness overwhelming a night in the dark half of a month. Here the *sādhāraṇadharma* is expressed by *ekaughabhūtam*. In bringing about this *upamā*, the *śleṣa* is essential, because it provides the *upamāna*. Therefore an *aṅgāṅgibhāva* is assumed between the two *alaṃkāras*, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara* 'blending'. Grief is also compared to darkness under a different aspect, namely, that of having left something behind it. This leads to a minor simile in which the sons of Pṛthā are compared to the four watches of the day. Here the *sādhāraṇadharma* is expressed by *bhūridhāmnaḥ* in two meanings, and again *śleṣa* becomes subservient to *upamā*.

The metre is *upajāti* of the variety *ārdrā*, the *pāda*-sequence being *i, u, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.36

Although she could not hide her emotion in looking (at Arjuna), she didn't dare to close her eyes suffused with tears (and therefore) resembling lotus flowers covered with frozen dew-drops, out of fear to lose good luck.

Commentary

On (the stanza beginning with) *tuṣāra*

Sā (here means) *draupadī* 'Draupadī' (sg. nom.).

Vilokane (means) *arjunavilokane* 'in looking at Arjuna'.

Agūḍhabhāvā (means) *agūḍhābhiprāyā* 'whose intention is not hidden' (sg. nom. fem.).

Api. It amounts to saying *sphuṭābhilāṣiṇī* 'she whose longing is clear'. The *Vaijayantī(kośa)* says *bhāvo līlākriyāceṣṭābhūtyabhiprāyajantuṣu 'bhāvaḥ* (is used) in the sense of playfulness, action (in the abstract), behaviour, becoming, intention and living being'.[255]

Maṅgalabhaṅgabhīruḥ (means) *maṅgalahāner bhītā* (sc.) *satī* 'afraid of losing good luck' (sg. nom. fem.), appositional function.[256]

Paryaśruṇī (means) *parigatāśruke* 'suffused with tears' (du. acc. ntr.). That is to say, covered with tears. That is why (the eyes are said to be:)[257]

Tuṣāralekhakulitotpalalābhe (means) *himabindusahitendīvarasaṃnibhe* 'resembling lotus flowers accompanied by frozen drops' (du. acc. ntr.). This is the embellishment (called) *upamā*.[258]

Locane mīlayitum.

Na viṣehe (means) *na śaśāka* 'she was not able to'. That is to say, although the two tears hinder (her) in seeing (Arjune), closing (her eyes) would result in the falling of those (tears). Since this is inauspicious, she did not do it.

Note (143)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including a consonant-group in the sequence *(ma)ṅga(labha)ṅga(bhīruḥ)*, there is no particular *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *upamā, ārthī* (due to the use of the word *ābhā* 'likeness') and *luptā*. Draupadī's eyes are compared to lotus flowers. The *sādhāraṇadharma* is to be inferred from the adjectives qualifying the eyes and the lotus flowers, as being covered with moisture.

The metre is *upajāti* of the variety *rāmā*, the *pāda*-sequence being *u, i, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.37

With a mind favourably disposed like a greeting with cupped hands the son of Indra eagerly took in the look offered by his lovely wife which captivated his eyes (and) which was pleasing because of its genuine taste of love, like (one takes) provisions for a journey offered by a lovely wife (and) which are pleasing because of (her) genuine love (and their sweet) taste.

Commentary

On (the stanza beginning with) *akṛtrima*

Indrasūnuḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.).

(In the sense of) *kriyayā nirvṛttaḥ* 'produced by action' (we derive) *kṛtrimaḥ*. (The suffix) *Ktri* (has been added) by P.3.3.88.[259] The suffix *maP* (has been added) by P.4.4.20.[260] The opposite of that (gives us the word *akṛtrimaḥ*). (In the sense of) *prema eva rasaḥ* 'the taste consists in nothing but love' (we derive *premarasaḥ*).[261] (In the sense of) *akṛtrimeṇa premarasenābhirāmam* 'pleasing because of its genuine taste of love' (sg.

acc. ntr.) (we derive *akṛtrimapremarasābhirāmam*). In the other case,[262] (we derive the cp. as) *akṛtrimeṇa premṇā rasena ca* 'because of (genuine) love and because of (its) taste'. (Here *rasena* means) *madhurādinā* 'because of the sweet, etc. (taste)'.[263]

(*Rāmayā* means) *ramaṇyā* 'by the lovely woman'. (In the sense of) *rāmayārpitam* 'offered by the lovely woman' (sg. acc. ntr.) (we derive *rāmārpitam*).

In the sense of *dṛṣṭiṃ vilobhayati* 'it attracts the eyes' (we derive) *dṛṣṭivilobhi* (sg. acc. ntr.). That is to say, pleasing to the eyes.

Dṛṣṭam (means) *darśanam* 'look' (sg. acc.). (Apply) P.3.3.114.[264]

Manaḥprasādaḥ. That is to say, a favourably disposed mind. (In the sense of) *so 'ñjalir iva* 'that is like a greeting with cupped hands' (we derive *manaḥprasādāñjaliḥ*). This is *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared'.[265] Sg. instr. (which gives us) *manaḥprasādāñjalinā.*

(In the sense of) *pathi sādhu* 'good on the road' (sg. acc. ntr.) (we derive) *pātheyam* (which means) *śambalam* 'provisions for a journey'.

Iva. (For the derivation of *pātheyam* apply) P.4.4.104.[266]

Nikāmam (means) *atiśayena* 'exceedingly'.

Jagrāha. A scripture says that provisions for a journey offered by a lovely wife are for the sake of comfort on the way.[267]

Note (144)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in (*...rasābhi-*)*rāmaṃ rāmā*(*rpitam*), and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *dṛṣṭi*(*vilobhi*) *dṛṣṭam*. The *arthālaṃkāras* are *rūpaka, upamā* and *śleṣa.*

Śleṣa is assumed in the cp. constituent *premarasa* depending on its connection with the *upameya*, Draupadī's loving look at Arjuna, and the *upamāna*, the provisions one takes with him on a journey. When taken to refer to the *upameya, premarasa* has to be analysed as *rūpakasamāsa*, because thus prominence is given to the element 'love' as required by the *upameya*. When taken to refer to the *upamāna, premarasa* is analysed as a *dvandva* cp.

There are two *upamās*, one conveyed by a phrase, the other by a cp. The first *upamā* is the main one. It compares Draupadī's look at Arjuna to food for on the way. The *sādhāraṇadharma* is expressed by *akṛtrimapremarasābhirāmam*. Here the *śleṣa* becomes essential to bring about the full import of the *upamā*. Therefore an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *śleṣa* functioning as the *aṅga*. This leads to *saṃkara* 'blending'. The second, minor *upamā* compares Arjuna's mind to an *añjali*. The cp. concerned, *manaḥprasādāñjaliḥ*, is analysed as *upamitasamāsa*, because thus prominence is given to the *manas*, which is in agreement with the clue offered by the context in *nikāmaṃ jagrāha*. Only the mind can take in Draupadī's look eagerly.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Stanza 3.38

The princess whose tranquil mind had been disturbed by her loss of fortitude like a summer river (muddled) by a wild elephant, with crying checked and voice choking spoke with difficulty the following words.

Commentary

On (the stanza beginning with) *dhairya*

Vanyadvipena. The mention of (the word) *vanya* 'wild' serves to indicate that the elephant has never worn fetters.

Nidāghasindhuḥ (means) *grīṣmanadīḥ* 'a river in the hot season' (sg. nom.).

Iva. The mention of (the word) *nidāgha* 'hot season' serves to indicate the gentle flow (of the river).[268]

Dhairyāvasādena (means) *dhairyabhraṃśena* 'by the loss of fortitude'. (Functions as the) *kartṛ* 'agent'.[269]

Hṛtaprasādā (means) *hṛtanairmalyā* 'whose unruffledness has been taken away' (sg. nom. fem.). That is to say, in a state of agitation.

Rājaputrī (means) *kṣatriyasutā* 'the daughter of a *kṣatriya*' (sg. nom.) (that is,) *draupadī* 'Draupadī'.

Niruddhabāṣpodayam (means) *saṃruddhodanam* 'in such a way that crying is checked'. *Sannakaṇṭham* (means) *hīnasvaram* 'in such a way that her voice was choking'. Next, out of these two *bahuvrīhis viśeṣaṇasamāsa* 'cp.-formation with a qualifying word' (takes place) of two adverbs.[270]

Kṛcchrāt (means) *kathaṃcit* 'with difficulty'.

Iti (means) *vakṣyamāṇam* 'that which will be stated'.

Uvāca.

Note (145)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vr̄ttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*dhairyāva*)*sāde*(*na hṛtapra*)*sādā*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The *sādhāraṇadharma* is expressed by the word *hṛtaprasādā*.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.39

Since you are going to rescue our prestige sunk down in the mud-like treachery of our enemies like a precious object, don't become dejected (being) without us till the total completion of the mortification which will put an end to our misery.

Commentary

On (the stanza beginning with) *magnām*

Paṅkabhūte (means) *paṅkopamite* 'compared to mud' (sg. loc. masc.).[271] The *Viśva(kośa)* says *bhūtaṃ kṣmādau piśācādau nyāyye satyopamānayoḥ 'bhūta* (is used) in the sense of earth, etc., *piśāca*, etc., proper, true and (in the sense) of *upamāna* "standard of comparison" '.[272]

Dviṣacchadmani (means) *śatrukapaṭe* 'in the treachery of the enemy'.

Magnām. That is to say, difficult to rescue.

Saṃbhāvanām (means) *yogyatām* 'esteem' (sg. acc.). It amounts to saying: prestige.

Bhūtim (means) *saṃpadam* 'precious object' (sg. acc.).[273]

Iva. Amara says *bhūtir bhasmani saṃpadi 'bhūtiḥ* (is used) in the sense of ash (and) wealth'.[274]

Uddhariṣyan. Supply *uddhārakas tvam* 'you (being) the rescuer'.

Ādhidviṣām (means) *duḥkhacchidām* 'making an end to (our) misery' (pl. gen. ntr.).

Tapasām.

Ā prasiddheḥ (means) *samyaksiddhiparyantam* 'up to the total completion'.

Asmad vinā. That is to say, *asmābhir vinā* 'without us'. The abl. ending (has been added) on account of the option by P.2.3.32.[275]

Bhṛśam.

Mā unmanībhūḥ. That is to say, don't be dejected. The intention is that being dejected is an obstacle in the way of mortification. The aor. tense marker (has been added) in the sense of well-wishing, by P.3.3.175.[276] The augment *aṬ* is prohibited by P.6.4.74.[277] (In the sense of) *anunmanā unmanāḥ saṃpadyamānaḥ* '(from) not being dejected becoming dejected' (we derive) *unmanī*. (The suffix) *Cvi* (has been added) in the sense of becoming that which it was not before.[278] The letter *s* (of *manas*) is deleted by P.5.4.51.[279] The letter *ī* (is added) by P.7.4.32.[280]

Note (146)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *dviṣa(cchadmani ... adhi)dviṣām*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The prestige of the Pāṇḍavas lost due to the machinations of the enemy is compared to a precious object sunk down in the mud. The *sādhāraṇadharma* is expressed by the word *magnām*.

The metre is *indravajrā*, for which see Note (108).

Transition to 3.40

Next, in order to make him feel strong so that he will not become homesick, (the speaker) says that he (Arjuna) is the cause of achieving anything.

Stanza 3.40

Like a fond wife success comes to the lap of those who without wistfulness firmly apply themselves to a job in order to gain fame, or to obtain happiness, or to go beyond the counting of men.

Commentary

On (the stanza beginning with) *yaśas*

Yaśo 'dhigantum. That is to say, in order to gain fame.

(*Lipsayā* means) *labdhum icchayā* 'out of a desire to obtain'. (In the sense of) *sukhasya lipsayā* 'out of a desire to obtain happiness' (we derive *sukhalipsayā*).

Manuṣyasaṃkhyām (means) *manuṣyagaṇanam* 'the counting of men' (sg. acc.).[281]

Ativartitum (means) *atikramitum* 'in order to go beyond'.

Vā. That is to say, or in order to carry out a superhuman task.

Abhiyogabhājām (means) *abhiniveśavatām* 'those who apply themselves energetically to a job' (pl. gen. masc.).

Nirutsukānām (means) *anutsukānām* 'not longing for (something)' (pl. gen. masc.). That is to say, of those who do not become dejected.

Siddhiḥ (means) *pūrvoktaṃ yaśaḥ* 'the fame mentioned before' (sg. nom.) and *sukhādyarthasiddhiḥ* 'the achievement of objectives in the form of happiness, etc.' (sg. nom. masc.).[282]

Samutsukā iva (means) *anuraktakāntā iva* 'like a fond wife' (sg. nom.).

Aṅkam (means) *utsaṅgam* 'lap' (sg. acc.) and *antikam* 'near'.[283]

Upaiti. The intention is that therefore you must bear the pain of being separated from us till the completion of your mortification.

Note (147)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*paṅka*)*bhūte* (...) *bhūtim*, and of *lāṭānuprāsa* in (*nir*)*utsukānām* ... (*sam*)*utsukeva*. The *arthālaṃkāras*, not mentioned by M., are *upamā*, *śrautī* and *pūrṇā*, and *śleṣa*, that is, *śabdaśleṣa*. In the case of persons who resolutely devote themselves to a task success is compared to a fond wife. The *sādhāraṇadharma* is expressed by *aṅkam upaiti*. The double meanings attached to *siddhiḥ* and *aṅkam* are essential in bringing about the full import of the simile. Therefore an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara* 'blending'.

The stanza is quoted by Mammaṭa (*KP*, p. 368) as an example of the *doṣa* 'flaw' called *prakramabhaṅga* 'violation of grammatical uniformity'. The flaw meant here concerns the non-use of the suffix *tumUN*. Instead of saying *°lipsayā* the poet should have said *īpsitum* 'in order to obtain', so that uniformity with the other two infinitive is maintained.

Jhalakīkar (commentary on the *KP*, p. 369-69) says that *yaśo 'dhigantum* is to be construed with *nirutsukānām*. Thus the translation reads 'like a fond wife comes to the lap of those who with a firm mind take up a task without desire for gaining fame', etc. But M.'s interpretation fits better, because the question is not of being without desire for doing something. Draupadī's intention is that feelings of sadness or loneliness should not come in the way of Arjuna successfully achieving his aim, as they are likely to, because they detract from concentration on the job to be done.

Renou 1959, p. 26, draws attention to the position of the words *nirutsukānām* and *samutsukeva*, both at the beginning of a *pāda*. He assumes that such a position of equally long words which are semantically related contributes to the impression of stanzaic balance intended by the poet.

The metre is *upendravajrā*, for which see Note (105).

Transition to 3.41

Next, in order to increase his inclination for (undertaking) mortification by stimulating his fury (the speaker) first starts to speak about the humiliation (inflicted) by the enemies, in four (stanzas).

Stanza 3.41

(The humiliation)[284] which deprived you of your wealth which is the ever-victorious strength of the *kṣatriya*-caste appointed by the Ordainer to protect the world; which destroyed the pride, dear as life, in the possession of a fighting spirit living on victory only;

Commentary

On (the stanza beginning with) *lokam*

Vidhātrā (means) *brahmaṇā* 'by Brahma'.

Lokaṃ goptum.

Vihitasya (means) *sṛṣṭasya* 'emanated' (sg. gen. ntr.).

Kṣatrasya (means) *kṣatriyajāteḥ* (sc.) *saṃbandhi* 'connected (sg. acc. ntr.) by means of relation in general with the *kṣatriya*-caste'.[285]

(In the sense of) *jayanaśīlam* 'possessing the habit of victory' (sg. acc. ntr.)[286] (we derive) *jetṛ*.[287] In that very same meaning (we derive) *jaitram* 'ever-victorious' (sg. acc. ntr.). The suffix *aṆ* (has been added) without a change of meaning, by P.5.4.38, after the word *jetṛ* ending in the suffix *tṛN*.[288]

Ojaḥ (means) *balam* 'strength' (sg. acc.). The *Viśva*(*kośa*) says *ojo bale ca dīptaṃ ca* '*ojas* (is used) in the sense of strength and lustre'.[289] That (*ojas*) itself is (*vasu*).[290]

Vasu (means) *dhanam* wealth' (sg. acc.). This is the embellishment (called) *rūpaka*.[291]

Muṣṇan (means) *apaharan* 'taking away' (sg. nom. masc.). The intention is: where is the lustre proper to a *kṣatriya* of one who has been humiliated? Moreover,[292]

Vijayaikavṛtteḥ (means) *vijayaikajīvitāyāḥ* 'whose livelihood depends on victory exclusively' (sg. gen. fem.).

The intention is (that this is so) on account of the *smṛti*-passage which says *kṣatriyasya vijitavyam* 'a *kṣatriya* must be victorious'.[293] Amara says *vṛttir vartanajīvane* '*vṛttiḥ* (is used in the sense of means of living and occupation'.[294]

Tejasvitāyāḥ. That is to say, of those possessing a fierce spirit. (This is) an expression predominantly conveying (the notion of) *bhāva* 'state', in order to indicate that the main thing (here) is a fighting spirit.[295]

Priyaṃ prāṇam iva. That is to say, equal to life.

Abhimānam (means) *ahaṃkāram* 'pride' (sg. acc.).

Nighnan (means) *khaṇḍayan* 'destroying' (sg. nom. masc.). The intention is that loss of honour of persons possessing a fighting spirit is almost equal to a loss of life.

Note (148)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *rūpaka*, as noted by M., and *upamā*. According to M., the expression *vasu* ... *ojaḥ* is equivalent to *oja eva vasu* 'the strength itself is wealth', or 'the wealth consists in nothing but strength'. In any case, here *āropa* of the *upamāna*, the wealth, has taken place on the *upameya*, the strength, so that we come to know the latter under the cognitive form of the first, while we remain conscious of the two being distinct items, in contradistinction to what happens in *atiśayokti*. In the *upamā* a *kṣatriya*'s pride is compared to his life, the *sādhāraṇadharma* being expressed by *priyam*. The *upamā* is *śrautī* and *pūrṇā*. The two *alaṃkāras* are mutually independent: even if one of them is dropped, the other stands. Therefore the resulting *alaṃkāra* is *saṃsṛṣṭi* 'commingling'.

The metre is *indravajrā*, for which see Note (108).

Transition to 3.42

The fierce self-esteem which does not bear insult is not to be abandoned even at the risk of one's life. With this intention (the speaker) says:

Stanza 3.42

(The humiliation) being brought about by kinsmen was received with difficulty by the kings, their heads lowered in shame, after hesitation, lessening your fame, so to speak, which had spread in all directions like a canopy over the world;

Commentary

On (the stanza beginning with) *vrīḍā*

And further,[296]

Āptajanopanītaḥ. (Here *upanītaḥ* means) *sādhitaḥ* 'effected' (sg. nom. masc.). That is to say, communicated. Still,[297]

Saṃśayya (means) *saṃdihya* 'having doubted'. The intention is: with the idea that it is impossible.

Vrīḍānataiḥ. The intention is: because they heard disgusting news.[298]

Nṛpaiḥ (sc.) *deśāntarasthaiḥ* 'by the kings living in foreign countries'.[299]

Kṛcchreṇa.

Prapannaḥ (means) *prāptaḥ* 'received' (sg. nom. masc.). That is to say, believed with difficulty, because (the news) had been told by trustworthy people.[300] The intention is: if (what happened) is difficult to bear even for those who hear it, how much more so for those who experienced it.[301]

This is the explanation (given) by earlier (commentators). It can also be explained differently (as follows). *Āptajanopanītaḥ* (means) *jñātikṛtaḥ* 'brought about (sg. nom. masc.) by relatives'.[302]

Saṃśayya (means) *katham idam anyāyyam upekṣyam iti vicārya* 'having thought over (the question) how this which goes against all rules could be disregarded'.[303]

Vrīḍānataiḥ. The intention is: because they see a despicable act taking place.

Nṛpaiḥ (sc.) *tatratyaiḥ* 'by the kings who were present'.

Kṛcchreṇa.

Prapannaḥ (means) *aṅgīkṛtaḥ* 'accepted' (sg. nom. masc.). That is to say, disregarded with the idea that people who do not belong to either party should not interfere in family quarrels.

In both cases the embellishment is *kāvyaliṅga*, because *āptajanopanīta*, which is a word-meaning functioning as an adjective,[304] has been stated as the cause of (the meaning) *prapanna*.[305]

Pṛthivyām.

Vitānabhūtam (means) *ullocopamitam* 'compared to a canopy' (sg. nom. ntr.).[306] Or rather, *vitānabhūtam* (means) *vitānasamam* 'similar (sg. nom. ntr.) to a canopy'. It amounts to saying: equal to a canopy. Amara says *yukte kṣmadāv ṛte bhūtaṃ prāṇyatīte same triṣu 'bhūta* (is used) in the sense of proper, (the elements like) earth, etc., true, living being, the past and similar, in three (genders)'.[307] Amara says *astrī vitānam ullocam 'vitānam* (and) *ullocam*, (which are) non-fem., (are synonyms meaning "canopy")'.[308]

Digvikīrṇam (means) *digantalagnam* 'attached to the horizons' (sg. nom. ntr.). The intention is that, although it is a canopy, it is attached to the horizons.[309]

Vitatam (means) *prathitam* 'spread' (sg. nom. ntr.).

Yaśaḥ.

Samūhann iva (means) *saṃkocayann iva* 'making (something) less (in volume), so to speak' (sg. nom. masc.). This is *utprekṣā.*[310] The intention is: how can a person enjoy fame when he has been defeated by the enemy?

Note (149)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *vitā(nabhūtaṃ) vita(tam)*. The *arthālaṃkāras* are *kāvyaliṅga* and *utprekṣā*, as noted by M., and *upamā, ārthī* and *pūrṇā*. The poetical cause for the kings to accept what they heard, although it sounded unbelievable, or to accept what they saw and not to interfere, is presented by the single word *āptajanopanīta*. The poet further fancies that Arjuna's wide-spread fame has contracted as a result of his resignation in the affair of Draupadī's humiliation which was really his own defeat also. Really speaking, however, a man who accepts defeat loses his fame altogether. Finally, Arjuna's fame is compared to a canopy spread over the world. The *sādhāraṇadharma* is expressed by the word *digvikīrṇa*. Apparently, the *alaṃkāras* are mutually independent. Therefore the resulting embellishment is *saṃsṛṣṭi*.

M. mentions in detail two interpretations of the first line, depending on whether *nṛpaiḥ* is taken to refer to kings living in other countries who were informed of the incident, or to kings who were present at Duryodhana's court when it happened and who therefore had a direct experience of the matter. In the first interpretation, ascribed to M.'s predecessors, the kings first doubting whether the news was true, although it had been communicated to them by trustworthy informants, hang their heads in shame because of what they heard. In the second interpretation, which may be M.'s own, the kings not knowing at first how they could ignore the insult done to Draupadī, then conclude that it is a family quarrel beyond their jurisdiction and hang their heads because of the act witnessed. The second interpretation comes closer to the story told in the *Mahābhārata*, and is therefore followed in the translation. In the *Sabhāparvan* (*Mahābhārata*, 2.26.20) it is told that Droṇa and the others who are *dharmavid* 'knowing (kingly) duty' just sit there with their heads down, like corpses, and (ibid. 2.26.22) that the kings present, hearing Draupadī scream like a female osprey, do not say a word out of fear for Duryodhana.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.43

(The humiliation) which has wiped out (the memory of) your heroic deeds in the form of acts of courage; which has turned your fame into something non-existing, so to speak; which cuts short the duration of your future like the evening the length of the sun-rays;

Commentary

On (the stanza beginning with) *vīrya*

And further,[311]

(In the sense of) *vīryāṇy eva avadānāni* 'the brave deeds are nothing but acts of courage' (we derive *vīryavadānāni*).[312] Pl. loc.

Kṛtāvamarṣaḥ (means) *kṛtāskandanaḥ* 'which has made an attack' (sg. nom. masc.).[313] That is to say, wiping out the totality of acts of bravery committed before. Amara says *avadānaṃ karma vṛttam 'avadānam, karma* (and) *vṛttam* (are synonyms meaning "brave deed")'.[314] That is why (the poet says *saṃpratītim abhūtām iva*).[315]

Saṃpratītim (means) *khyātim* 'fame' (sg. acc.). Amara says *pratīte prathitakhyātavittavijñātaviśrutaḥ 'prathita, khyāta, vitta, vijñāta* and *viśruta* (are used) in the sense of famous'.[316]

Abhūtām iva (means) *avidyamānām iva* 'as if non-existing' (sg. acc. fem.). This is *utprekṣā.*[317] Even of what (really) exists (the poet) fancies non-existence.

Tanvan (means) *kurvan* 'making' (sg. nom. masc.).[318] And further,[319]

Ahno 'vaśeṣaḥ (means) *dināntaḥ* 'the close of the day' (sg. nom.).

Arkatviṣam iva.

Āyatīnām (means) *uttarakālānām* 'of times to come'.

Prayāmakṣayam (means) *dairghyanāśam* 'the destruction of the length' (sg. acc.).

Kurvan.

This is *śrautī* 'explicit' and *pūrṇā* 'complete' *upamā.*[320] The intention is: how can a person who has been humiliated by the enemy maintain himself for a long time?

Note (150)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *(pra)yāma(kṣa)yamā(yatīnām)*. The *arthālaṃkāras* are *rūpaka, utprekṣā* and *upamā*, as explained by M. By assuming *rūpakasamāsa* in *vīryāvadāneṣu* prominence is given to the constituent *avadāna*, which represents the *upamāna*. This is in conformity with the meaning expressed by *kṛtāvamarṣaḥ*, because it is the heroic deeds which are wiped out from memory. Further, the poet fancies that Draupadī's maltreatment has reduced Arjuna's fame to nothing, which is not so, really speaking. Finally, Arjuna's future is compared to the shrinking sunrays at the end of the day. The *sādhāraṇadharma* is expressed by *prayāmakṣayaṃ kurvan*. The *alaṃkāras* are mutually independent. Therefore the resulting embellishment is *saṃsṛṣṭi* 'commingling'.

The metre is *indravajrā*, for which see Note (108).

Stanza 3.44

That humiliation done to us violently by the enemies, which one cannot bear to remember, let alone experience it (again), becomes) fresh when you are no longer there (and) will turn my heart, over which a crust was forming, into a sore (again).

Commentary

On (the stanza beginning with) *prasahya*

And further,[321]

Paraiḥ (means) *śatrubhiḥ* 'by the enemies'.

Asmāsu prasahya.

Prayuktaḥ (means) *ācaritaḥ* 'committed' (sg. nom. masc.).

Yah (sc.) *nikāraḥ* (which means) *paribhavaḥ* '(that) humiliation which' (sg. nom.), in the form of dragging Draupadī by the hair.[322]

Smartuṃ na śakyaḥ.

Adhikartum (means) *anubhavitum* 'to experience'.

Kim uta. That is to say, when there is something one can hardly bear to remember, (then) to experience it must be (really) painful. What more need be said?[323]

Saḥ nikāraḥ.

Tvad vinā (means) *tvayā vinā* 'without you'. The abl. ending (has been added) by P.2.2.32.[324]

Ārdraḥ. Appositional function.[325] Like an old wound due to some defeat.[326] Because of the pain of separation from you, it will make (the wound) fresh again.[327] That is to say, without you it will become fresh again.[328]

Upaśuṣyat. The intention is: dry.[329] The meaning of the word *śoṣa* is killing of pain.[330]

Me hṛdayam.

Navīkariṣyati (means) *ardrīkariṣyati* 'it will make wet'.[331] The intention is: like a wound. That is to say, for a person afflicted a new increase of pain brings to mind the cause of grief again, even though one had almost come to terms with it.

In this (stanza), because we understand an item which does not form the topic of description, namely, a wound, etc., on account of the fact that the same qualifiers, namely, *śoṣa* 'drying up', etc. are used, (we assume) the embellishment (called) *samāsokti.*[332]

Note (151)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in

the non-immediate repetition of a pair of consonants in the sequence (*navī*)*kari*(*ṣyati* ... *nī*)*kāraḥ*. The *arthālaṃkāra*, as explained by M., is *samāsokti*. The way in which Draupadī's heart—the *prakṛta* item—reacts to Arjuna's departure, as described by the adjectival words *ārdra* and *upaśuṣyat*, at once calls to mind the *aprakṛta* item, the wound.

The metre is *upajāti* of the variety *śālā*, the *pāda*-sequence being *u, i, u, i* (see *VRA*, commentary on p. 49).

Transition to 3.45

Again (the speaker) stirs up (Arjuna's) anger (but) in a different way, by means of three stanzas beginning with (the word) *prāptaḥ*. In those (stanzas the speaker) describes Dhanaṃjaya by means of qualifications which serve as causes for recognition, as will be stated.

Stanza 3.45

Having suffered an unbearable disfigurement due to the loss of pride, like an elephant due to the loss of his tusks; possessing a widespread radiance which has been eclipsed by the splendour of the enemies like a daybreak overcast with autumn clouds;

Commentary

On (the stanza beginning with) *prāptaḥ*[333]

(*Vyasanāt* means) *bhraṃśāt* 'due to the loss'. (In the sense of) *abhimānasya vyasanāt* 'due to the loss of pride' (we derive *abhimānavyasanāt*). Amara says *vyasanaṃ vipadi bhraṃśe doṣe kāmajakopaje* '*vyasanam* (is used) in the sense of misfortune, loss (and) defect caused by passion or fury'.[334]

Dantavyasanāt (means) *dantabhaṅgāt* 'due to breaking his tusks'.

Dantīvāsahyam.

Vikāram (means) *vairūpyam* 'disfigurement' (sg. acc.).

Prāptaḥ. The intention is that, therefore, he is not recognised. In what follows we should consider in the same way.[335] And further,[336]

(*Dviṣatpratāpena* means) *śatrutejasā* 'by the splendour of the enemies'. (*Antaritam* means) *tiraskṛtam* 'eclipsed'. (*Tejas* means) *pratāpaḥ* 'radiance'. (In the sense of) *dviṣatpratāpenāntaritam urutejo yasya saḥ* 'whose widespread radiance has been eclipsed by the splendour of the enemies', sg. nom. masc., (we derive the form signifying the item) thus described.[337] That is why (the poet says:)[338]

Śaradghanākīrṇaḥ (means) *śaranmeghacchannaḥ* 'covered with autumn clouds' (sg. nom. masc.).

Ahna ādiḥ (means) *pratyūṣaḥ* 'daybreak' (sg. nom.).

Iva (sc.) *sthitaḥ* 'being like (that)' (sg. nom. masc.).[339] That is to say, not being recognised, in just the same way. But the middle of the day is definitely recognized in some way or other, even when (the sky) has been overcast with clouds. With that intention (the poet) says *ādiḥ* 'the beginning (of the day)'.

Note (152)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in the sequence (*abhimāna*)*vyasanāt* ... (*danta*)*vyasanāt*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants, the last member of which is formed by a consonantgroup, in *dantī*(*va*) *danta*(*vyasanāt*). The *arthālaṃkāra* is *upamā, śrautī, pūrṇā*, twice. Draupadī says, her husband is not what he used to be. Arjuna having lost his pride, essential in a *kṣatriya*, is likened to an elephant who has lost his tusks. The *sādhāraṇadharma* is expressed by °*vyasanāt*. In the second simile Arjuna's *tejas*, his radiant fighting spirit, is compared to an early morning sky overcast with clouds. Here the *sādhāraṇadharma* is expressed by °*antarita*. The two similes appear to be mutually independent, since the loss of one does not imply the loss of the other. Therefore the resulting *alaṃkāra* is *saṃsṛṣṭi* 'commingling'.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.46

Not (any more) shining very brightly by means of your arrows which are full of shame (and which, therefore have become) blunt, so to speak, because they serve no useful purpose; resembling an ocean without water because of the loss of your fame; having assumed a different appearence, so to speak;

Commentary

On (the stanza beginning with) *savrīḍa*

And further,[340]

Niṣkriyatvāt (means) *arthakriyāśūnyatvāt* 'because of their being without any purposeful activity'.

(*Mandaiḥ* means) *apaṭubhiḥ* 'blunted'. (In the sense of) *savrīḍair ata eva mandaiḥ* 'full of shame (and) therefore blunt' (pl. instr. ntr.) (we derive *savrīḍamandaiḥ*).

Iva (sc.) *sthitaiḥ* 'being (pl. instr. ntr.) (that), as it were'.[341] This is *utprekṣā*.[342] Amara says *mūḍhālpāpaṭunirbhāgyā mandā syuḥ* 'let *manda* (and) *mūḍha, alpa, apaṭu* and *nirbhāgya* be (synonyms meaning "dull")'.[343]

Astrair atyartham.

Nāvabhāsamānaḥ (means) *na prakāśamānaḥ* 'not shining' (sg. nom. masc.).[344] The intention is that previously it was not like that. But rather,[345] (*Yaśaḥkṣayāt* sc.) *hetoḥ* 'because of (loss of fame)'.[346] (*Tadābhaḥ* means) *tatsadṛśaḥ* 'similar to that'. (In the sense of) *yaśaḥkṣayāt kṣīṇajalo yo 'rṇavas tadābhaḥ* 'because of the loss of fame similar to an ocean which is without water' (we derive *yaśaḥkṣayakṣīṇajalārṇavābhaḥ*).

Tvam anyam ākāram.

Abhipannaḥ (means) *prāptaḥ* 'obtained' (sg. nom. masc.).

Iva (sc.) *sthitaḥ* 'being (sg. nom. masc.), as it were'.[347] This is *utprekṣā.*[348] Of this (*alaṃkāra*) *saṃsṛṣṭi* (takes place) with the *upamā* in *kṣīṇajalārṇavābhaḥ* 'similar to an ocean without water'.[349]

Note (153)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants including a consonant-group in the sequence (*yaśaḥ*)*kṣa*(*ya*)*kṣī*(*ṇa*...) of which *kṣayakṣīṇa* is quoted by Renou 1959, p. 27, as an intendend juxtaposition of two similar words, there is no particular *śabdālaṃkāra.* °*Kṣayakṣīṇa*° may be regarded as an Indian *figura etymologica.* The *arthālaṃkāras*, as stated by M., are *upamā* and *utprekṣā*, leading to *saṃsṛṣṭi.* The simile is expressed by a cp. Arjuna, having lost his fame, is compared to an ocean run dry. The *sādhāraṇadharma* is to be inferred from the words °*kṣaya* and °*kṣīṇa.* The poet also fancies that Arjuna's arrows out of shame have become blunted. This is *hetūtprekṣā.* Since the embellishments are mutually independent, *saṃsṛṣṭi* 'commingling' results.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Stanza 3.47

My hair, scattered over with the dust of Duḥśāsana's touch (and therefore being) without a protector, so to speak, (but) seeking protection in fate only, has turned your courage and strength into a matter of contempt. Are you, as I hope, still the winner of booty?

Commentary

On (the stanza beginning with) *duḥśāsana*

And further,

(*Āmarṣaḥ* means) *āmarṣaṇam* 'touch' (that is,) *ākarṣaṇam* 'dragging towards oneself'. (*Rajas* means) *dhūliḥ* 'dust'. (*Duḥśāsanasya*, functions as the) *kartṛ* 'agent'.[350] (In the sense of) *duḥśāsanasyāmarṣaḥ saiva rajaḥ* 'the touch by Duḥśāsana is itself dust' (we derive *duḥśāsanāmarṣarajaḥ*).[351] Sg. instr. The intention is (that Duḥśāsana's touch is dust) because it makes dirty. (*Vikīrṇaiḥ* means) *vikṣiptaiḥ* 'scattered over'. (In the sense of) *tena vikīrṇaiḥ* 'scattered over with that (dust)' (we derive *duḥśāsanāmarṣarajovikīrṇaiḥ*, pl. instr. masc.).[352] That is why (Draupadī's hair is said to be:)[353]

Vināthair iva (means) *anāthair iva* (sc.) *sthitaiḥ* 'being without a protector, so to speak' (pl. instr. masc.).[354] The reason is that, although you

(Arjuna) were present, for all practical purposes you were not there. This is *utprekṣā.*[355] The intention is: otherwise, how (could) this bad situation (arise)? However,[356]

Bhāgyanāthaiḥ (means) *daivamātraśaraṇaiḥ* 'which take refuge in fate exclusively' (pl. instr. masc.). Otherwise even her own nature would have been lost.[357]

Ebhiḥ (sc.) *paridṛśyamānaiḥ* 'those which became visible' (pl. instr. masc.). The intention is: not kept together (any more).

Keśaiḥ (means) *śiroruhaiḥ* 'hair' (pl. instr.).

(*Arthaḥ* means) *vastu* 'thing'. (In the sense of) *kutsito 'rthaḥ* 'a vile thing' (we derive) *kadarthaḥ.* Amara says *artho 'bhidheyaraivastuprayojananivṛttiṣu 'arthaḥ* (is used) in the sense of meaning, wealth, thing, aim (and) prevention'.[358] *Kad* is substituted for the word, *ku,* by P.6.3.101.[359] (*Kadarthīkṛtau* means) *garhyārthīkṛtau* 'turned into a vile thing'. (*Vīryasārau* means) *śauryabale* 'courage and strength'. (In the sense of) *kadarthīkṛtau vīryasārau yasya saḥ* 'whose courage and strength have been turned into a vile thing', sg. nom. masc., (we derive the form signifying the item) thus described.[360] Being thus different from (what you, Arjuna, were) before,

Tvam.

Saiva (here means) *dhanaṃjayaḥ* 'Dhanaṃjaya' (sg. nom.).[361]

Asi kaccit. Amara says *kaccit kāmapravedane 'kaccit* (is used) in the sense of making known a wish'.[362] The intention is that if you were the same (as before), you would not be neglectful of us like that.

Note (154)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in (*vi*)*nāthair* (*iva bhāgya*)*nāthaiḥ.* The *arthālaṃkāras,* as explained by M., are *rūpaka* and *utprekṣā.* The *rūpaka* is conveyed by the cp. *duḥśāsanāmarṣarajaḥ.* By analysing the cp. in the way stated prominence is given to the *upamāna,* the dust. The *liṅga* 'reason' for doing so is provided by the word *vikīrṇa,* which can only go with dust. The poet also fancies that Draupadī's hair, in order not to be torn from her head, had to depend on fate alone. Really speaking, the firm implant of the hair did the trick. Since the two *alaṃkāras* are mutually independent, the resulting embellishment is *saṃsṛṣṭi.*

The metre is *indravajrā,* for which see Note (108).

Transition to 3.48

Next, (the speaker) states the fault in being neglectful.

Stanza 3.48

He is a (real) *kṣatriya* who is capable of protecting good people. That is a (real) bow (*kārmuka*) which possesses the capacity to perform feats in battle. One who uses (these) two expressions (*kṣatriya* and *kārmuka*) in their mere general sense without their full (semantic) import vitiates them with the lack of a proper grammatical derivation, so to speak.

Commentary

On (the stanza beginning with) *sa*

In the sense of *kṣatāt trāyate* 'he protects against hurt' (we derive) *kṣatram* (which means) *kṣatriyakulam* 'the *kṣatriya*-class'. The suffix *Ka* (has been added) because P.3.2.4 has been split up.[363] The last syllable of the first constituent has been deleted, because (*kṣatriya*) has been listed in the *pṛṣodara*, etc. group.[364] Or rather, the suffix *Ka* (has been added) after an *upapada* 'accompanying word' ending in (the suffix) *KviP*, namely, *kṣat*.[365] (In the sense of) *kṣatre jātaḥ* 'born in the *kṣatriya*-class' (sg. nom. masc.) (we derive) *kṣatriyaḥ*. The suffix *GHa* (has been added) by P.4.1.138.[366]

In the sense of *karmaṇe prabhavati* 'it possesses power for action' (we derive) *kārmukam*. The suffix *ukaÑ* (has been added) by P.5.1.103.[367] This being established, (now) the meaning of the passage (as a whole) is explained.

Yaḥ.

Satām (means) *sādhūnām* 'of good people'.

In the sense of *sahate* 'is capable of' (we derive) *sahaḥ*. (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac*-, etc. group (has been added) by P.3.1.134.[368] (In the sense of) *yas trāṇasya sahaḥ* '(he) who is capable of protecting' (we derive) *trāṇasahaḥ* (which means) *rakṣaṇakṣamaḥ* 'able to protect' (sg. nom. masc.).

Saḥ (sc.) *eva* 'he alone' (sg. nom. masc.).

(*Kṣatriyaḥ* means) *kṣatriyaśabdavācyaḥ* 'a *kṣatriya* in the true sense of the word' (sg. nom.).[369] Similarly,[370]

Yasya (sc.) *kārmukasya* '(that) bow of which'.

Karmasu (means) *raṇakriyāsu* 'in feats of battle'.

Śaktiḥ. Supply *asti* 'there is'.

Tad (sc.) *eva* 'that alone' (sg. nom. ntr.).

(*Kārmukam* means) *kārmukaśabdavācyaḥ* 'a *kārmuka* in the true sense of the word' (sg. nom.). That is to say, only in this (sense) these two words are used in their primary sense, not in any other. This being established (the explanation continues).

Dvayīm (means) *dvividhām* 'twofold' (sg. acc. fem.).

Uktim. That is to say, these two words *kṣatriya* and *kārmuka*.

Aphale (means) *pūrvoktāvayavārthaśūnye* 'deprived of the meaning of their constituents explained before' (sg. loc. ntr.).[371]

Arthajāte. That is to say, the mere generic meaning, which is their own general meaning.[372] The *Viśva(kośa)* says *jātaṃ jātyoghajanmasu* '*jātam* (is used) in the sense of genus, multitude and birth'.[373]

(*Yadi*).[374]

Vahan (means) *vartayan* 'producing' (sg. nom. masc.).

Asaṃskārahatām (means) *avyutpattidūṣitām* 'vitiated (sg. acc. fem.) by the lack of correct etymology'.[375]

Iva karoti. This is *utprekṣā*.[376] That is to say, therefore save yourself from the faults stated[377] by protecting us.

Note (155)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants, the last member of which is formed by a consonant-group, in *kārmu(kaṃ) karma(su)*. Compare *karma kārmu(kam)* in 3.57. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the words *kṣatriya* and *kārmuka*, when applied to Arjuna and his bow, miss their point, that is, their full etymological sense.

Cappeller has missed the word *iva* and the *utprekṣā* altogether. He construes the second line as follows: *vahan dvayīm uktiṃ yady arthajāte aphale sto 'saṃskārahatāṃ karoti* "wer die beiden Namen anwendet, wenn die Dinge ihnen nicht entsprechen, bringt sie um ihre richtige Ableitung" (see *Anmerkungen*, p. 157). In the first place, this is a statement of fact, not of fancy. In the second place, *arthajāte* does not mean 'a thing'. In the third place, *arthajāte* is not a du. nom., but a sg. loc. In the fourth place, the construction of a word like *yadi* with a participle, specifying the sense of the participle, is not unknown in Skt. In the fifth place, if something is to be supplied at all, it is a form like *bhavati* in connection with *yadi vahan*.

M.'s interpretation which is followed in the translation amounts to the following: 'when producing (i.e., employing) the two words (*kṣatriya* and *kārmuka*) in a general sense, which is fruitless (i.e., which misses the full semantic reward one expects), one causes them to lose their correct etymological derivation, so to speak'.

Renoue 1959, p. 4, translates "celui-là est un *kṣatriya*, qui est en mesure de protéger les bons; ceci est un arc, dont le pouvoir (s'avère) dans les actes. (L'homme donc) qui emploie l'un et l'autre termes, les objets (ainsi désignés restant) inanes, rend pour ainsi dire son expression denuée de valeur étymologique". Here *arthajāte* is misinterpreted after Cappeller, and *aphale arthajāte* is erroneously conceived as a loc. abs.

The metre is *upajāti* of the variety *premā*, the *pāda*-sequence being *i, i, u, u* (see *VRA*, commentary on p. 49).

Transition to 3.49

Next, (the speaker) says that even your (Arjuna's) qualities may not inspire (your next of kin) with hope.

Stanza 3.49

O son of Pṛthā, your qualities which lost their lustre; of which nothing remains beyond their mere existence and which look forward to flourishing (again) to be brought about by you; experiencing the same pain (as we), so to speak, share a likeness with us.

Commentary

On (the stanza beginning with) *vīta*

Pārtha (sg.) voc.

Vītaujasaḥ (means) *niṣprabhāḥ* 'lacklustre' (pl. nom. masc.).[378]

Saṃnidhimātraśeṣāḥ (means) *sattāmātraviśiṣṭāḥ* 'characterized by mere existence' (pl. nom. masc.).

Bhavatkṛtām (means) *bhavatā kariṣyamāṇām* 'going to be done by you'. (Here) the suffix (has been added) in the same way as (it has been prescribed to convey the sense of) the past, by P.3.3.132.[379]

Bhūtim (means) *abhyudayam* 'prosperity' (sg. acc.).

Apekṣamāṇāḥ tvadīyāḥ guṇāḥ.

Samānaduḥkhāḥ (means) *samaduḥkhabhājaḥ* 'sharing the same pain' (pl. nom. masc.).

Iva.

Naḥ (means) *asmākam* 'with us'.

Sarūpatām (means) *vītaujastvādisādharmyam* 'sharing features like being one who has lost his strength, etc.' (sg. acc.).

Bhajante. This is *upamā.*[380] And this *upamā* has been brought to life by the *utprekṣā*[381] in *samānaduḥkhā iva* 'experiencing the same pain, so to speak', on account of the assumption that (the qualities) have lost their strength, etc.'.

Note (156)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as explained by M., are *utprekṣā* and *upamā*. The poet fancies that Arjuna's qualities, being lacklustre and barely existent at all, suffer the same pain as the Pāṇḍava brothers and Draupādi. Obviously, qualities cannot suffer such pain. Through this *utprekṣā* a simile is brought to our mind, namely, between the sad condition of Arjuna's qualities and that of the Pāṇḍavas including Draupadī. Since between the two *alaṃkāras* an *aṅgāṅgibhāva* holds, the *utprekṣā* functioning as the *aṅga*, the result is *saṃkara* 'blending'.

The metre is *upajāti* of the variety *ṛddhi*, the *pāda*-sequence being *i, u, u, u* (see *VRA*, commentary on p. 49).

Transition to 3.50

Still, why[382] this burden precisely on me (Arjuna)? Because of this (question the speaker) says:

Stanza 3.50

On you, being mocked by our enemies, because they caught you off guard, like a lion stripped of his mane, so the speak, by elephants, this yoke (of carrying out the task) has come to rest, because you are the proper person, like the beauty of the day depends on the sun because of its radiance.

Commentary

On (the stanza beginning with) *ākṣipya*

Pramādāt (means) *prajñāhīnatvāt* 'on account of his being deprived of insight'. The intention is that, however, it is not because of lack of strength.

Ripubhiḥ.

Ākṣipyamānam (means) *adhikṣipyamānam* 'being insulted' (sg. acc. masc.).

Nāgaiḥ (means) *gajaiḥ* 'by elephants'. The *Vaijayantī(kośa)* says *grahebhāhigajā nāgāḥ 'nāga* (has the meanings) crocodile, elephant, snake and elephant'.[383]

Ālūnasaṭam (means) *ākṣiptakesaram* 'whose mane has been taken away' (sg. acc. masc.). Amara says *saṭā jaṭakesarayoḥ 'saṭa* (is used) in the sense of matted hair and mane'.[384]

Mṛgendram (means) *siṃham* 'lion' (sg. acc.).

Iva (sc.) *sthitam* 'being, as it were' (sg. acc. masc.).[385]

Tvām iyam.

Dhūḥ (means) *kāryabhāraḥ* 'a burden in the form of a task' (sg. nom.).

Tigmaraśmim (means) *sūryam* 'the sun' (sg. acc.).

Dīptyā dinaśrīr iva.

Yogyatayā (means) *nirvāhakatayā* 'because of (you) being the one who carries out (the task)'.

Adhirūḍhā (means) *ārūḍhavatī* 'has mounted upon' (sg. nom. fem.). (The suffix) *Kta* (has been added) in the sense of *kartṛ* 'agent'.[386] That is to say, (*adhirūḍhā* means) it depends on you.

Note (157)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *utprekṣā*, indicated by M., and *upamā, śrautī* and *pūrṇā*, The poet fancies that Arjuna is a lion stripped of his mane by elephants, which is an item belonging to the poet's wonderland only, not an item of possible experience. Then the yoke resting on Arjuna is compared to the beauty of the day depending on the sun. Here the *sādhāraṇadharma* is expressed by the word *adhirūḍha*. The two *alaṃkāras* are mutually independent. Therefore the result is *saṃsṛṣṭi* 'commingling'. The metre is *indravajrā*, for which see Note (108).

Transition to 3.51

Earlier, in (the stanza) beginning with *sa kṣatriyaḥ*[387] the fault of one who lacks determination has been stated. Now (the speaker) states the virtue of one who has made up his mind.

Stanza 3.51

Who proves his ability to be superior to (that of) other people by his exploits, to him an ordinal number is not assigned when the occasion is of counting men in the assemblies.[388]

Commentary

On (the stanza beginning with) *karoti*

Yaḥ (sc.) *pumān* 'the man who' (sg. nom.).

(*Aśeṣajanāt* means) *itarajanāt* '(compared to) other people'. (In the sense of) *aśeṣajanād atiriktām* 'superior to all people' (sg. acc. fem.) (we derive) *aśeṣajanātiriktām* (which means) *adhikām* 'superior' (sg. acc. fem.). That is to say, surpassing all.

Saṃbhavanām (means) *yogyatām* 'ability' (sg. acc.).

Kriyābhiḥ (means) *caritaiḥ* 'by (his) exploits'.

Arthavatīm (means) *saphalām* 'yielding fruit' (sg. acc. fem.).

Karoti.[389]

Tam (sc.) *pumāṃsam* 'that man' (sg. acc.).

Saṃsatsu (means) *sabhāsu* 'in the assemblies'. Amara says *sabhāsamitisaṃsadaḥ* '*sabhā, samiti* and *saṃsat* (are synonyms meaning "assembly")'.[390]

Puruṣādhikāre (means) *yogyapuruṣagaṇanaprastave* 'the occasion of counting able men' (sg. loc. abs.).

Jāte (sc.) *sati* 'when ... has arisen', loc. abs.[391]

In the sense of *pūryate 'nayā* 'it is completed by that' (we derive) *pūraṇī* 'ordinal' (sg. nom. fem.).[392]

Saṃkhyā (means) *dvitvādisaṃkhyā* 'number in the form of two-ness, etc.' (sg. nom.).

Na samupaiti (means) *na gacchati* 'does not go to'. That is to say, he is without a second. The intention is that therefore you also should make a big effort in order to obtain uniqueness.[393]

Note (158)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in non-adjoining *pādas* in *karo(ti .../... puruṣādhi)kāre*. There is no *arthālaṃkāra*.

The metre is *upajāti* of the variety *bālā*, the *pāda*-sequence being *u, i, i, u* (see *VRA*, commentary on p. 49).

Transition to 3.52

Next, (the speaker) instructs Arjuna, who easily makes enemies, in what he has to do after he has left, by means of two (stanzas).

Stanza 3.52

O son of Pṛthā, when you have departed for the sake of victory, may Indra ward off those evils for you because of which the mind worries in connection with loved ones for no reason at all.

Commentary

On (the stanza beginning with) *priyeṣu*

Pārtha (sg.) voc.

Priyeṣu (sc.) *asmāsu* 'with regard to us who are dear'. (The loc. ending has been added) in the sense of *viṣaya* 'domain'.[394]

Upapatteḥ (means) *kāraṇāt* 'reason' (sg. abl.).

Vinā (sc.) *eva* 'absolutely without'.

(*Upapatter vinā*) *vicintyamānaiḥ* (means) *akasmād eva āśaṅkyamānaiḥ* 'being feared without any reason' (pl. instr. ntr.).

Yaiḥ (sc.) *aghaiḥ* '(those) evils by which'.

Cetaḥ.

Klamam (means) *khedam* 'pain' (sg. acc.).

Jayāya prayātasya.

Tava (sc.) *saṃbandhinam* 'connected with you by means of relation in general' (sg. acc. masc.).[395]

Teṣām.

Aghānām (means) *vyasanānām* 'of evils' Amara says *duḥkhainovyasaneṣv agham 'agham* (is used) in the sense of pain, guilt and evil'.[396]

Maghavā (means) *indraḥ* 'Indra' (sg. nom.). The intention is: (that deity) who is worshipped by us.[397]

Vighātam (means) *nivāraṇam* 'warding off' (sg. acc.).

Kriyāt (means) *karotu* 'may he work'. (This is) *āśiṣi liṅ* '(the use of) the optative marker in the sense of well-wishing'.[398] Therefore, being desirous of victory you should not pain your mind by worrying about us. Otherwise you cannot gain that (victory). This is the intention.

Note (159)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants, the first member of which is consonant-group, in non-adjoining *pādas* in *priye(ṣu .../...) prayā°*. There is no *arthālaṃkāra*.

The metre is *indravajrā*, for which see Note (108).

Stanza 3.53

Don't give in to nonchalance while living alone for a long time, even in a place which is not crowded and free from trouble. Because the minds of those whose nature is sullied by feelings of sympathy and antipathy become changed even with regard to good people.

Commentary

On (the stanza beginning with) *mā gāḥ*

Asaṃbādhaḥ (means) *asaṃkaṭaḥ* 'not crowded'. That is to say, lonely. Amara says *saṃkaṭaṃ nā tu saṃbādhaḥ* '*saṃkaṭam* (and) *saṃbādhaḥ*, which however, is masc., (are synonyms meaning "a narrow spot")'.[399] *Śivaḥ* (means) *nirbādhaḥ* 'free from trouble'. (This is) *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word' (which is allowed) when one wants to express the status of qualified word for the one or the other of two (words).[400] (In the sense of *asaṃbādhaś cāsau śivaś ca*) *asmin* 'at the same time lonely and free from trouble', sg. loc. masc., (we derive) *asaṃbādhaśive.*

Api deśe.

Cirāya (means) *ciram* 'for a long time'.

In the sense of *ekaś cāsau caraś ca* 'at the same time alone and moving' (we derive) *ekacaraḥ* (sg. nom. masc.) (which means) *ekākī* 'solitary' (sg. nom. masc.).

Vasan.

Pramādam (means) *daurbalyam* 'weakness' (sg. acc.).[401]

Mā gāḥ. The substitution of *gā* (for *i-* takes place) by P.2.4.45.[402] But one might say that (to speak of) *pramāda* on the part of me (Arjuna) who am free from desire is pointless. Anticipating this objection (the speaker) says *mātsarya* (etc.).

(In) the very same (sense of) *matsara* (we derive) *mātsaryam* (which means) *dveṣaḥ* 'antipathy'.[403] *Rāgaḥ* (means) *snehaḥ* 'sympathy'. (*Upahatātmanām* means) *dūṣitasvabhāvānām* 'of those whose nature has been stained'. (In the sense of) *mātsaryarāgābhyām upahatātmanām* 'of those whose nature has been stained by antipathy and sympathy' (we derive *mātsaryarāgopahatātmanām*).

Mānasāni (means) *manāṃsi* 'the minds' (pl. nom.).

Sādhuṣu (means) *sajjaneṣu* 'with regard to good people'.

Api. (The loc. ending has been added in the sense of) *viṣaya* 'domain'.[404]

Skhalanti (means) *vikurvate* 'they become changed'.

Hi.

In this (stanza the embellishment is) *arthāntaranyāsa*. It takes the form of a *kāryakaraṇasamarthana* 'a justification of an effect by a cause' through dissimilarity, because (the effect) is justified by a cause stated negatively.[405] The cause takes the form of *apramāda* 'non-nonchalance' obtained by negating *pramāda* 'nonchalance'. The effect takes the form of attaining a goal.

Note (160)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *cirā(yaika)caraḥ*. The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa* of a type accepted by Ruyyaka, but not by Mammaṭa. Moreover, here the *kāraṇa* has been phrased negatively. In fact, the first line contains the advice *mā gāḥ pramādam* 'don't become nonchalant'. The second line, as interpreted by M., says: for, if you do, people who are ever willing to change their minds may interfere with your objective.

The metre is *upajāti* of the variety *ārdrā*, the *pāda*-sequence being *i, u, i, u* (see *VRA*, commentary on p. 49).

Transition to 3.54

(The speaker) sums up what she has been saying.

Stanza 3.54

Therefore, acting quickly according to the words of the great sage, make our wishes come true. As soon as you have returned with your aim achieved, I am anxious to embrace you and press you to my bosom.

Commentary

On (the stanza beginning with) *tad*

Tad (means) *tasmāt kāraṇāt* 'for that reason'.

Āśu (means) *śīghram* 'quickly'.

Maharṣer vacanaṃ kurvan. That is to say, performing ascetic practises.

Naḥ (means) *asmākam* 'of us'.

Manorathān saphalīkuruṣva. That is to say, restore us (to our former position) by taking revenge on our enemies. The imperative marker (has been added) in the sense of request.[406] Moreover,[407]

Kṛtārtham (means) *kṛtakṛtyam* 'who has accomplished his task' (sg. acc. masc.).

Pratyāgatam (sc.) *eva* 'as soon as (you have) returned' (sg. acc. masc.).

Tvā (means) *tvām* 'you' (sg. acc.). The substitution of *tvā* (for *yuṣma* takes place) by P.8.1.23.[408]

(In the sense of) *stanayor upapīḍya* 'having pressed to (my) breasts' (we derive) *stanopapiḍam.* (The suffix) *ṆamUL* (has been added) by P.3.4.49.[409]

(In the sense of) *parirabdhaṃ kāmo yasyāḥ sā* 'who is desirous to embrace', sg. nom. fem., (we derive) *parirabdhukāmā.*

Asmi. That is to say, I want to embrace (you). The letter *m* (in *parirabdhum*) has been deleted by (the rule) *tuṃ kāmamanasor api* '(let *lopa* "deletion") also (take place of the *m* of the ending) *tum*, when followed by *kāma* or *manas*'.[410] The intention is that being embraced even by a passionate woman before the task has been completed gives no pleasure.

Note (161)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

The metre is *upajāti* of the variety *bhadrā*, the *pāda*-sequence being *u, u, i, u* (see *VRA*, commentary on p. 49).

Stanza 3.55

After hearing the words thus spoken by the daughter of Yajñasena, by which the humiliation was made fresh and (therefore) brought back to memory (again) he (Arjuna) flared up fiercely, like the sun after having reached the northern direction.

Commentary

On (the stanza beginning with) *udīritām*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Iti (means) *ittham* 'thus'.

(In the sense of) *yajñasenasyāpatyena striyā* 'by the offspring, fem., of Yajñasena' (we derive) *yājñasenyā* (which means) *draupadyā* 'by Draupadī'.

Udīritām (means) *uktām* 'spoken' (sg. acc. fem.).

Navīkṛtaḥ (sc.) *punarudghaṭayena* 'made fresh (sg. nom. masc.) by opening (it) up again'. Accordingly, (*navīkṛtaḥ* means) *pratyāyitaḥ* 'brought back to mind (again)' (sg. nom. masc.). That is why (the humiliation is said to be)[411] *udgrāhitaḥ* (which means) *manasi nidhāpitaḥ* 'deposited in the mind' (sg. nom. masc.). (*Viprakāraḥ* means) *paribhavaḥ* 'humiliation'. (In the sense of) *navīkṛta udgrāhitaś ca viprakāro yayā sā tām* 'that (fem.) by which the humiliation was made fresh (again) and (therefore) brought back (to memory), sg. acc. fem., (we derive *navīkṛtodgrāhitaviprakārām*).[412]

Vācam.

Āsādya. That is to say, after hearing it.

Udīcīm.

Kāṣṭhām (means) *diśam* 'direction' (sg. acc.). Amara says *diśas tu kakubhaḥ kāṣṭhā āśāś ca haritaś ca tāḥ 'diśaḥ, kakubhaḥ, kāṣṭhāḥ, āśāḥ* and *haritaḥ* (are synonyms meaning "directions")'.[413]

Tigmaraśmir iva bhṛśam.

Didīpe (means) *jajvāla* 'has flared up'. That is to say, he had become furious.

Note (162)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. Arjuna, in his anger, is compared to the blazing sun. The *sādhāraṇadharma* is expressed by *bhṛśaṃ didīpe.*

The metre is *upajāti* of the variety *vāṇī*, the *pāda*-sequence being *u, u, i, i* (see *VRA*, commentary on p. 49).

Stanza 3.56

Next, he (Arjuna) having been equipped with all his arms by the house-priest (to the accompaniment of spells), as if seeing his enemies in front of him, although (naturally) pleasant (to look at), has become frightening of appearance, like a spell (naturally) pleasant, (but now) employed on a murderous mission.

Commentary

On (the stanza beginning with) *atha*

Atha.

Vidviṣaḥ (means) *śatrūn* 'the enemies' (pl. acc.).

Puro 'bhipasyann.

Iva (sc.) *sthitas tathā* 'being (sg. nom. masc.), as it were, in that way'.[414]

Purodhasā (here means) *dhaumyena* 'by Dhaumya'.[415] (*Āropitā* means) *samantram āhitā* 'put on to the accompaniment of spells'. (*Hetisaṃhatiḥ* means) *āyudhakalāpaḥ* 'the whole collection of arms'.[416] (In the sense of) *purodhasāropitā hetisaṃhatir yasya saḥ* 'who has been equipped with all his arms by the house-priester', sg. nom. masc., (we derive the form signifying the item) thus described.[417] The *Vaijayantī(kośa)* says *hetir jvalāṅkurāyudhe 'hetiḥ* (is used) in the sense of flame, young shoot and weapon'.[418]

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Ramyaḥ (means) *saumyaḥ* (sc.) *sann api* 'although of pleasant appearance', appositional function.[419]

Abhicāraḥ (means) *parahiṃsā* 'the injury of the enemies'. (In the sense of) *abhicāraḥ prayojanaṃ yasyāḥ sā* 'she whose aim is the injury of the enemies' (we derive) *ābhicārikī*.[420] (The suffix) *ṬHaÑ* (has been added) by P.5.1.109.[421] Sg. acc. fem.

Kriyāṃ gataḥ. That is to say, employed in an act of doing injury to the enemy.

Mantra iva.

Ramyaḥ (means) *prakṛtyā ramaṇīyaḥ* 'naturally pleasant' (sg. nom. masc.).[422]

In the sense of *bhīṣayate* 'it frightens' (we derive) *bhīṣaṇam* (sg. acc. ntr.). The suffix *Lyu* (has been added) because (the verbal base *bhīṣ-*) belongs to the *nandi*, etc. group.[423]

Vapur babhāra. That is to say, like a peaceful spell on account of being put to a different use, he also has become frightening due to a different state of mind.

Note (163)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate and non-immediate repetition of a pair of consonants in *puraḥ puro(dhasā)* and (...)*heti*(*saṃ*)*hatiḥ*. The *arthālaṃkāras* are *utprekṣā* and *upamā*, both indicated by M., the latter by the repetition of the word *ramyaḥ*. The *upamā* is *śrautī* and *pūrṇā*. The poet fancies that the reason why Arjuna puts on full armour (*hetūtprekṣā*) is that he sees his enemies in front of him, which is clearly not the case. Further, Arjuna's appearance, naturally pleasing but now frightening, is likened to that of a *mantra*, which is also naturally pleasing, but now used to kill. The *sādhāraṇadharmas* are expressed by the words *ramya* and *babhāra vapur bhīṣaṇam*. Since the two *alaṃkāras* are not mutually dependent, the result is *saṃsṛṣṭi* 'commingling'.

The metre has changed to *vaṃśastha*. The definition (*VRA*, p. 59) says *jatau tu vaṃśastham udīritaṃ jarau* 'but (the sequence) *ja, ta, ja, ra* is called *vaṃśastham*'. For the *gaṇas* see fn. 96 on *Kir.* 1.1.

Transition to 3.57

Expatiating on (Arjuna's) equipment with arms (the poet) describes his departure by means of three (stanzas).

Stanza 3.57

(Carrying)[424] his bow, the drawing of which cannot be resisted by the enemies, the sound of whose bowstring and whose action are wellknown; and his two big quivers together with his sharp sword which had never come within the enemies' range of view;

Commentary

On (the stanza beginning with) *avilaṅghya*

Paraiḥ (means) *śatrubhiḥ* 'by the enemies'.

(*Avilaṅghyam* means) *anatikramaṇīyam* 'which cannot be resisted'. (In the sense of) *avilaṅghyaṃ vikarṣaṇaṃ yasya tat* 'whose drawing cannot be resisted', sg. acc. ntr., (we derive *avilaṅghyavikarṣaṇam*).[425] That is to say, the drawing of which is not in vain. Moreover,[426]

(*Jyāravaḥ* means) *guṇadhvaniḥ* 'the sound of the bowstring'. (*Karma* means) *bāṇamokṣaṇādikam* 'the discharging of arrows, etc.' (In the sense of) *prathito jyāravaḥ karma ca yasya tat* 'whose sound of the bowstring and action was widely known', sg. acc. ntr., (we derive *prathitajyāravakarma*). *Kārmukam* is to be construed with *ca udvahan*.[427] Similarly,[428]

(*Dṛṣṭigocaram* means) *dṛṣṭipatham* 'the range of seeing'. (In the sense of) *arīṇāṃ dṛṣṭigocaram* 'the range of view of the enemies' (sg. acc.) (we derive *aridṛṣṭigocaram*).[429]

Agatau. The intention is that he (Arjuna) never turns his back on his enemies in battle.

(In the sense of) *nirgatas triṃśato 'ṅgulibhyaḥ* 'longer than thirty inches' (we derive) *nistriṃśaḥ* (which means) *khaḍgaḥ* 'sword'. A *samāsānta*-suffix '(a suffix causing a change) at the end of a cp.' (has been added) because of (the *Vt.*) *ḍaprakaraṇe saṃkhyāyās tatpuruṣasyopasaṃkhyānam* 'in the section dealing with (the suffix) *Ḍa* inclusion (is to be made) of a *tp.* (cp.) which (ends in) a numeral'.[430] (*Śitena* means) *tīkṣṇena* 'sharp'. (In the sense of) *tena śitena yuṅktaḥ* 'the two are connected with that sharp (sword)' (we derive) *śitanistriṃśayujau*, (du. acc. masc.). (The suffix) *KviP* (has been added) by P.3.2.61.[431]

Maheṣudhī (means) *mahāniṣaṅgau* 'the two big quivers' (du. acc.).[432] The meaning-paraphrase (of *iṣudhī*) is *iṣavo dhīyante 'nayoḥ* 'arrows are put in the two of them'. The suffix *Ki* (has been added) by P.3.3.93.[433] Amara says *tūṇopasaṅgatūṇīraniṣaṅga iṣudhir dvayoḥ/tūṇyāṃ khaḍge tu nistriṃśacandrahāsāsiriṣṭayaḥ 'tūṇa, upaṣaṅga, tūṇīra, niṣaṅga* (and) *iṣudhi* (which is used) in two (genders, are used) in the sense of quiver. But *nistriṃśa, candrahāsa, asi* and *riṣṭi* (are used) in the sense of sword'.[434]

Note (164)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants, the last member of which is a consonant-group, in the sequence (*prathitajyārava*)*karma kārmu*(*kam*). Compare *kārmu*(*kaṃ*) *karma* in stanza 3.48. There is no *arthālaṃkāra*.

The metre is *lalitā*, for which see Note (49).

Stanza 3.58

and, while constantly covering the cracks (caused) by Indra's weapon with his own beauty, as if it were fame incarnate, wearing his armour studded with jewels (and therefore) full of blazing stars, as if it were the mid-sky;

Commentary

On (the stanza beginning with) *yaśaseva*

Moreover,[435]

(*Gotrabhidaḥ* means) *indrasya* 'of Indra'. (*Āyudhakṣatiḥ* means) *vajraprahārarandhrāṇi* 'the cracks caused by the strokes of the thunderbolt'. (In the sense of) *gotrabhida āyudhakṣatīḥ* 'the cracks caused by Indra's weapon' (pl. acc.) (we derive *gotrabhidāyudhakṣatīḥ*). The intention is that (the cracks) originated in (the episode of) the Khāṇḍava-forest fire.[436]

Mahasā (means) *svakāntyā* 'by his own beauty'.[437]

Yaśaseva (means) *mūrtayā kīrtyeva* 'by fame incarnate, as it were'.

Muhuḥ.

Tirodadhat (means) *ācchadayan* 'covering' (sg. nom. masc.).

Saratnam (means) *ratnasahitam* 'studded with jewels' (sg. acc. ntr.). That is why (the armour is said to be:)[438]

Jvalitajyotiḥ (means) *dīptatārakam* 'possessing blazing stars' (sg. acc. ntr.). The *Vaijayantī(kośa)* says *jyotis tārāgnibhājvālādṛkputrārthadharātmasu* '*jyotis* (is used) in the sense of star, fire, brightness, flame, eye, son, wealth, earth and the self'.[439]

Divo 'ntaram (means) *nabhomadyam* 'the middle of the sky' (sg. acc.).

Iva (sc.) *avasthitam* 'being in that condition (sg. acc. ntr.), so to speak'.[440] The *Vaijayantī(kośa)* says *antaraṃ paridhānīye bāhye svīye 'ntarātmani/klībe madhye prakāśe ca* '*antaram* (is used) in the sense of undergarment, external, own, inner self, and, in the neuter, (in that of) middle and bright appearance'.[441]

Kavacaṃ codvahan.

Note (165)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra* is *utprekṣā*, twice, but only once indicated explicitly by M. The poet fancies that Arjuna's personal beauty is fame incarnate, which is clearly not so. Moreover, he fancies that Arjuna's (black) armour studded with jewels is the mid-sky (at night) blazing with stars, which is also clearly a figment of a poet's imagination. The two *utprekṣās* are mutually independent. Therefore the resulting embellishment is *saṃsṛṣṭi* 'commingling'.

Cappeller has mistranslated the word *gotrabhidāyudhakṣatīḥ* as *die Schläge von Indra's Donnerkeil*, instead of 'the wounds (i.e., the cracks) caused by Indra's weapon' and therefore missed the connection with Arjuna's armour. Moreover, against M.'s explicit indication of *utprekṣā* by means of the word *avasthitam*, he takes *jyotir ivāntaraṃ divaḥ* as an *upamā*.

The metre is *lalitā* again.

Stanza 3.59

advancing towards the auspicious path to the Himālaya shown by the servant of the lord of Alakā, he entered the hearts of the ascetics whose eyes were filled with tears for a moment.

Commentary

On (the stanza beginning with) *alakā*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

(*Alakādhipabhṛtyena* means) *yakṣeṇa* 'by the *yakṣa*'.[442] (In the sense of) *alakādhipabhṛtyena darśitam* 'shown (sc. acc. ntr.) by the servant of the lord of Alakā' (we derive *alakādhipabhṛtyadarśitam*). That is why (the path is said to be:)[443]

Śivam (means) *nirbādham* 'free from obstruction' (sg. acc. ntr.).

Urvīdharavartma (means) *himavanmārgam* (sc.) *prati* 'towards the path to the Himālaya'.

Saṃprayan (means) *pragacchan* 'advancing' (sg. nom. masc.).

Kṣaṇam.

Udbāṣpadṛśam (means) *viyogaduḥkhāt sāśrunetrāṇām* 'having eyes full of tears because of the pain of separation' (pl. gen. masc.).

Tapobhṛtām (means) *dvaitavanavāsināṃ tapasvinām* 'of the ascetics living in the Dvaita-forest'.

Hṛdayāṇi samāviveśa. That is to say, he has made (them) sad.

Note (166)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

The metre is *lalitā* again.

Stanza 3.60

Then the directions echoed the sound of drums. Beauty pervaded the sky by means of showers of celestial flowers. The ocean with its arms in the form of rippling waves on the shore embraced the earth which vibrated with joy, as if going to tell her something sweet.

Here ends the third Canto in the *mahākāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *anujaguḥ*

Atha.[444]

Āśāḥ (means) *diśaḥ* 'the quarters of the sky' (pl. nom.).

(In the sense of) *divi bhavam* 'existing in the sky' (sg. acc. masc.) (we derive) *divyam.* (The suffix) *yaT* (has been added) by P.4.2.101.[445]

Dundubhidhvanam.

Anujaguḥ (means) *anudadhvanuḥ* 'they echoed'. The perfect tense marker (has been added) after (the verbal base) *gai-*.[446]

Vyomi.

Surakusumanipātair lakṣmīr vitene. That is to say, a rain of flowers was produced. Moreover,[447]

(*Anibhṛtāḥ* means) *cañcalāḥ* 'rippling'.[448] (*Velāyām* means) *kūle* 'on the shore'. (In the sense of) *anibhṛtā velāyāṃ yā vīcayas tā eva bāhavo yasya saḥ* 'whose arms are nothing but the rippling waves on the shore', sg. nom. masc., (we derive the form signifying the item) thus described.[449] Śāśvata says *velā kūlavikārayoḥ 'velā* (is used) in the sense of shore and change (for the worse)'.[450]

Payodhiḥ.

Sphurantīm (means) *ullasantīm* 'shaking' (sg. acc. fem.) and *harṣāt spandamānām* 'trembling with joy' (sg. acc. fem.).[451]

Bhuvam.

Priyam (means) *iṣṭam* 'desired' (sg. acc. ntr.) (namely,) in the form of the removal of a burden.[452]

Kathayiṣyann iva. That is to say, as if in order to tell. The future tense marker (has been added) in the sense of an action (undertaken) for the sake of another action, on account of the word *ca*, by P.3.3.13.[453]

Āliliṅga. And all of this is auspicious, because (Arjuna) has undertaken a task ordained by fate.

In this (stanza we find) the embellishment (called) *samāsokti,* because we understand an item which is not the topic of description, on account of (the use of) the same adjectives.[454] And this being so, although the earth and the ocean, which form the topic of description[455] are different from the *nāyaka* 'hero' and the *nāyikā* 'heroine', who are understood, it is said that they[456] embrace on the strength of *atiśayokti* in the form of *abheda* 'non-difference'.[457] This is how (we assume that) the *samāsokti* is brought to life by the *atiśayokti.* When (someone) awakens love by saying sweet words, it becomes subservient to that.[458] This is why, (namely,) on account of the *aṅgāṅgibhāva* 'main - subservient relation' between the two, *saṃkara* (is assumed).[459] This is how we should consider.

Here ends the third Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.

Note (167)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. As usual in the *Kirātārjunīya*, the final stanza of the Canto contains the word *lakṣmī*. The *arthālaṃkāras* are *samāsokti* and *atiśayokti* resulting in *saṃkara* as explained by M.; and, in addition, *rūpaka* (conveyed by a cp.) and *utprekṣā*, as indicated by M.

The description of the behaviour of the ocean and the earth has been phrased in such terms that the idea of lovers, a *nāyaka* and a *nāyikā*, to speak in terms borrowed form dramaturgy, comes to our mind immediately. Here the operative words are *āliliṅga, priyam iva kathayayiṣyan*, and the qualifiers (*anibhṛtavela*)*vīcibāhuḥ* and *sphurantīm*. In fact, the word *āliliṅga*, and, to some extent, the phrase *priyam iva kathayiṣyan* also, have the effect of making us almost oblivious of the *prastuta* items, the ocean and the earth. This is where *atiśayokti* comes in, because by using these expressions the poet conveys *abheda* 'non-difference' between the *prastuta* and the *aprastuta* items, the latter being the *nāyaka* and the *nāyikā*. Since, thus, the *atiśayokti* plays an essential role in bringing across the *samāsokti*, an *aṅgāṅgibhāva* between the two is assumed, which results in *saṃkara* 'blending'.

The cp. °*vīcibāhuḥ* is analysed as *rūpakasamāsa*. The *liṅga* 'reason' for doing so lies in the word *āliliṅga* offered by the context. In *rūpakasamāsa* prominence is given to the *upamāna*, in our case, to the arms. This is in agreement with the action expressed by *āliliṅga*. The poet further fancies that the ocean is going to tell the earth a desired bit of news, namely, that she will be relieved of a burden, as explained by M. The burden consists in *adharma*, an idea not uncommon in Indian literature, that is, *adharma* 'injustice' committed by the Kauravas. With regard to the *samāsokti* and the *atiśayokti*, the *rūpaka* and the *utprekṣā* are minor *alaṃkāras*. Therefore here a combinatory *alaṃkāra* like *saṃsṛṣṭi* or *saṃkara* is not assumed.

Renou 1959, p. 8, notes that the juxtaposition of short propositions breaks up the stanza as a unit, a matter which is likely to happen in the long final stanzas of a Canto.

The metre is *mālinī*, for which see fn. 581 on *Kir.* 1.46.

CANTO IV

Stanza 4.1

Then the (Arjuna), loved by (all) men, in the presence of people, went to the country-side with its girdle-like cackling *kalahaṃsas* (and) showing the quality of whiteness on account of ripe crops (of rice), like (a girl), in the presence of her friends, approaches the beloved with her clinking *kalahaṃsa*-like girdle (and) having reached the bloom of youth.

Commentary

On (the stanza beginning with) *tataḥ*

Tataḥ (means) *prasthānānantaram* 'after (his) departure'.

Janapriyaḥ.

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

(In the sense of) *kalahaṃsā mekhalā iva* 'the *kalahaṃsas* (are) like girdles'[1] (we derive *kalahaṃsamekhalā*). This is *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared'.[2] In the other case,[3] (we derive *kalahaṃsamekhalā* in the sense of) *kalahaṃsā iva mekhalā* 'the girdle is like *kalahaṃsas*'. This is *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word'.[4] (In the sense of) *kūjantī kalahaṃsamekhalā yasyās tām* 'she whose *kalahaṃsa*-girdle makes a cackling/clinking sound, sg. acc. fem., (we derive *kūjatkalahaṃsamekhalām*).

In the sense of *saha pākena vartante* 'they are ripe' (we derive) *sapakāni*. (*Āhitaḥ* means) *saṃpāditaḥ* 'produced'. (In the sense of) *sapakāni sasyāni taiḥ* (sc.) *sasyair āhitaḥ pāṇḍutaiva guṇo yasyās tām* 'she whose quality, which is whiteness only, has been produced by those ripe crops (of rice)', sg. acc. fem., (we derive *sapākasasyāhitapāṇḍutāguṇām*).[5]

Bhuvam.

Āsāditayauvanām (means) *prāptayauvanām* 'who has attained the prime of youth' (sg. acc. fem.).[6]

Priyām iva.

Upajanam (means) *janasamīpe* 'in the presence of people'. In the other case, (it means) *sakhīsamakṣam* 'in the presence of (her) friends'. This is an *avyayībhāva* (cp.) in the sense of *samīpa* 'nearness'.[7]

Upasasāda (means) *upagatavān* 'has gone to'.

The embellishment (used in this stanza is called) *upamā* 'simile'.[8]

Note (168)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in (...*opa*)*janaṃ* *jana(priyaḥ)* and *(jana)priyaḥ priyām*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *(upasa)sādo(pajanam ... ivā)sādi(tayauvanam)*. The *arthālaṃkāras* are *upamā*, as noted by M., and *śleṣa*, twice, as indicated by M. The *upamā* is *śrautī* and *pūrṇā*. The countryside is compared to a beloved woman. The *sādhāraṇadharma* is expressed by the word *kūjatkalahaṃsamekhalām*, which is to be interpreted in two ways, depending on its connection with the *upameya* and the *upamāna*. This is an instance of *śabdaśleṣa*. Since this *śleṣa* forms an essential part of the *upamā*, that is, since an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, *saṃkara* 'blending' results. The other *śleṣa* (in *upajanam*) remains external to the *upamā*. Therefore here *saṃsṛṣṭi* 'commingling' is assumed.

The metre (up to stanza 4.37) is *vaṃśastha*, for which see Note (163).

Stanza 4.2

Seeing, on the borders of the villages, natural grounds, beautiful because of (their) multitudes of bowing ears of rice, free from mud, possessing lotusponds (and) whose wealth of autumnal qualities was offered as a present (to him), he felt delighted.

Commentary

On (the stanza beginning with) *vinamra*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Vinamraśāliprasavaughaśālinīḥ (means) *avanataśāliphalastomaśobhanīḥ* 'beautiful because of multitudes of bowing ears of rice' (pl. acc. fem.).

Apetapaṅkāḥ (means) *niṣpaṅkāḥ* 'free from mud' (pl. acc. fem.).

(In the sense of) *sasaroruhāṇy ambhāṃsi yāsu tāḥ* 'in which there are ponds with lotuses', pl. acc. fem., (we derive the form signifying the items) thus described.[9]

Upāyanībhūtāḥ (means) *arjunaṃ praty upahārībhūtāḥ* 'turned (pl. acc. fem.) into presents for Arjuna'.[10] *Śaradguṇaśriyaḥ* (means) *purvoktāḥ śaraddharmasaṃpadaḥ* 'the abundance of autumnal qualities stated before'.[11] (In the sense of) *upāyanībhūtāḥ śaradguṇaśriyo yāsu tāḥ* 'in which there is a wealth of autumnal qualities turned into a present', pl. acc. fem., (we derive *upāyanībhūtaśaradguṇaśriyaḥ*).

Upasīma (means) *grāmasīmāsu* 'on the borders of the villages'. The *avyayībhāva* (cp. has been formed) in the sense of a *vibhakti* 'case-ending' (by P.2.1.6). The *samāsānta* (suffix) '(suffix causing a change) at the end of a cp.' prescribed by P.5.4.108 has not been (added), because a prescription regarding *samāsānta* (suffixes) does not invariably apply.[12] But some (commentators) say (that the form *upasīma* is) correct, because we can show (the use of) the neuter in *apy anyeṣāṃ kaṭhinavapuṣāṃ durgame grāmasīmni* 'on the village-border difficult to reach for others (although) possessing tough bodies?',[13] on account of the option by P.5.4.109.[14]

Sthalīḥ (means) *akṛtrimā bhuvaḥ* 'natural ground' (pl. acc.). (The fem. suffix) *ṄīṢ* (has been added) in the sense of *akṛtrima* 'not artificial', by P.4.1.42.[15]

Paśyan.

Nananda (means) *jaharṣa* 'he was delighted'.

In this (stanza) the embellishment (called) *pariṇāma* (has been used), because (the idea of) a gift being superimposed on the qualities of the autumn as being identical (with them) helps to produce the action of being delighted with regard to the topic of description.[16]

Note (169)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in the sequence (*vinamra*)*śāli*(*prasavaugha*)*śāli*(*nīḥ*). The *arthālaṃkāra* is *pariṇāma*, as explained by M. Here the notion of a gift is the *viṣayin* and the *āropyamāna* item. The autumnal qualities represent the *viṣaya*, the object on which something is superimposed. The idea is that the *viṣaya* by itself is no help for the action stated, which is that of finding delight. But it will be helpful in that respect when we have come to know the autumnal qualities as a gift, or a present, because everybody delights in receiving presents. That is what is meant by superimposing the cognitive form of a gift on the autumnal qualities. In this way, the qualities are notionally transformed into a present. Once this has happened, the fact that Arjuna finds delight becomes clear. From the analysis *upāyanībhūtāḥ śaradguṇaśriyaḥ* given by M. we see that between the *prakṛta* item, the qualities of the autumn, and the *āropyamāna* item a *sāmānādhikaraṇya* relation holds.

Like the first stanza, the present stanza is characterised by long cps. As is known, an abundance of cps constitutes the quality called *ojas* in both prose and verse. For *adākṣiṇātyas* 'non-southerners', this quality is the highest attainable in verse (*KAD*, 1.80). Long cps especially are a feature of the style (*rīti*) called *gauḍīya* by Rudraṭa (*KAR*, 2.4).

Stanza 4.3

The flashing movements of the female *śaphara* fishes being gazed at by the ponds, so to speak, with eyes in the form of widely opened lotuses, full of wonder, captivated his mind, because they had stolen the lustre of the playful glances of his beloved.

Commentary

On (the stanza beginning with) *nirīkṣyamāṇāḥ*

Viṣmayākulaiḥ (means) *āścaryarasāviṣṭaiḥ* 'full of the aesthetic sentiment of wonder' (pl. instr. ntr.).[17] That is why (the eyes are said to be:)[18]

(In the sense of) *unmīlitāni padmāny eva locanāni yeṣāṃ taiḥ* 'whose eyes are nothing but opened lotuses', pl. instr. ntr., (we derive *unmīlitapadmalocanaiḥ*).[19]

Payobhiḥ (means) *ambhobhiḥ* 'by the bodies of water'.

Nirīkṣyamāṇā iva (sc.) *sthitāḥ* 'being looked at, as it were' (pl. nom. fem.).[20]

(*Vibhramaḥ* means) *śobhā* 'lustre'. (In the sense of) *hṛtaḥ priyadṛṣṭivilāsānāṃ vibhramo yābhis tāḥ* 'by whom the lustre of the playful glances of the beloved has been taken away', pl. nom. fem., (we derive the form signifying the items) thus described.[21] This is how the cause for captivating (Arjuna's) mind has been stated.[22] The *Vaijayantī(kośa)* says *vibhramaḥ saṃśaye bhrāntau śobhāyāṃ ca 'vibhramaḥ* (is used) in the sense of doubt, error and lustre'.[23]

Śapharīvivṛttayaḥ (means) *matsyīsphuritāni* 'the flashing movements of the female fishes' (pl. nom.).[24]

Asya (here means) *arjunasya* 'of Arjuna'.

Mano jahruḥ.

Note (170)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *rūpaka* and *utprekṣā*, as indicated by M. The *rūpaka* is conveyed by a cp. By analysing this cp. in the way he does, M. gives prominence to the *upamāna*, the lotuses. This is in accordance with the context, which speaks of ponds, not of faces. The poet then fancies that with these lotuses the ponds look at the fishes darting in all directions. Here the *rūpaka* forms an essential part of the *utprekṣā*, because without the eye-lotuses the ponds could not be said to be looking. Therefore an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *rūpaka* functioning as the *aṅga*. The result is *saṃkara* 'blending'.

Stanza 4.4

Seeing the beauty of the *kalama*-rice in the water in which lotus-flowers grew he felt greatly pleased. (For) who would not praise the extraordinary beauty (found) in the rare meeting of things which match?

Commentary

On (the stanza beginning with) *tutoṣa*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Savārije (means) *sāmbuje* 'provided with lotuses' (sg. loc. ntr.).

Vāriṇi.

Kalamasya (means) *śāliviśeṣasya* 'of a kind of rice (called *kalama*)'. Amara says *śālayaḥ kalamādyāś ca ṣaṣṭikādyāś ca puṃsy amī 'śāli* and *kalama*, etc. and *ṣaṣṭika*, etc., these are used in the masc. (as synonyms meaning "rice")'.[25]

(In the sense of) *ramaṇīyasya bhāvaḥ* 'the state of delightful' (we derive) *rāmaṇīyakam*. (Apply) P.5.1.132.[26] Sg. acc. ntr.

Paśyan adhikaṃ tutoṣa. The intention is: because of the meeting of things which match.[27] To explain,[28]

Sudurlabhe.

Anurūpasaṃgame (means) *yogyasamāgame* 'the meeting of things which match' (sg. loc.). Supply *labdhe* (sc.) *sati* 'when it is found', loc. abs.

Prakarṣalakṣmīm (means) *yogyasamāgamananimittām utkarṣasaṃpadam* 'an extra-ordinary beauty caused by the meeting of things which match' (sg. acc.).

Abhinanditum (means) *stotum* 'to praise'.

Ko nārhati. That is to say, everybody rejoices.[29]

(In this stanza we find) *arthāntaranyāsa* in the form of a justification of a particular instance by a general observation.[30]

Note (171)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence (*sa*)*vāri*(*je*) *vāri*(*ṇi*). The *arthālaṃkāra*, as explained by M., is *arthāntaranyāsa.* A particular instance, namely, the fact that Arjuna felt pleased in seeing *kalama*-rice and lotuses in the water, is justified by the general observation that everybody who sees the beauty of things which match feels joy.

Stanza 4.5

The water displaying a mass of foam, covered with stamens which had fallen off, struck violently by a whirling *pāṭhīna*-fish dispelled his doubt whether (the lotuses) were (not water-lotuses but) land-lotuses.

Commentary

On (the stanza beginning with) *nunoda*

(*Āviṣkṛtā* means) *prakaṭīkṛtā* 'displayed'. (*Phenasaṃtatiḥ* means) *hiṇḍīrasamuhaḥ* 'a mass of foam'.[31] (In the sense of) *āviṣkṛtā phenasaṃtatir yasya tat* 'which displays a mass of foam',[31] sg. nom. ntr., (we derive the form signifying the item) thus described.[32] Amara says *hiṇḍīro 'bdhikaphaḥ phenaḥ 'hiṇḍīra, abdhikaphaḥ* (and) *phenaḥ* (are synonyms meaning "foam")'.[33]

(*Kiñjalkavibhedaḥ* means) *kesarāpagamaḥ* 'the falling off of stamens'. (In the sense of) *avāptaḥ kiñjalkavibhedo yena tat* 'which has received the falling off of stamens', sg. nom. ntr., (we derive the form signifying the item) thus described. Why (was that so)?[34]

Uccakaiḥ (means) *uccakam* 'violently'. Adverbial function.[35]

(*Vivṛttena* means) *luṭhitena* 'whirling'. (*Pāṭhīnena* means) *matsyaviśeṣeṇa* 'a kind of fish'. (*Parāhatam* means) *tāḍitam* 'beaten', (In the sense of) *vivṛttena* *pāṭhīnena parāhatam* 'struck (sg. nom. ntr.) by a whirling *pāṭhīna*-fish' (we derive *vivṛttapāṭhīnaparāhatam*).[36] Amara says *sahasradaṃstraḥ pāṭhīnaḥ 'sahasradaṃstraḥ* (and) *pāṭhīnaḥ* (are synonyms meaning "a kind of fish").'[37]

Payaḥ. (Functions as the) *kartṛ* 'agent'.[38]

Tasya (here means) *arjunasya* 'of Arjuna'.

Sthalapadminīgatam. That is to say, in connection with that (*sthalapadminī*).

Vitarkam (means) *saṃśayam* 'doubt' (sg. acc.).

Nunoda (means) *ciccheda* 'has removed'. That is to say, the doubt whether (the lotuses are) *sthalapadminīs* (or not) has been removed, because he saw water through its being struck by a *pāṭhīna*-fish and through its being covered with stamens.

In this (stanza we find) the embellishment (called) *niścayottarasaṃdeha*.[39]

Note (172)

Apart from *vṛttyanuprāsa* in the form of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is a variety of *saṃdeha* (known to Mammaṭa as *sasaṃdeha, KP*, p. 588), named *niścayottara* (compare *KP*, p. 590, *niścayānta*). Arjuna, on seeing lotus flowers, feels a doubt: do they grow on firm ground or not? Since it is a case of *saṃdeha*, the alternatives should be equally strong. Moreover, the doubt should be due to similarity and be entirely produced by the poet's imagination. The clearly visible, strong movement of a fish in the water dispels the doubt.

Dr. B. A. van Nooten informs me that, although M. renders *kiñjalka* by *kesara* 'stamen'—which is the meaning usually attributed to *kiñjalka* by the dictionaries—the more natural interpretation in this passage is 'pollen'. He bases this on his observation that in particular seasons lotusponds are covered with pollen to such an extent that the borderline between land and water vanishes from sight. He thinks that this effect cannot be caused by stamens.

Stanza 4.6

He enjoyed looking at the sandy bank of the rivers which showed wavy lines left by the retreating water easying its flow (and) which was white like an undulating fine cloth.

Commentary

On (the stanza beginning with) *kṛta*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Śithilatvam āyatā (means *śithilatvaṃ*) *gacchatā* 'becoming calm' (sg. instr. masc.). That is to say, becoming less day by day. That is why (the water is said to be:)[40]

Śanaiḥ śanaiḥ śāntarayeṇa. The intention is that otherwise no lines made by the waves would appear.

Vāriṇā.

(*Ūrmayaḥ* means) *parvāṇi* 'ribs'. (*Rekhāḥ* means) *rājayaḥ* 'lines'. (In the sense of) *kṛtā ūrmaya eva rekhā yasya tat* 'on which lines are made which are nothing but ribs', sg. acc. ntr., (we derive the form signifying the item) thus described.[41]

(In the sense of) *taraṅgā asya saṃjātāḥ* 'waves have appeared in that' (we derive) *taraṅgitam* (which means) *bhaṅgitam* 'undulating' (sg. acc. ntr.).[42] (The suffix) *itaC* (has been added) by P.5.2.36.[43] (*Kṣaumam* means) *dukūlam* 'fine cloth'. (*Vipāṇḍu* means) *śubhram* 'white'. (In the sense of) *tarangitaṃ yat kṣaumaṃ tadvat vipāṇḍu* 'white like an undulating fine cloth' (sg. acc. ntr.) (we derive *taraṅgitakṣaumavipāṇḍu*). This is the embellishment (called) *upamā.*[44]

Samudrayoṣitām (means) *nadīnām* 'of the rivers'.

In the sense of *sikatāsyāsti* 'it contains sand' (we derive) *saikatam* (which means) *pulinam* 'sandbank'. The suffix *aṆ* (has been added) by P.5.2.104.[45] Amara says *toyotthitaṃ tat pulinaṃ saikataṃ sikatāmayam* '(what) rises up from the water, that (is called) *pulinam, saikatam* (or) *sikatāmayam*'.[46]

Nirīkṣya.

Reme (means) *tutoṣa* 'he felt pleased'.

Note (173)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition of a pair of consonants in the sequence *śanaiḥ śanaiḥ.* This is not *yamaka*, because an identical meaning is conveyed twice, nor is it *lāṭānuprāsa*, because the construction of the two similar words is not different. The *arthālaṃkāras* are *rūpaka* and *upamā*, as indicated by M., and both of them conveyed by a cp. In *kṛtormirekham*, according to the analysis adopted, prominence is given to the *upamāna*, the wavy lines left on the riverbank, which is in accordance with the topic of description, the riverbank, and not the rivers. Moreover, the sandy bank is compared to a white undulating fine garment. Between the two *alaṃkāras* an *aṅgāṅgibhāva* is assumed, because the *rūpaka* serves to bring out a point which is essential in the *upamā*, namely, the wavy lines or ribs. The result is *saṃkara* 'blending'.

Transition to 4.7

Then (the poet), by means of three (stanzas) describes the women guarding the paddy.

Stanza 4.7

(Seeing a woman guarding the paddy)[47] who made her bud-like lip red with lac compete in beauty, so to speak, with the *bandhujīvika*-flower placed between her eyebrows (and) adorned with a minute (quantity of) pollen (and therefore) charming;

Commentary

On (the stanza beginning with) *manoramam*

Aṇunā (means) *sūkṣmeṇa* 'minute' (sg. instr. masc.).

Kesareṣu (means) *kiñjalkeṣu* 'stamens' (pl. loc.). Amara says *kiñjalkaḥ kesaro 'striyām 'kiñjalkaḥ* (and) *kesaraḥ*, which are non-fem., (are synonyms meaning "stamen")'.[48] (*Reṇuḥ* means) *parāgaḥ* 'pollen'. (In the sense of) *kesarasya yo reṇus tena* '(that) pollen which is on the stamens', sg. instr. masc., (we derive *kesarareṇunā*).

Alaṃkṛtam. That is why (the eyebrows are said to be:)[49]

In the sense of *mano ramayati* 'it pleases the mind' (we derive) *manoramam*. (The suffix) *aN* (has been added) by P.3.2.1.[50]

Bhruvor antaraṃ prāpitam (means) *bhrūmadhye niveśitam* 'placed (sg. acc. masc.) between the eyebrows'.

Bandhujīvakam (means) *bandhūkapuṣpam* 'a *bandhūka*-flower' (sg. acc.). Amara says *bandhūko bandhujīvakaḥ 'bandhūkaḥ* (and) *bandhujīvakaḥ* (are synonyms meaning "*bandhūka*-flower")'.[51]

(*Alaktatāmrasya* means) *lākṣāgaraktasya* 'of one red with the colour of red lac'. (*Śriyā* means) *śobhayā* '(equal) to the beauty'. (In the sense of) *alaktatāmrasyādharapallavasya śriyā* '(equal) to the beauty of the bud-like lip red with red lac' (we derive *alaktatāmrādharapallavaśriyā*).

Samānayantīm (means) *samīkurvantīm* 'making equal' (sg. acc. fem.).[52]

Iva. That is to say, carrying out an investigation into sameness, as it were.

(In this stanza we find) the embellishment (called) *utprekṣā*.[53]

Note (174)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in (*re*)*ṇunāṇunā*. The *arthālaṃkāras* are *utprekṣā*, as stated by M., and *upamā*. The *upamā* is conveyed by the cp. *ādharapallava*. This form is analysed as *ādharaḥ pallava iva* 'the lip is like a bud', that is, *upamitasamāsa* by P.2.1.56. Thus prominence is given to the *upameya*, the lip, which is in accordance with the context, since it is the lip, not the bud, which is one of the competitors. Moreover, the poet fancies that the woman is trying to find out which of the two is more beautiful, her lips or the *bandhūka*-flower. Since the *upamā* provides an essential element in the *utprekṣā*, namely, the idea of 'bud-like', it is assumed that between the two *alaṃkāras* an *aṅgāṅgibhāva* holds. The result is *saṃkara* 'blending'.

Stanza 4.8

(Seeing a woman guarding the paddy) who added lustre to the pollen, reddish like the early sun, deposited again and again on all sides of her heavy breasts by means of her perspiration which broke out and spread;

Commentary

On (the stanza beginning with) *nava*

(*Niveśaḥ* means) *sthānam* 'place'. (In the sense of) *mahān niveśo yayos tau* 'the two which occupy a large place' (we derive) *mahāniveśau.* That is to say, heavy.

Payodharau paritaḥ. That is to say, all around her breasts. The acc. ending (has been added) by (the rule) *abhitaḥ paritaḥ samayānikaṣāhāpratiyoge 'pi* 'also in connection with *abhitaḥ, paritaḥ, samayā, nikaṣā, hā* and *prati*'.[54]

Muhur āhitam.

Navātapālohitam (means) *bālātapatāmram* 'red like the early morning sun' (sg. acc. ntr.).[55]

Aravindajam.

Rajaḥ (means) *parāgam* 'pollen' (sg. acc.).

Sarpatā (means) *prasaratā* 'spreading' (sg. acc. ntr.).

Pariśramāmbhaḥpulakena (means) *svedodbhedena* 'by the breaking out of perspiration'.[56]

Cakāsayantīm (means) *śobhayantīm* 'adding lustre' (sg. acc. fem.).[57] (The fem. suffix) *ṄīP* (has been added) after *cakās-*, when (the suffix) *ŚatṚ* follows.[58] That is to say, decorating. The intention is that here also (we find) something uncommon.[59]

Note (175)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *yamaka* in (*ālo*)*hitam* (*ā*)*hitam*. The *arthālaṃkāra*, not mentioned by M., is *upamā*. It is conveyed by the cp. *bālātapatāmram*. The colour of the pollen is compared to that of the early sun.

Stanza 4.9

Seeing a woman guarding the paddy who decorated the ear-lotus touching her cheek with the brilliance of her eyes, it was thought by the son of Pāṇḍu that (here) the autumn had reached its fulfilment.

Commentary

On (the stanza beginning with) *kapola*

Further,[60]
Kapolasaṃśleṣi.

Avataṃsakotpalam (means) *karṇotpalam* 'the lotus (fastened) near the ear' (sg. acc.). That (ear-lotus)[61]

Vilocanatviṣā vibhūṣayantīm. The intention is that it is an adornment of what is already an adornment.[62]

Kalamasya.[63]

In the sense of *gopayati* (sc.) *kalamam* 'she guards, namely, the *kalama*-rice' (we derive *gopikā*, sg. acc.) *gopikām* (which means) *śāligoptrīm* 'a woman who guards the paddy'.[64] The suffix *ṆvuL* (has been added).[65]

Nirīkṣya

Pāṇḍoḥ sutena (here means) *arjunena* 'by Arjuna'.

Śaradaḥ.

(In the sense of) *kṛtārthāyāḥ bhāvaḥ* 'the status of one who (sg. fem.) has accomplished her aim' (we derive) *kṛtārthatā* (sg. nom., which means) *saphalyam* 'the being crowned with reward'. The intention is that the autumn has taken on the obligation of realizing the fullness of its qualities. (Apply the *Vt.*) *tvatalor guṇavacanasya puṃvadbhāvo vaktavyaḥ* 'the statement should be made that a (fem.) adj. takes the masc. gender before (the suffixes) *tva* and *taL*'.[66]

Mene (means) *amāni* 'it was thought'. The perfect tense marker (has been added) in the sense of *karman* 'object' after (the verbal base) *man-*.[67]

Note (176)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

Stanza 4.10

The herds of cows returning from their pasture-ground in the late evening, unable to run fast because they had swollen udders, longing (for their calves), made him desirous to watch.

Commentary

On (the stanza beginning with) *uparātāḥ*

(In the sense of) *paścimā cāsau rātriś ca* 'it is both later and evening' (we derive *paścimarātriḥ*). This is *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word'.[68] That is to say, the late evening. (Here) since the word standing for the whole stands in syntactic agreement with the word standing for the part, just as in *pūrvā dik* 'the eastern direction', *paścimaṃ nabhaḥ* 'the western sky', it finally comes to mean a part.[69] But this is not (an instance of) *ekadeśisamāsa* 'cp.-formation with a word standing for a whole' as (we have it in) *paścimaṃ rātreḥ* 'the later part of the evening'. The reason is that the word *paścima* has not been mentioned in the *pūrvāpara*, etc. rule which prescribes that (*ekadeśisamāsa*).[70] That is why no *samāsānta* (suffix) '(suffix causing a change at) the end of a cp.' (has been added) by P.5.4.87 either. The reason is that this *samāsānta* (suffix) also belongs to the domain of cp.-formation stated by the *pūrvāpara*, etc. rule.[71] But Prakāśavarṣa[72] assumes *ekadeśisamāsa* 'cp.-formation with (a word standing for) the whole', and says that a *samāsānta* (suffix is added). This is questionable.[73] In the sense of *gāvaś caranty atra* 'cows graze there' (we derive) *gocaraḥ* (which means) *gavāṃ jagdhisthānam* 'a pasture ground for cows' (that is,) *vanam* 'uncultivated ground'. (In the sense of) *paścimarātrau yo gocaras tasmāt* 'the pasture ground in the late evening', sg. abl., (we derive *paścimarātrigocarāt*).

Uparātāḥ (means) *saṃnivṛttāḥ* 'returning' (pl. nom. masc.).

Javena.

Gām (means) *bhuvam* 'a place (for cows)' (sg. acc.).

Patitum (means) *dhāvitum* 'to run'.

Apārayantaḥ (means) *aśaknuvantaḥ* 'unable' (pl. nom. masc.).

Prasnutapīvaraudhasaḥ (means) *vatsasmaraṇāt pīnāpīnāḥ* 'having swollen udders because they remember their calves'. Amara says *ūdhas tu klībam āpīnam* '*ūdhas*, however, which is neuter, (and) *āpīnam* (are synonyms meaning "udder")'.[74] Because of the restriction which says *strīgrahaṇaṃ kartavyam* 'mention of (the word) *strī* "fem. gender" should be made' (namely,) in P.5.4.131, no substitution (takes place) by means of (the suffix) *anaṄ*.[75]

Utsukāḥ (means) *vatseṣūtkaṇṭhitāḥ* 'longing for their calves' (pl. nom. masc.).

Gavāṃ gaṇāḥ.

Tam (here means) *arjunam* 'Arjuna' (sg. acc.).

Avekṣaṇotsukam (means) *darśanalālasam* 'desirous of seeing' (sg. acc. masc.).

Cakruḥ. With regard to both (words *go*) Amara says *svargeṣupaśuvāgvajradiṅnetraghṛṇibhūjale/lakṣyadṛṣṭyā striyāṃ puṃsi gauḥ* '*go* (is used) in the fem. or in the masc. by seeing the examples, in the sense of paradise, arrow, cattle, speech, thunderbolt, direction, eye, ray of light, earth and water'.[76]

In this (stanza we find) the embellishment (called) *svabhāvokti* on account of the definition *svabhāvoktir alaṃkāro yathāvad vastuvarṇanam* 'the figure of speech (called) *svabhāvokti* consists in the faithful depiction of a matter'.[77]

Note (177)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *utsukāś* ... (*avekṣaṇ*)*otsukam*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in the sequence *(u)pāra(tāḥ ... a)pāra(yantaḥ)*. The *arthālaṃkāra*, as explained by M., is *svabhāvokti*. The poet provides a graphic description of the behaviour of cows when returning to the stable at nightfall.

Stanza 4.11

He saw a mighty bull enveloped in the glory of victory on the defeat of (other) bulls, bellowing loud, tearing up the bank of a river (and) who had gained his autumn volume, like pride incarnate, so to speak.

Commentary

On (the stanza beginning with) *parītam*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Ukṣāvajaye (means) *ukṣāntarabhaṅge* (sc.) *sati* 'when the defeat of other bulls takes place', loc. abs.[78]

Jayaśriyā.[79]

Parītam (means) *veṣṭitam* 'enveloped' (sg. acc. masc.).

Uccair nadantam.

Kṣatasindhurodhasam (means) *rugnasarittaṭam* 'who has torn up the riverbank' (sg. acc. masc.).[80]

(In the sense of) *śaradi bhavām* 'originating in the autumn' (sg. acc. fem.) (we derive) *śāradīm.*[81]

Puṣṭim (means) *avayavopacayam* 'increase of (the volume of its) parts' (sg. acc.).

Dadhatam.

Gavām adhipam (means) *mahokṣam* 'a mighty bull' (sg. acc.).

Savigraham (means) *mūrtimantam* 'incarnate' (sg. acc. masc.). Amara says *kāyo dehaḥ klībapuṃsoḥ śarīraṃ varṣma vigrahaḥ 'kāyaḥ* (and) *dehaḥ* (which are used) in the neuter and in the masc., (and) *śarīram, varṣma* (and) *vigrahaḥ* (are synonyms meaning "body")'.[82]

Darpam iva. This is *utprekṣā.*[83]

Dadarśa.

Note (178)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of the immediate repetition just once of a pair of consonants in the sequence *(ukṣāva)jaye jaya(śriyā)*. The *arthālaṃkāra*, as noted by M., is *utprekṣā*. The poet fancies that the victorious bull fattened out by autumn grazing is pride incarnate.

Stanza 4.12

His curiosity was aroused by the sandbanks of the autumn rivers being left, though slowly, by herds of cows white like a mass of snow, like women's bellies from which silk garments are slipping down.

Commentary

On (the stanza beginning with) *vimucyamānaiḥ*

Himānīviśadaiḥ (means) *himasaṃghātaśubhraiḥ* 'white like a mass of snow' (pl. instr. masc.).[84] Amara says *himānī himasaṃhatiḥ 'himānī* (and) *himasaṃhatiḥ* (are synonyms meaning "a mass of snow")'.[85] (The suffix) *ṄīṢ* (has been added) by P.4.1.49, and the augment *ānUK* (has been added), because it is connected with that (suffix *ṄīṢ*).[86]

Gavām.

Kadambakaiḥ. (Functions as the) *kartṛ* 'agent'.[87] Amara says *kadambakaṃ samūhe śrīphale puṣpaviśeṣake 'kadambakam* (is used) in the sense of mass, Bilva fruit (and) a kind of flower'.[88]

Mantharam (means) *mandam* 'slowly'.

Vimucyamānair api. The intention is: how much more so by (herds of cows) which did not leave.[89]

Śarannadīnām (sc.) *saṃbandhibhiḥ* 'connected (pl. instr. masc.) by means of relation in general with the autumn rivers'.[90] (The word) *śarad* 'autumn' has been mentioned to indicate the end of the rainy season, because in that (season) the sandbanks are not visible. This is the intention.

Pulinaiḥ. (Functions as the) *kartṛ* 'agent'.[91]

Galaddukūlair jaghanair iva.[92]

Tasya (here means) *arjunasya* 'of Arjuna'.

Kutūhalam (means) *kautukam* 'curiosity' (sg. nom.).

Ādadhe (means) *āhitam* 'was aroused'.[93]

Note (179)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not specially mentioned by M., because it is obvious, is *upamā*, once conveyed by a cp. and once by a phrase. The herds of cows are compared to a mass of snow, the *sādhāraṇadharma* being expressed by *śubhra*. Then, in a standard comparison, the sandbanks are compared to women's bellies. The simile is *śrautī* and *pūrṇā*. The *sādhāraṇadharma* is expressed by *vimucyamānaiḥ*. Since the first *upamā* provides an element which is essential in the second *upamā* in connection with the silk garments, namely, the white colour, an *aṅgāṅgibhāva* between the two is assumed. The result is *saṃkara* 'blending'. Implied is still another simile, namely, between the cows and the white garments.

Stanza 4.13

Near the cows the son of Pāṇḍu saw cowherds who had become brothers to their cattle; who loved the pasture-ground like their home (and) who, in their docility, were imitated by the cows, so to speak.

Commentary

On (the stanza beginning with) *gatān*

Pāṇḍavaḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.).

Paśūnām (means) *gavām* 'of the cows'.

(In the sense of) *sahajanma yeṣaṃ te* 'those who have a common birth' (we derive) *sahajanmanaḥ* (which means) *sodarāḥ* 'born (pl.) from the same womb'. (In the sense of *sahajanmanas ta eva bandhavaḥ* 'the relatives are nothing but those born from the same womb' (we derive *sahajanmabandhavaḥ*). (In the sense of) *teṣāṃ bhāvaḥ* 'the nature of those' (we derive) *tattā.*[94] Sg. acc.

Gatān. That is to say, those (pl. acc. masc.) who have the idea, in connection with cattle, that they are born from the same womb.

Gṛhāśrayam (means) *gṛhaviṣayam* 'with regard to the home' (sg. acc. ntr.).

Prema vaneṣu bibhrataḥ. That is to say, those (pl. acc. masc.) who have the idea, in connection with the uncultivated (pasture) ground, that it is their home.[95]

Ārjave (means) *vidheyatve* 'docility' (sg. loc.).[96]

Gobhiḥ (means) *paśubhiḥ* 'by the cattle'.

Kṛtānukārān iva (sc.) *sthitān* 'being ones who had found imitators, so to speak' (pl. acc. masc.).[97] This is *utprekṣā.*[98] That is to say, they are docile for that reason.[99]

In the sense of *gāḥ pānti* 'they guard cows' (we derive) *gopāḥ* (which means) *gopālakāḥ* 'cowherds'. The suffix *Ka* (has been added) by P.3.2.3.[100] Pl. acc.

Upadhenu (means) *dhenusamīpe* 'near the cows'. This is an *avyayībhāva* cp. in the sense of *samīpa* 'near'.[101]

Dadarśa.

In this (stanza we find) the embellishment (called) *svabhāvokti* brought to life by *utprekṣā.*[102]

Note (180)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of the non-immediate repetition just once of a pair of consonants in the sequence (*gopā*)*n upa*(*dhe*)*nu pā*(*ṇdavaḥ*). The *arthālaṃkāras*, as noted by M., are *utprekṣā* and *svabhāvokti*. The poet fancies that the cows imitate the simplicity of the cowherds. This fancy itself furnishes an essential element, namely, simplicity, for the graphic depiction of the life of the cowherds. Therefore, since an *aṅgāṅgibhāva* holds between the two *alaṃkāras*, *saṃkara* 'blending' is assumed.

Transition to 4.14

Next, (the poet) depicts the cowherds' wives in the likeness of dancing girls, in four (stanzas).

Stanza 4.14

(He, Arjuna, could not look his fill of the cowherds' wives)[103] having faces over which the hairs fluttered thickly like bees; in which the stamen-like teeth were slightly displayed at the appearance of a smile; which were covered with the glitter of swaying golden ear-rings; (and which were therefore) lovely like lotus flowers stroked by the early sunlight;

Commentary

On (the stanza beginning with) *paribhramat*

(*Mūrdhajaṣaṭpada* means) *mūrdhajāḥ ṣaṭpadā iva* 'hairs like bees'. This is *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared',[104] because this fits in with the simile in *sarojacārubhiḥ* 'with (faces) lovely like a lotus flower'.[105] (*Paribhramadbhiḥ* means) *caladbhiḥ* 'moving about'. (In the sense of) *paribhramadbhir mūrdhajaiḥ ṣaṭpadair* (*iva*)[106] *ākulāni taiḥ* 'over which the hairs fluttered thickly like bees', pl. instr. ntr., (we derive *paribhramanmūrdhajaṣaṭpadākulaiḥ*).[107]

(*Dantakesara* means) *dantāḥ kesara iva* 'teeth like stamens'. Cp.-formation like before.[108] (*Ādarśitāḥ* means) *īṣatprakāśitāḥ* 'slightly shown'.[109] (In the sense of) *smitodayenādarśitā dantakesarā yeṣāṃ taiḥ* 'whose stamenlike teeth were slightly displayed at the appearance of a smile', pl. instr. ntr., (we derive the form signifying the items) thus described.[110]

Calatkuṇḍalaraśmirañjitaiḥ (means) *cañcalakanakakarṇaveṣṭanaprabhānuliptaiḥ* 'covered with the glitter of swaying golden ear-rings' (pl. instr. ntr.).[111] That is why (the faces are said to be:)[112]

(*Navātapāmṛṣṭam* means) *bālātapaspṛṣṭam* 'touched by the early morning sun'. (In the sense of) *navātapāmṛṣṭam yat sarojaṃ tadvac cārubhiḥ* 'lovely like a lotus flower touched by the early morning sun' (pl. instr. ntr.) (we derive *navātapāmṛṣṭasarojacārubhiḥ*).[113]

Mukhaiḥ (sc.) *upalakṣitāḥ* 'characterised (pl. acc. fem.) by faces'.[114]

Note (181)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as indicated by M., is *upamā*, thrice conveyed by a cp., namely, *mūrdhajaṣaṭpada, dantakesara* and *sarojacāru*. The first two cps are instances of *upamitasamāsa* in which the *upamāna* occurs at the end. In the last cp. the *upamāna* occurs at the head. The point of the *upamitasamāsa*-analysis is that prominence is given to the *upameya*, namely, the hairs and the teeth resp. This is in accordance with the description offered, which is of the faces of the women, and not of flowers. In addition, as stated by M., at the end of his commentary on stanza 4.17, we find *svabhāvokti*. It consists in the depiction of the typical *rūpa* 'appearance' of cowherds' wives. Since the *upamās* don't provide essential elements elements in this depiction, an *aṅgāṅgibhāva* between the *upamās* and the *svabhāvokti* is not assumed. This results in *saṃsṛṣṭi* 'commingling'.

Like the stanzas 4.1 and 4.2, the presents stanza is characterized by long cps. In fact, it consists of four cps. On this point compare Note (169), end.

Stanza 4.15

(... the cowherds' wives) whose lips were trembling due to suppressed panting, like creepers on which each single leaf is quivering; whose buttocks were moving to and fro due to the pulling (of the rope of the churning stick) in which the two sides were (each time) turned in the opposite direction (and which was) charming on account of the dancing movements of the hands;

Commentary

On (the stanza beginning with) *nibaddha*

(*Nibaddhena* means) *niruddhena* 'checked'. (In the sense of) *nibaddhena niḥśvāsena vikampitādharā yāsāṃ tāḥ* 'whose lips trembled on account of suppressed panting', pl. acc. fem., (we derive the form signifying the item) thus described.[115] That is why (the lips are said to be:)[116]

Prasphuritaikapallavaḥ. That is to say, (like creepers) on which each single shoot was quivering. Kaiyaṭa says *kvacit saṃkhyā śabdasya vṛttiviṣaye vīpsārthatvaṃ saptaparṇādivat* 'sometimes a numeral has the sense of distribution in the domain of word-composition, like in *saptaparṇa* "(a tree) having clusters of seven leaves (at each joint", etc.'.[117]

Latā iva (sc.) *sthitāḥ* 'being like creepers' (pl. acc. fem.). This is *upamā* 'simile', not *utprekṣā,* because it is possible that by chance (there is a creeper) in the world whose every single shoot is quivering.[118] Moreover,[119]

(*Vyapoḍhāni* means) *viparitāni* 'reversed'. (In the sense of) *vyapoḍhāni pārśvāni yeṣu taiḥ* 'in which the sides were put in reversed motion', pl. instr. ntr., (we derive *vyapoḍhapārśvaiḥ*).

Pāṇivihārahāribhiḥ (means) *pāṇivikṣepamanoharaiḥ* 'charming because of the movements to and fro of the hands' (pl. instr. ntr.). Amara says *aṅgahāro 'ṅgavikṣepaḥ 'aṅgahāraḥ* (and) *aṅgavikṣepaḥ* (are synonyms meaning "particular postions of the hands, arms and feet in dancing")'.[120]

Vikarṣaṇaiḥ (means) *manthaguṇākarṣaṇaiḥ* 'because of the pullings of the rope of the churning stick'.

Apavartitatrikāḥ (means) *saṃcalitanitambāḥ* 'whose buttocks were moving to and fro' (pl. acc. fem.). Although Amara says *pṛṣthavaṃśādhare trikam 'trikam* (is used) in the sense of the lower part of the backbone',[121] still, (the sense of) *nitambaḥ* 'buttocks' is secondarily conveyed here, because they are near to that (part of the backbone).[122] This is the intention.

Note (182)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in the form of the immediate repetition just once of a pair of consonants in (*pāṇivi*)*hārahāri*(*bhiḥ*). The *arthālaṃkāra*, explained by M., is *upamā*. The women's lips are compared to shoots of creepers. The *sādhāraṇadharma* is expressed by *vikampita* and *prasphurita*, conveying "trembling". The *upamāna* may be considered to suggest the slender grace of the women. In addition, as in the previous stanza, we find here *svabhāvokti*. It consists in the depiction of the typical action of churning women. Here the *upamā* does not provide an essential element in the *svabhāvokti*. Therefore, since the *alaṃkāras* are mutually independent, *saṃsṛṣṭi* 'commingling' is assumed.

Stanza 4.16

while the jars repeatedly struck by the rotation of the churning sticks (and) deeply sounding like drums excited the peahens in the neighbourhood of the cow-pens, being under the impression that it was thunder (what they heard);

Commentary

On (the stanza beginning with) *vrajā*

Vrajājireṣu (means) *goṣṭhaprāṅgaṇeṣu* 'in the areas adjoining the stables'. The loc. case ending (has been added) in the sense of *adhikaraṇa* 'location'.[123] The *Viśva*(*kośa*) says *vrajo goṣṭhādhvavṛndeṣu* '*vrajaḥ* (is used) in the sense of cow-pen, road and multitude'.[124]

Ambudanādaśaṅkinīḥ (means) *garjitabhramavatīḥ* 'erroneously thinking that it was thunder' (pl. acc. fem.). This is the embellishment (called) *bhrāntimat*.[125]

Śikhaṇḍīnāṃ yoṣitaḥ (means) *mayūrīḥ* 'the peahens' (pl. acc.). (The word) *yoṣit* 'female' (is used) to indicate extreme stupidity.[126]

Unmadayatsu (means) *unmādāḥ kurvatsu* 'making excited' (pl. loc. masc.). The suffix *ŚatṚ* (has been added) after (a verbal base) ending in (the suffix) *ṆiC*, by (the *Vt.*) *tat karoti* 'he makes that'.[127]

Mathām (means) *manthanadaṇḍānām* 'of the churning-sticks'. Amara says *vaiśākhamanthamanthānamanthāno manthadaṇḍake* '*vaiśākha, manthamanthāna* and *manthāna* (are used) in the sense of churning-stick'.[128]

Nivartanaiḥ (means) *paribhramaṇaiḥ* 'by the rotations'.

Muhuḥ.

Praṇunneṣu (means) *kampiteṣu* 'shaking' (pl. loc. masc.). This is *svabhāvokti*.[129]

Kumbheṣu (means) *kalāśeṣu* 'the jars' (pl. loc.).

(*Mṛdaṅgamantharam* means) *mṛdangavan mantharam* 'deep (sounding) like a drum'.[130] *Mantharam* (means) *mandam* 'deeply'.[131]

Nadatsu (sc.) *satsu* 'while sounding', loc. abs.[132] In this way, similarity to musical instruments is stated. The loc. ending here (has been added) in the sense of *bhāvalakṣaṇa* 'indication of (another) state'.[133]

Note (183)

Apart from *vṛttyanuprāsa* in the form of single consonants, there is no *śabdālaṃkāra*. The second line contains mainly the vowels *a* and *u* (19 on a total of 24), which gives a good imitation of the dull-sounding jars. The *arthālaṃkāras* are *bhrāntimat* and *svabhāvokti*, as noted by M., and *upamā*, conveyed by a cp., as indicated by M. The dull, rumbling, drum-like sound of the jars excites the peahens, because they mistake it for thunder inaugurating the rainy season, a standard poetic ploy. Moreover, the action of churning in which the stick repeatedly strikes the side of the jar, is typically depicted. Since the *bhrāntimat alaṃkāra*, itself strengthened by the *upamā* (deep like the sound of a drum), provides a necessary element in the depiction of the peahens' behaviour, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed. The result is *saṃkara* 'blending'.

Stanza 4.17

of the cowherds' wives whose plump breasts were swinging slowly (and) whose lotus-like eyes were dulled by fatigue, like of dancing courtesans, he (Arjuna) could not see his fill.

Commentary

On (the stanza beginning with) *saḥ*

(*Mantharam* means) *mandam* 'slowly'. (*Āvalgitāḥ* means) *cañcalāḥ* 'moving to and fro'. (In the sense of) *mantharam āvalgitāḥ pīvarāḥ stanāḥ yāsāṃ tāḥ* 'whose plump breasts were slowly moving to and fro', pl. acc. fem., (we derive the form signifying the items) thus described.[134] (The fem. suffix) *ṄīṢ* (has been added) by P.4.1.54.[135]

(*Klāntāni* means) *glanāni* 'tired'. (In the sense of) *pariśrameṇa klāntāni vilocanotpalāni yāsāṃ tāḥ* 'whose lotus-like eyes are languishing with fatigue', pl. acc. fem., (we derive the form signifying the items) thus described.[136]

Ballavīḥ (means) *gopīḥ* 'cowherds' wives' (pl. acc.).[137] Amara says *gope gopālagosaṃkhyagodhugābhīraballavāḥ 'gopāla, gosaṃkhya, godugha, ābhīra* and *ballava* (are used) in the sense of cowherd'.[138]

Abhipranṛttāḥ (means) *nṛtyantīḥ* 'dancing' (pl. acc. fem.). (The suffix) *Kta* (has been added) in the sense of *kartṛ* 'agent', by P.3.4.72.[139] The present tense meaning (is conveyed) on the strength of the word *ca* in P.3.2.188.[140]

Vārayoṣitaḥ (means) *veśyāḥ* 'courtesans' (pl. acc.). Amara says *vārastrī gaṇikā veśyā 'vārastrī, gaṇikā* (and) *veśyā* (are synonyms meaning "courtesan")'.[141]

Iva.

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Nirīkṣitum. (The suffix) *tumUN* (has been added) after (the verbal base) *īkṣ-*.[142]

Noparарāma (means) *na viramanti sma* 'did not stop'. (Apply) P.1.3.84.[143]

In these four (stanzas we find) *saṃsṛṣṭi* of *svabhāvokti* and *upamā.*[144]

Note (184)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of one pair of consonants in the sequence (*balla*)*vīr a*(*bhipranṛttā iva*) *vāra*(*yoṣitaḥ*). The *arthālaṃkāras* are *upamā*, both conveyed by a cp. and by a phrase, *svabhāvokti* and *saṃsṛṣṭi*, as indicated and stated by M. By assuming *upamitasamāsa* in *vilocanotpala* prominence is given to the *upameya*, the eyes, which is in accordance with the topic of description, the cowherds' wives. These wives are compared to dancing girls, the *sādhāraṇadharmas* being expressed by *mantharāvalgitapīvarastanīḥ* and *pariśramaklāntavilocanotpalāḥ*. Finally, another apt depiction is given of the appearance of the busy and tired cowherds' wives. Since the *upamās* by themselves do not furnish elements essential to the *svabhāvokti*, but merely add a flourish, no *aṅgāṅgibhāva* is assumed. The result is *saṃsṛṣṭi*.

Stanza 4.18

He set foot on paths that had lost their previous winding course; where the plenty of paddy (growing) along the sides had been eaten by bulls; on which the hardened mud had been turned into parting-like ruts made by the wheels of carts (and) which (paths) had been made distinct by the continuous traffic.

Commentary

On (the stanza beginning with) *papāta*

(Supply) *saḥ* (which here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Pūrvam (means) *prāvṛṣeṇyām* 'due to the rainy season' (sg. acc. fem.).

Jihmatām (means) *vakratām* 'winding course' (sg. acc.).[145]

Jahataḥ (means) *tyajataḥ* 'abandoning' (pl. acc. masc.).[146] The intention is that (a path) forming a straight line only, because in the autumn it is without mud, is easy to go. The suffix *ŚatṚ* (has been added) after (the verbal base) *hā-*.[147]

Vṛṣopabhuktāntikasasyasampadaḥ (means) *vṛṣabhacarvitaprāntasasyasamṛddhīn* 'whose plenty of paddy (growing) along the sides had been eaten by bulls' (pl. acc. masc.). Amara says *sukṛte vṛṣabhe vṛṣaḥ* '*vṛṣaḥ* (is used) in the sense of good act and bull'.[148]

(*Sīmanta* in *sīmantita* stands for) *sīmantā iva sīmantāḥ* '(not really) partings (but lines which are) like partings' (that is,) *cakrāṅgapaddhatayaḥ* 'ruts made by carts'.[149] (In the sense of) *sīmantavantaḥ kṛtāḥ* 'made to contain lines like partings' (we derive) *sīmantitāḥ*. (The suffix) *Kta* (has been added) when (the suffix) *ṆiC* (prescribed by the *Vt.*) *tat karoti* 'he makes that' follows after (a form) ending in (the suffix) *matUP*.[150] *MatUP* is deleted on account of *iṣṭhavadbhāva* 'treatment like in the case of (the suffix) *iṣṭhaN*', when *ṆiC* follows.[151] (*Rathāṅgaiḥ* means) *cakraiḥ* 'by the wheels'. (*Sāndraḥ kardamaḥ* means) *ghanībhūtāḥ paṅkāḥ* 'mud which has become hard'. (In the sense of) *rathāṅgaiḥ sīmantitaḥ sāndraḥ kardamo yeṣu tān* 'in which (paths) the hardened mud has been turned into parting-like lines by the wheels of carts', pl. acc. masc., (we derive *rathāṅgasīmantitasāndrakardamān*).[152]

(*Prasaktasaṃpātena* means) *saṃtatasaṃcareṇa* 'by continuous traffic'.[153] (In the sense of) *prasaktasaṃpātapṛthakkṛtān* 'made distinct by continuous traffic' (pl. acc. masc.) (we derive *prasaktasaṃpātapṛthakkṛtān*).[154]

Pathaḥ (means) *mārgān* 'roads' (pl. acc.).

Papāta (means) *jagāma*.

This is (the embellishment called) *svabhāvokti*.[155]

Note (185)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* in consisting in the non-immediate repetition just once of a pair of consonants in the sequence (°*saṃpata*)*pṛtha*(*kkṛtān*) *patha*(*ḥ*). The *arthālaṃkāra*, as stated by M., is *svabhāvokti* again. A graphic description is given of the condition of roads in the autumn, when the mud has dried up and traffic starts moving again along straight roads without any need of zigzagging to avoid the deep ruts.

Stanza 4.19

In the villages he looked with interest at the house-creepers, inhabited by people earning a recognized living (and) possessing simple sentiments, behaviour and ornaments; (which creepers were therefore) similar to the bowers in hermitages (and) full of blossoming flowers.

Commentary

On (the stanza beginning with) *janaiḥ*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Upagrāmam (means) *grāmeṣu* 'in the villages'. (This is) an *avyayībhāva* cp. conveying the sense of a case ending.[156]

Anindyakarmabhiḥ (means) *aniṣiddhavṛttibhiḥ* 'earning a non-prohibited living' (pl. instr. masc.). In the one case[157] the living consists in ploughing, etc., in the other case[158] in gathering ears of rice, etc.[159]

(*Viviktāni* means) *ekāgrāṇi* 'having one point (only)'.[160] (*Bhāvaḥ* means) *abhiprāyaḥ* 'intention'.[161] (*Iṅgitam* means) *ceṣṭā* 'way of behaviour'. (*Bhūṣaṇam* means) *alaṃkāraḥ* 'ornament'. (In the sense of) *viviktāni bhāva iṅgitaṃ bhūṣaṇam ca yeṣaṃ taiḥ* 'whose (way of) feeling, behaving and (whose) ornaments are one-pointed (only)', pl. instr. masc., (we derive the form signifying the item) thus described.[162]

Janaiḥ.

Vṛttāḥ. That is to say, inhabited.[163] That is why (the creepers are said to be:)[164]

(*Āśrameṣu* means) *munisthāneṣu* 'in the habitations of sages'. (In the sense of) *āśrameṣu ye maṇḍapās tadupamāḥ* 'similar (pl. acc. fem.) to the bowers in hermitages' (we derive *āśramamaṇḍapopamāḥ*). Amara says *maṇḍapo 'strī janāśrayaḥ 'maṇḍapaḥ*, which is non-fem., (and) *janāśrayaḥ* (are synonyms meaning "a sheltered place").'[165]

Sapuṣpahāsāḥ (means) *puṣpavikāsasahitāḥ* 'connected with the blossoming of flowers' (pl. acc. fem.). (This is) a *bv.* cp. by P.2.2.28.[166]

Niveśavīrudhaḥ (means) *gṛhagulminīḥ* 'house-creepers' (pl. acc.).[167] The *Vaijayantī(kośa)* says *vīrudhau valligulminyau 'vīrudh* (means) *valli* "creeper" and *gulminī* "creeper".'[168]

Bhṛśam (means) *sādaram* 'with interest'.

Dadarśa.

(In this stanza we find) the embellishment (called) *upamā.*[169]

Note (186)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra* is *upamā*, as stated by M. The *upamā* is *ārthī* and *pūrṇā*. The creepers forming houses in the villages are compared to bowers in a hermitage. The *sādhāraṇadharma* is expressed by *janair vṛttāḥ.*

Stanza 4.20

Next, having observed the beauty of the autumn, that (*yakṣa*), although nobody urged him to, addressed him (Arjuna) whose eyes were eager to see the beauty of the autumnal qualities. For one who knows (other people's) minds does not refrain (from speaking), when the right moment has come.

Commentary

On (the stanza beginning with) *tatah*

Tataḥ.

Saḥ (here means) *pūrvoktaḥ* 'the one mentioned before' (sg. nom. masc.).[170]

Yakṣaḥ.

Śaradguṇaśriyaṃ saṃprekṣya. That is to say, having considered that it was worth seeing and describing.

(*Lolacakṣuṣam* means) *satṛṣṇadṛṣṭim* 'possessing eager eyes'. (In the sense of) *śaradguṇālokane lolacakṣuṣam* 'possessing eager eyes with regard to seeing the autumnal qualites' (sg. acc. masc.) (we derive *śaradguṇālokanacakṣuṣam*). Amara says *lolaś calasatṛṣṇayoḥ 'lola* (is used) in the sense of fickle and eager'.[171]

Tam (here means) *arjunam* 'Arjuna' (sg. acc.).

Acodite 'pi.

Gām (means) *vācam* 'words' (sg. acc.).[172]

Uvāca. To explain,[173]

Iṅgitajñaḥ (means) *bhāvajñaḥ* 'one who knows the feelings (of others)'. The *Viśva(kośa)* says *iṅgitaṃ hṛdgato bhāvaḥ 'iṅgitam* (means) the feeling in the heart'.[174]

Avasare (means) *uktiyogye kāle* 'at the time proper for speaking up'.[175]

Nāvasīdati (means) *vācaṃ na yacchati* 'does not refrain from speaking'. The intention is that the prohibition *nāpṛṣṭaḥ kasyacid brūyāt* 'unless somebody asks you a question, don't speak'[176] is about speaking which is not required.

(This is) *arthāntaranyāsa* in the form of a justification of a particular instance by a general observation.[177]

Note (187)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *śaradguṇa(śriyam) śaradguṇā(lokana°)*. The *arthālaṃkāra* is *arthāntaranyāsa*, as explained by M. A particular instance, namely, the fact that the *yakṣa* started speaking without being asked to, is justified by the general observation that people who know what is in other people's minds will speak up, when the occasion for doing so arises.

Stanza 4.21

O son of Pṛthā, like the arrival of an auspicious fate may this autumn which by its rewards renders the labour of the people successful; in which the water is clear and the clouds are without water, spread the glory of your victory.

Commentary

On (the stanza beginning with) *iyam*

Pārtha (sg.) voc.

Śivāyāḥ (means) *kalyāṇakāriṇyāḥ* 'auspicious' (sg. gen. fem.).

Niyateḥ. Amara says *daivaṃ diṣṭaṃ bhāgadheyaṃ bhāgyaṃ strī niyatir vidhiḥ 'daivam, diṣṭam, bhāgadheyam, bhāgyam* (and) *niyatiḥ*, which is fem., (and) *vidhiḥ* (are synonyms meaning "fate")'.[178] (*Śivāyāḥ niyateḥ* means) *śubhāvahadaivasya* 'of a destiny which brings luck'.

Āyatiḥ (means) *phaladānakālaḥ* 'the season which brings fruits' (sg. nom.).[179]

(*Iva*).[180] That only (is)[181]

Jagataḥ.

Kriyāḥ (means) *kṛṣyādikarmāṇi* 'activities in the form of ploughing, etc.' (pl. acc.).

Phalaiḥ (means) *lābhaiḥ* 'by means of rewards'. The *Vaijayantī(kośa)* says *lābhaniṣpattibhogeṣu bīje phāle dhane phalam 'phalam* (is used) in the sense of reward, production, enjoyment, seed, ploughshare (and) wealth'.[182]

Kṛtārthayantī (means) *saphalayantī* 'rendering successful' (sg. nom. fem.).

Prasannāmbhuḥ (means) *nirmalodakā* 'possessing clear water' (sg. nom. fem.).

Anambuvāridā (means) *nirjalameghā* 'having clouds without water' (sg. nom. fem.). By these two adjectives (the speaker) indicates that heaven and earth are favourable.[183]

Iyaṃ śarat te jayaśriyam.

Pṛthūkarotu. The imperative marker (has been added) in the sense of wellwishing.[184]

Note (188)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*ni*)*yatir* (*ivā*)*yateḥ* and of *vṛttyanuprāsa* consisting in the immediate repetition just once of a consonant-pair in *pārtha pṛthū*(*karotu*), and of *lāṭānuprāsa* in (*prasann*)*āmbu* (*r an*)*ambu*(*vāridā*). Renou 1959, p. 28, notes a conceit in *anambuvāridā*, which literally means "qui donnent l'eau ... sans eau", and ibid. p. 28, finds an instance of the tendency to group together words showing assonance or repetition of sounds in *pārtha pṛthū*(*karotu*). Perhaps the abundant repetition of sounds in the wish spoken by the *yakṣa* is intended to heighten its magic effect.

The *arthālaṃkāra*, as noted by M., is *upamā*. It is *śrautī* and *pūrṇā*. The autumn in which the farmer reaps the fruits of hard labour is compared to the arrival of an auspicious fate for Arjuna. The *sādhāraṇadharma* is expressed by the word *kṛtārthayantī.*

Stanza 4.22

Beauty because of ripeness has attached itself to the paddy-crop; loss of turbulence to the rivers; mudless-ness to the earth. Now the affection for the beauty of the rainy season, though firm on account of (long) acquaintance, has been ousted due to the new qualities.

Commentary

On (the stanza beginning with) *upaiti*

Sasyam (means) *vrīhyādikam* 'what consist of rice, etc.' (sg. acc.).

(*Pariṇāmena* means) *paripākena* 'because of ripeness'. (In the sense of) *pariṇāmena yā ramyatā sā* 'that beauty which is on account of ripeness' (we derive *pariṇāmaramyatā*).[185]

Upaiti nadīḥ.

Anauddhityam (means) *gamyarūpatvam* 'the fact of possessing a fordable shape' (sg. nom.)[186] (Connect with) *upaiti* 'has attached itself to'.

Mahīm.[187] (Supply) *ca* 'and'.

Apaṅkatā (means) *niṣpaṅkatvam* 'being without mud' (sg. nom.). (Connect with) *upaiti* 'has attached itself to'. To explain,[188]

Saṃprati.

Navair guṇaiḥ (means) *pūrvoktaiḥ śaraddharmaiḥ* 'due to the aforementioned autumnal qualities'.[189]

(*Saṃstavena* means) *paricayena* 'because of acquaintance'.[190] (*Sthiram* means) *dṛḍham* 'firm'. (In the sense of) *saṃstavena sthiram api* 'although firm (sg. nom. ntr.) on account of acquaintance' (we derive *saṃstavasthiram*).

Ghanāgamaśriyaḥ (means) *pravṛḍlakṣmyāḥ saṃbandhi* 'connected (sg. nom. ntr.) by means of relation in general with the beauty of the rainy season'.[191] That is to say, (attachment) concerning that.

Prema tirohitam. That is to say, it has been made useless. The intention is that feelings of attachment are dependent on qualities, not (merely) on acquaintance.

(This is a) *vāstava* '(merely) descriptive' embellishment.[192]

Note (189)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Renou 1959, p. 28, draws attention to the chiasmus in *nadīr anauddhatyam apaṅkatā mahīm* (thus Renou reads for ... *apaṅkatāṃ mahī*). The *arthālaṃkāra*, as stated by M., belongs to the *vāstava* type. *Alaṃkāras* of this type provide an unadorned picture of an item. However, the description which has to confine itself to essentials, must not be without poetic interest. The object in question is the autumn. It is briefly described on the basis of three features: the ripened paddy, the easying flow of the rivers, the mud-free earth.

Stanza 4.23

In that (sky) the white birds do not fly (any more). Rows of clouds possessing rainbows are not moving (any more). Still, the sky displays its greatest beauty. (For) a thing which possesses beauty (of its own) does not require (any) extrinsic quality.

Commentary

On (the stanza beginning with) *patanti*

Asmin (here means) *nabhasi* 'in the sky'.

Viśādāḥ patatriṇaḥ (means) *balākāḥ* 'cranes' (pl. nom.).

Na patanti (means) *na prasaranti* 'they do no move ahead'.

Dhṛtendracāpāḥ payodapaṅktayaḥ (Supply) *ca* 'and'.

Na. (Connect with) *patanti* 'they move'.

Tathāpi (means) *śrīkāraṇābhāve 'pi* 'in spite of the absence of causes of beauty'.

Nabhaḥ parām.

Śriyam (means) *śobhām* 'beauty' (sg. acc.).

Puṣṇāti. To explain,[193]

Ramyam (means) *svabhāvasundaraṃ vastu* 'a thing which possesses beauty of its own' (sg. nom.).

Āhāryam (means) *āropyamānam* 'extrinsic'.[194]

Guṇaṃ nāpekṣate. The intention is that (the thing's) own nature is capable with regard to that.[195]

In this (stanza we find) the embellishment called) *arthāntaranyāsa.*[196]

Note (190)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence *pata(nti ...) pata(triṇo)*. The *arthālaṃkāra*, as noted by M., is *arthāntaranyāsa*. A particular instance, namely, the beauty of the clear autumn sky, is justified by a general observation, namely, that things which are beautiful by themselves are not in need of extrinsic qualities, like cranes or clouds with rainbows.

Stanza 4.24

This leanness of the wives who are the directions of the sky, with their breasts/clouds from which the golden thread ornaments which are the flashes of lightning have slipped away (and which breasts/clouds) are pale on account of their feeble condition/on account of their being waterless at the separation from their lord in the form of the rainy season, cannot but radiate (beauty).

Commentary

On (the stanza beginning with) *vipāṇḍubhiḥ*

The word *kadambānila* 'the breeze marked by (the fragrance of) Kadamba-trees' secondarily stands for the rainy season.[197] (In the sense of) *sa eva bhartā* 'the husband is nothing but that (Kadamba-tree breeze)' (we derive *kadambānilabhartṛ*), sg. gen.[198]

Atyaye (means) *virahe* 'at the separation'.

Mlānatayā (means) *nirjalatayā durbalatayā ca* 'on account of their being waterless and on account of their feeble state'.[199]

Vipāṇḍubhiḥ.

(*Cyutāni* means) *rahitāni* 'wanting'. (*Acirābhāguṇāḥ* means) *vidyullatāḥ* 'flashes of lightning'.[200] (*Hemadāmāni* means) *suvarṇasūtrābharaṇāni* 'ornaments in the form of golden threads'. (In the sense of) *cyutāny acirābhāguṇā eva hemadāmāni yebhyas taiḥ* 'from which the golden thread ornaments in the form of flashes of lightning are wanting', pl. instr. masc., (we derive *cyutācirābhāguṇahemadāmāni*).[201]

Payodhaiḥ (means) *ambhodaiḥ* 'with clouds'. In the other case,[202] (it means) *stanaiḥ* 'with breasts'. (Namely,) of those charracterised (by them).[203] The *Vaijayantī(kośa)* says *stanāmbodau payodharau 'payodhara* (means) breast and cloud'.[204]

(In the sense of) *diśa eva vadhvas tāsām* 'the wives are nothing but the regions of the sky', pl. gen. fem., (we derive *digvadhūnām*).[205]

Iyaṃ kṛśatā.

(*Na rājate na* means) *na rājata iti na* 'it is not the case that it does not radiate'. Rather, it does radiate because of the fact that they are separated from their husbands.[206] The intention is: on the strength of the *smṛti*-passage which says *ārtārte mudite hṛṣṭā proṣite malinā kṛśā* 'unhappy when (the husband feels) unhappy, overjoyed when he is happy, untidy (and) lean when he has left on a journey'.[207] Having specifically mentioned that generally leanness and not causing delight go together, by means of one negative particle, (the poet then) denies (this) by means of a second negative particle. As Vāmana says, *saṃbhāvyaniṣedhanivartane dvau pratiṣedhau* 'two negations (are used) to express the denial of a possible negation'.[208]

In this (stanza the use of) the embellishment (called) *rūpaka* is absolutely clear.[209]

Note (191)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza does not offer any *śabdālaṃkāra*. The *arthālaṃkāras*, as indicated and stated by M., are *śleṣa* and *rūpaka*. The words *mlānatā* and *payodha* are applicable in two meanings. Moreover, since they are not replaceable by synonyms, they provide an instance of *śabdaśleṣa*. M.'s reason for assuming *rūpakasamāsa* in the cps *kadambānilabhartur, cyutācirābhāguṇahemadāmabhiḥ* and *digvadhūnām* lies in the word *kṛśatā* which can only go with wives, not with regions of the sky. Therefore the cps are to be analysed in such a way that prominence is given to the wives, who function as the *upamāna*, and whatever belongs to them. This is only possible by assuming *rūpakasamāsa*. By doing so we come to know the *upameyas* under the form of the *upamānas*. The real situation, so to speak, is restored by the cp.-paraphrase: the wives we have come to know are nothing but the regions of the sky; the golden ornaments are nothing but the flashes of lightning; the husband is nothing but the fragrant breeze coming from the Kadamba trees.

The *śleṣa* in the word *payodha* has a definite function in connection with the *rūpaka* in *cyutācirābhāguṇahemadāmāni*. Therefore here an *aṅgāṅgibhāva* is assumed. The result is *saṃkara* 'blending'.

Stanza 4.25

No longer anxious to hear the shrill call of the peacock whose sound lost its passion as intoxication disappeared, the ear turns to the cackle of excited geese. It is qualities, not acquaintance, which are capable of inspiring attachment.

Commentary

On (the stanza beginning with) *vihāya*

Madātyayāt (means) *madakṣayāt* 'because of the disappearance of intoxication'.

Araktakaṇṭhasya (means) *aśrāvyasvarasya* 'whose sound is not fit for hearing' (sg. gen. masc.). Here the constituent *kaṇṭha* secondarily stands for the sound located in that (throat).[210]

Śikhaṇḍinaḥ (means) *mayūrasya saṃbandhini* 'connected (sg. loc. masc.) by relation in general with the peacock'.[211]

Udite (means) *uccaistare* 'very shrill' (sg. loc. masc.).[212]

Rute (means) *kūjite* 'the call' (sg. loc.).

Vāñchaṃ vihāya.

Śrutiḥ (means) *śrotram* 'the ear'.[213] Amara says *karṇaśabdagrahau śrotraṃ śrutiḥ strī śravaṇaṃ śravaḥ 'karṇa* and *śabdagraha, śrotram* (and) *śrutiḥ*, which is fem., *śravaṇam* (and) *śravas* (are synonyms meaning "ear")'.[214]

Unmadahaṃsaniḥsvanam (means) *mattamarālakūjitam* 'the cackle of excited geese' (sg. acc.).

Śrayati (means) *bhajate* 'takes recourse to'. But how can attachment arise for what is not familiar, by suddenly giving up what is familiar? Anticipating this doubt (the poet) introduces another matter (to justify his assertion) starting from (the word) *guṇāḥ*.[215]

In the sense of *priṇāti* 'he delights' (we derive) *priyaḥ*. The suffix *Ka* (has been added) by P.3.1.135.[216] *Priyatve* (means) *prītikaraṇe* 'with regard to inspiring attachment'.

Guṇāḥ.

Adhikṛtāḥ (means) *niyuktāḥ* 'competent' (pl. nom. masc.).

Saṃstavaḥ (means) *paricayaḥ* 'acquaintance' (sg. nom.).[217]

Na (sc.) *adhikṛtaḥ* 'not competent' (which means) *na samarthaḥ* 'not capable'. That is to say, in inspiring attachment the fact of possessing qualities is the determining factor, not (mere) acquaintance.

Note (192)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of one pair of consonants in the sequence (*vāñcha*)*mudi*(*te*) *madā*(*tyayād*). The *arthālaṃkāra*, as noted by M., is *arthāntaranyāsa*. A particular fact, namely, that after the rains have ceased the peacock's call loses its impassioned note and people prefer to listen to the cackle of geese, is justified by a general observation, namely, that what attracts the mind is qualities, not just acquaintance with something. Compare M.'s remark at the end of the commentary on *Kir.* 4.22.

Stanza 4.26

These rice-plants which bear thick spikelets (and) which have become yellowish due to the ripening of their produce bend down in order to smell, as it were, the dark lotus flower blossoming in the water of the (rice-)field (and) made known by its fragrance.

Commentary

On (the stanza beginning with) *amī*

Amī.

(*Stambān* means) *gucchān* 'spikelets'. In the sense of *pṛthūn stambān bibhrati* 'they bear thick spikelets' (we derive) *pṛthustambabhṛtaḥ* (pl. nom. masc.). Amara says *stambo gucchas tṛṇādinaḥ* '*stambaḥ* (and) *gucchaḥ* (are expressive of) *tṛṇa* 'grass', etc.'.[218]

Phalasya (means) *prasavasya* 'of the produce'.

Vipākena (means) *pariṇāmena* 'by the ripeness'.

Piśaṅgatāṃ gatāḥ.

Śālayaḥ (means) *vrīhiviśeṣāḥ* 'kinds of rice' (pl. nom.).

Vaprāmbhasi (means) *kedārodake* 'in the water of the field under cultivation'.[219] Amara says *puṃnapuṃsakayor vapraḥ kedāraḥ kṣetram* '*vapraḥ*, *kedāraḥ*, which (are used) in the masc. or ntr., (and) *kṣetram* (are synonyms meaning "field")'.[220]

In the sense of *vikasati* 'it blossoms' (we derive) *vikāsi* (sg. acc. ntr.) (which means) *vikasitam* 'blossoming'.

(*Sūcitam* means) *jñāpitam* 'made known'. (In the sense of) *gandhena sūcitam* 'made known by its fragrance' (sg. acc. ntr.) (we derive *gandhasūcitam*).

Nighrātum (means) *āghrātum* 'to smell'.

Iva namanti. In the variant reading *nidhyātum iva* (the word *nidhyātum* means) *draṣṭum* 'to see', or (it means) *nirvarṇayitum* 'to look at'. Amara says *nirvarṇanaṃ tu nidhyānaṃ darśanālokanekṣaṇam* 'however, *nirvarṇanam*, *nidhyānam* (and) *darśanam*, *ālokanam* and *īkṣaṇam* (are synonyms meaning "looking at")'.[221]

In this (stanza we find the embellishment called) *phalotprekṣā*, because (the poet) fancies that the bending of the stalks, which happens because of the weight of the produce, is the result of (their attempt) to smell.[222]

Note (193)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *phalotprekṣā*. The effect of the heavy load of rice on the stalks is fancied to be the effect of the stalks' attempt to smell the fragrance of the flower below.

Transition to 4.27

Next, (the poet) states a *kalāpaka*[223] by means of four (stanzas).

Stanza 4.27

(Through the honks of the birds which fly fast towards)[224] the water (in the fields) which was tinged by the (green) colour of the *mṛnālinī* flowers (and) mixed with the (reddish) hue of the petals of lotus flowers (and) made yellowish by the glistening tips of the paddy, as if it were a piece of the bow of the enemy of Ahi which had broken loose;

Commentary

On (the stanza beginning with) *mṛṇalinīnām*

Mṛṇalinīnām (means) *padminīnām* 'of the *padminī* 'flowers'.

Tviṣā (means) *haritavarṇena* by the green colour'.[225]

Anurañjitam. That is to say, having assumed that colour. Similarly,[226]

Ambhojapalāśaśobhayā (means) *padmadalakāntyā* 'by the beauty of the petals of the lotus flowers'. That is to say, by their reddish colour.

Vibhinnam (means) *miśritam* 'mixed' (sg. acc. ntr.).

Sphuracchāliśikhāpiśaṅgitam (means) *sphuradbhiḥ kalamāgraiḥ piṅgalīkṛtam* 'made yellowish (sg. acc. ntr.) by the glistening ends of the paddy'.[227] Because it thus shows various colours (the poet says:)

Drutam (means) *vilāyitam* 'which has melted' (sg. acc. ntr.).[228]

Ahidviṣaḥ (means) *vṛtraśatroḥ* 'of the enemy of Vṛtra' (that is,) *indrasya* 'of Indra'.[229] The *Vaijayantī(kośa)* says *sarpe vṛtrāsure 'py ahiḥ* '*ahiḥ* (is used) in the sense of snake (and) also of the demon Vṛtra'.[230]

Dhanuṣkhaṇḍam iva (sc.) *sthitam* 'being (sg. acc. ntr.), as it were, a piece of the bow'.[231] Substitution of *ṣ* for the *visarga*, by P.8.3.45.[232]

Payaḥ (means) *vaprāmbhaḥ* 'the water in the fields (under cultivation)' (sg. acc.).[233]

Apadiśya (means) *vyājīkṛtya* 'towards'.[234]

Dhavatām.[235] This is how the connection with what is still coming (is to be made).

In this (stanza), because a dissolved piece of the rainbow is not something known from experience, it is *utprekṣā*, not *upamā*.[236]

Note (194)

Apart from *vṛttyanuprāsa* in the form of a repetition of consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the multicoloured reflection of flowers and riceplants in the shallow water is a molten piece of the rainbow. Since such a piece is evidently a figment of a poet's imagination and not an object of possible human experience, the *alaṃkāra* cannot be *upamā*.

Stanza 4.28

(Through the honks of the birds which fly fast towards) the women-like forest groves with their eye-like spotless open *bāṇa*-tree flowers; with their flowers like smiles; holding fast the white pollen originating from the *saptapalāśa*-tree flowers which has been blown upwards by the wind, like (women holding fast) their upper garment;

Commentary

On (the stanza beginning with) *vipāṇḍu*

Vipāṇḍu (means) *śubhram* 'white' (sg. acc. ntr.).

Aniloddhatam (means) *anilotkṣiptam* 'blown upwards by the wind' (sg. acc. ntr.).

(*Palāśāni* means) *pattrāṇi* 'leaves'. (In the sense of) *sapta sapta palāśāni parvasu yeṣāṃ te vṛkṣāḥ* 'those trees on whose joints there are each time seven leaves' (we derive *saptapalāśāḥ*). It has been said: *kvacit saṃkhyāśabdasya vṛttiviṣaye vīpsārthatvaṃ saptaparṇādivat* 'sometimes within the domain of word-composition a numeral conveys the sense of distribution like in *saptaparṇa* "a tree having (clusters of) seven leavers (at each joint".'[237] (In the sense of) *teṣāṃ puṣpāṇi* 'their flowers' (we derive) *saptapalāśāni*. Amara says *dvihīnaṃ prasave sarvam* 'every (word) conveying the sense of *prasava* "produce" is neither masc. nor fem.'[238] *Luk*(-deletion) by P.4.3.163.[239] (In the sense of) *teṣu jātam* 'originating (sg. acc. ntr.) from those' (we derive) *saptapalāśajam.*

Rajaḥ (means) *parāgam* 'pollen' (sg. acc.).

Saṃvyānam (means) *uttarīyam* 'upper garment' (sg. acc.).

Iva. Amara says *saṃvyānam uttarīyaṃ ca 'saṃvyānam* and *uttarīyam* (are synonyms meaning "upper garment")'.[240]

Nirundhatīḥ (means) *nivārayantīḥ* 'holding back' (pl. acc. fem.). It amounts to saying: keeping (themselves) covered.[242]

(*Anāvilāni* means) *akaluṣāṇi* 'clean'. (*Bāṇāni* means) *nīlasaireyakāni* 'dark *saireyaka* flowers'. (In the sense of) *anāvilāny unmīlitāni ca bāṇāni cakṣuṃsīva yāsāṃ tāḥ* 'whose *bāṇa* flowers are spotless and opened like eyes', pl. acc.

fem., (we derive the form signifying the item) thus described.[242] Dhanvantari says *nīlas tv arthagalo dāsī bāṇa odanapāky api* '*nīlaḥ, arthagalaḥ, dāsī, bāṇaḥ* and *odanapākī* (are synonyms meaning a kind of tree or its flowers)'.[243]

(In the sense of) *puṣpāṇi hāsā iva taiḥ saha vartante* 'they are provided with flowers like smiles' (we derive) *sapuṣpahāsāh.*[244]

(In the sense of) *vanarājayo yoṣita iva* 'forest groves like women' (we derive) *vanarājiyoṣitaḥ.*[245] Construe: *tā apadiśya* 'towards them'.[246]

In this (stanza we find) definitely *upamā* in (the expression) *saṃvyānam iva* 'like the upper garment'. In the other (expressions this is) the reason for (assuming) *upamitasamāsa* 'cp.-formation with a word standing for the object to be compared'.[247] The intention is: like some woman holds fast the piece of cloth covering her breasts which is pulled away by some lover; like that we should understand.

Note (195)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in non-adjoining stanzas in *rajaḥ*/(°*vana*)*rāji*(*yoṣitaḥ*). The *arthālaṃkāra*, as stated by M., is *upamā*, conveyed by a phrase and by three cps. The white pollen of the forest groves which is blown high by the wind is compared to the upper garment of women. We infer: women teased by lovers. The *sādhāraṇadharma* is expressed by the word *vipāṇḍu*. This *upamā* is the clue we need for analysing the cps *anāvilonmilitabāṇacaksuṣaḥ, sapuṣpahāsāḥ* and *vanarājiyoṣitaḥ* as *upamitasamāsa*. That is to say, because in the simile *rajaḥ saṃvyānam iva* prominence is given to *rajaḥ*, which functions as the *upameya*, we have to adopt such a cp.-analysis in which prominence is given to the *upameya*. This is only possible by assuming *upamitasamāsa*. Thus the forest groves are likened to women; their different flowers to the women's smiles and eyes. Since the latter three *upamās* help to bring about the full import of the simile expressed by *rajaḥ saṃvyānam iva*, an *aṅgāṅgibhāva* is assumed between them. The result is *saṃkara* 'blending'.

Stanza 4.29

(Through the honks of the birds which fly fast towards) the beautiful sky not lightened up by the glare of lightning; whose heat has disappeared because of patches of white clouds; (and) whose middle portion has been pervaded by lotus-breezes containing scarce drops of water;

Commentary

On (the stanza beginning with) *adīpitam*

Vaidyutajātavedasā (means) *vaidyutāgninā* 'by the fire of lightning'.[248]

Adīpitam (means) *aprakāśitam* 'not illuminated' (sg. acc. ntr.). The intention is that the absence of the glare of lightning is a quality, because it hurts the eyes.

(*Chedaiḥ* means) *khaṇḍaiḥ* 'because of pieces'. (In the sense of) *sitāmbudānāṃ chedais tirohitātapaṃ* '(whose) heat has disappeared because of patches of white clouds' (sg. acc. ntr.) (we derive *sitāmbudacchedatirohitātapam*). The intention is that there is no trouble for the eyes nor trouble because of the heat.[249]

Sāntaravāriśīkaraiḥ (means) *viralāmbukaṇaiḥ* 'containing scarce drops of water' (pl. instr. masc.).

Tatāntaram (means) *vyāptamadhyam* 'whose middle portion has been pervaded' (sg. acc. ntr.).[250]

Sarojavāyubhiḥ.[251]

Śivam (means) *ramyam* 'beautiful' (sg. acc. ntr.). And[252]

Nabhovartma (sc.) *upadiśya* 'towards the sky'.

(This is) the embellishment (called) *svabhāvokti.*[253]

Note (196)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (°*tirohi*)*tāta*(*pam*)/*tatā*(*ntaram*). The *arthālaṃkāra*, as stated by M., is *svabhāvokti*. A description is given of the peculiar condition of the autumn sky: no lightning, waterless white clouds, a scent of flowers wafted by a breeze.

For the sequence of negative expressions *adīpitam,* °*tirohitātapam* and *sāntara*° see Renou 1959, p. 43.

Stanza 4.30

Through the honks of those white-winged birds which fly fast towards (the water, the forest groves and the sky) the clear regions of the sky, strung together (and) freed from obstruction by clouds talk cheerfully to each other, so to speak.

Commentary

On (the stanza beginning with) *sita*

The expression *apadiśya dhāvatām* (means) *uddiśya dhāvatām* 'of (the birds) flying fast towards' (namely, towards) the water, etc., which have been mentioned in the three preceding stanzas.[254]

Amīṣāṃ sitacchadānām.[255]

Patatriṇām (means) *haṃsānām* 'of the geese'. Amara says *haṃsās tu śvetagarutaś cakrāṅgā manasaukasaḥ 'haṃsāḥ, śvetagarutaḥ, cakrāṅgāḥ* (and) *manasaukasaḥ* (are synonyms meaning "geese")'.[256]

Rutaiḥ (means) *śabdaiḥ* 'through the honks'.[257]

Grathitāḥ (means) *dṛbdāḥ* 'strung together' (pl. nom. fem.).[258] Amara says *grathitaṃ gumphitaṃ dṛbdham 'grathita, gumphita* (and) *dṛbdha* (are synonyms meaning "strung together")'.[259]

Vāridarodhanirgatāḥ (means) *meghoparodhanirmuktāḥ* 'free from obstruction by clouds' (pl. nom. fem.). That is why (the directions are said to be:)[260]

Amalāḥ (means) *prasannāḥ* 'clear' (pl. nom. fem.).

Diśaḥ parasparālāpaṃ prakurvata iva. Since being freed from clouds after a long time they feel cheerful again, (the directions) talk to each other in the disguise of honks of geese. This is *utprekṣā.*[261]

Note (197)
Apart from *vṛttyanuprasa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *parasparā(lāpam)*. The *arthālaṃkāra*, as explained by M., is *utprekṣā*. The poet fancies that the honks of the fast-flying geese are the sound of the regions of the sky talking to each other happily after a long time and without reception being jammed by clouds.

Stanza 4.31

Coming from the late evening's pasture, eager to return to the stable, breaking away from the ranks of their herds, the cows carry udders flowing without restraint as presents for their calves, so to speak.

Commentary

On (the stanza beginning with) *vihāra*

Vihārabhūmeḥ. That is to say, from the pasture ground in the late evening.[262] Supply *āgacchantyāḥ* 'coming' (pl. nom. fem.).

Abhighoṣam utsukāḥ (means) *vrajaṃ pratyutkaṇṭhitāḥ* 'eager to return to the stable' (pl. nom. fem.). The intention is: out of love for their calves. Amara says *ghoṣa ābhīrapallī syāt* 'let *ghoṣa* be (synonymous with) *ābhīrapallī* "a herdsman's station".'[263]

(*Cyutāḥ* means) *truṭitāḥ* 'broken'. (*Yūthānām* means) *kulānām* 'of the herds'. (*Paṅktiḥ* means) *śreṇibandhaḥ* 'an arrangement in the form of a row'.[264] (In the sense of) *cyutā yūthānāṃ paṅktir yāsāṃ tāḥ* 'of whom the ranks of the herds had been broken', pl. nom. fem., (we derive the form signifying the item) thus described.[265] Amara says *sajatiyaiḥ kulaṃ yūtham* '(a multitude caused) by items belonging to the same class (is called) *kulam*; (if of animals belonging to the same class, it is called) *yūtham* (which is masc. or ntr.)'.[266]

Amūḥ dhenavaḥ.

Asaktam (means) *apratibandham* 'without obstruction'.[267]

Payaḥ (means) *kṣīram* 'milk' (sg. acc.).

Kṣaranti (means) *sravanti* 'flowing' (pl. acc. ntr.). That is to say, flowing because (the cows) think of their calves. The suffix *ŚatṚ* (as been added) after (the verbal base) *kṣar-*.[268]

Udhāṃsi.

Śarīrajebhyaḥ (means) *atitoṣakāriṇīva* 'like things which give great contentment, so to speak'. This is *utprekṣā.*[270]

Nayanti (means) *prāpayanti* 'they bring'. Just as in daily life mothers having returned from a journey brings some sweets, in that way. This is the intention.

Note (198)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence *paya(ḥ ... a)pāya(nānīva)*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the overflowing udders of the returning cows are present for their calves. M. adds a *dṛṣṭānta* 'illustration' of his own, taken from daily life.

Stanza 4.32

This group of cows being the cause of the worlds (and) the main purifier of the worlds, joining with their calves near the stable reaches its full splendour, like an oblation joined with spells.

Commentary

On (the stanza beginning with) *jagat*

Jagatprasūtiḥ (means) *jagatkāraṇam* 'the cause of the worlds' (sg. nom.). The intention is: through the oblations in the form of ghee, etc.

(*Ekapāvanī* means) *mukhyaśodhanī* 'the main purifier'. (In the sense of) *jagatām ekapāvanī* 'the main purifier of the worlds' (sg. nom. fem.) (we derive *jagadekapāvanī*).

Vrajopakaṇṭham (means) *goṣṭhāntikam* 'near the stable'. The acc. ending (has been added) by P.2.3.35.[271] Amara says *upakaṇṭhāntikābhyarṇābhyagrāḥ 'upakaṇṭha, antika, abhyarṇa* and *abhyagra* (are synonyms meaning "near")'.[272]

Tanayaiḥ (means) *vatsaiḥ* 'with (their) calves'.

Upeyuṣī (means) *saṃgatā* 'come together' (sg. nom. fem.). (*Upeyivān*) has been mentioned as a ready-made form ending in the suffix *KvasU*, by P.3.2.109. (The fem. suffix) *ṄīP* (has been added) by P.4.1.6.[273]

Asau gavām.

Samitiḥ (means) *saṃhatiḥ* 'group' (sg. nom.).

Mantraiḥ (means) *ṛgyajuṣādibhiḥ* 'with passages (recited) from the Ṛg- and Yajurveda, etc.'. The *Vaijayantī(kośa)* says *mantro ṛgādiguhyoktiḥ 'mantra* is a mysterious utterance in the form of stanzas/formulas from the Ṛgveda, etc.'.[274]

(*Saṃhitā* means) *yojitā* 'joined'. (In the sense of) *saṃhitā āhutiḥ* 'an oblation joined' (sg. nom.) (we derive *saṃhitāhutiḥ*).

Iva samagrāṃ dyutim upaiti. An oblation too is a cause of the worlds and the main purifier of the worlds. The intention is that (this is so) on the strength of a *smṛti*-passage which says *agnau prāstāhutiḥ samyag ādityam upatiṣṭhate/ādityāj jāyate vṛṣṭir annaṃ tataḥ prajāḥ* 'the oblation thrown in the fire in the right way goes to the sun. From the sun rain originates; from the rain food; from that (comes) posterity'.[275]

Note (199)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *sama(grām) sami(tir)*, and in the immediate repetition of such a pair in *(saṃ)hitāhutiḥ*, and of *lāṭānuprāsa* in *jagat(prasūtir) jagad(ekapāvanī)*. The *arthālaṃkāra*, not noted by M., is *upamā, śrautī, pūrṇā*. The herd of cows joined with the calves is compared to an oblation accompanied by *mantras*. The *sādhāraṇadharmas* are expressed by the words *jagatprasūtiḥ* and *jagadekapāvanī*.

Stanza 4.33

Abandoning its great desire to feed, this herd of deer with their attention concentrated on the sound of singing by the sweet-voiced cowherds' wives, which (sound) surpassed the scream of the peacocks, does not approach the paddy-crop.

Commentary

On (the stanza beginning with) *kṛta*

Jitabarhinadhvanau. That is to say, imitating the screams of the peacocks. Thereby it is understood that they mainly produce the *ṣaḍja*-note.[276] As Mataṅga says, *ṣaḍjaṃ mayūro vadati* 'the peacock produces the *ṣaḍja*'.[277]

(In the sense of) *gāḥ pānti* 'they protect cows' (we derive) *gopāḥ*. Their wives (are called) *gopī*. The suffix *Ka* (has been added) by P.3.2.3.[278] (The fem. suffix) *N̄īṢ* (has been added) by P.4.1.48.[279] (In the sense of) *tā eva janaḥ* 'the people consist in nothing but them' (we derive *gopījanaḥ*).[280] (*Suraktaḥ* means) *madhurakaṇṭhaḥ* 'possessing a sweet voice'. (*Gopījanaḥ* means) *ballavījanaḥ* 'the wives of the cowherds'. (*Gītaniḥsvane* means) *gāne* 'with regard to singing'. (In the sense of) *surakto yo gopījano tasya gītaniḥsvane* 'with regard to the singing of those cowherds' wives who possess a sweet voice' (we derive *suraktagopījanagitaniḥsvane*).

Kṛtāvadhānam (means) *ekāgracittam* 'possessing a concentrated mind' (sg. nom. ntr.)

Idam (means) *purovarti* 'which is before our eyes' (sg. nom. ntr.).

Mṛgīkadambakam. (Functions as the) *kartṛ* 'agent'.[281]

Bhūyasīm (means) *atimahatīm* 'very great' (sg. acc. fem.).

Jighatsām (means) *attum icchām* 'desire for feeding' (sg. acc.). The suffix *a* (has been added) after (the verbal base) *ad-* ending in (the suffix) *saN.*[282] Substitution of *ghasḶ-* (for *ad-*) by P.2.4.37.[283]

Apahāya (means) *hitvā* 'having abandoned'.

Sasyam.

Nābhyeti (means) *nopaiti* 'does not approach'.

Note (200)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used.

For the semi-negative expressions *jita*° and *apahāya* see Renou 1959, p. 43.

Stanza 4.34

Disregarded by the lotus flower which remained unresponsive, this *kalama* (rice plant), bowing down its top, drying up along with the water, becomes yellowish all over, as if it were one afflicted by love.

Commentary

On (the stanza beginning with) *asau*

Śirasā (means) *āgryeṇa mūrdhnā ca* 'with the top and with the head'.[284]

Naman (means) *praṇaman* 'bowing down' (sg. nom. masc.).

Anāsthāparayā (means) *anādaraparayā* 'showing no interest' (sg. instr. fem.).

Sarorohiṇyā.

Avadhīritaḥ (means) *avajñātaḥ* 'disregarded' (sg. nom. masc.).

Ambhasā. The intention is: together with (the water) which has become its companion.[285]

(*Saha*).[286]

Suṣyann asau.[287]

Kalamaḥ (means) *śāliviśeṣaḥ* 'a kind of rice'.

Manobhuvā tapta iva (means) *kāmārta iva* 'as if it were one afflicted by love'.

Abhipāṇḍutām upaiti.

In this (stanza), because we understand (reference to) a *nāyikā* 'heroine', who is not the topic of description, on the basis of a qualifying (word), namely, *anāsthāparayā*, belonging to the lotus which is the topic of description, (we assume) *samāsokti.*[288] Of this *samāsokti* brought about by *atiśayokti* as resulting from the connection with the action of disregarding through the power of *atiśayokti* 'hyperbole' in the form of *śuddhabhede 'py abhedaḥ* 'non-difference although there is a clear difference',[289] (namely,) between the lotus which remains upright and the heroine who is understood, (and which *atiśayokti*) leads to an *utprekṣā* in the form of *manobhuvā tapta iva* 'as if it were one afflicted by love', (of this *samāsokti*) and *upamā* (we assume) *saṃkara* 'blending' on account of an *aṅgāṅgibhāva* 'main - subservient relation'.[290]

Note (201)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkaras*, as explained by M., form a complicated affair.

First, the qualification of the lotus flower as *anāsthāparā* immediately calls to mind a *nāyikā*. Calling to mind something else on the basis of a particular apt qualification of the topic under description is typical of *samāsokti*. Secondly, M. explains how the lotus flower which is markedly different from a *nāyikā* can be felt to be identical with a *nāyikā*. This is due to *atiśayokti*. The poet, like the mystic, is free to identify what in reality is not identical. In this connection reference may be to the *maṅgalaśloka* in the *KP* (p. 2). Here Mammaṭa says *niyatikṛtaniyamarahitām* ... *nirmitim ādadhatī bhāratī kaver jayati* 'bringing about a composition which is free from the limitations imposed by the fixed order of things, the speech of a poet is victorious'. In the third place, the *atiśayokti* leads to an *utprekṣā*. The poet fancies that the pale and wan look of the *kalama* plant, identified with a *nāyaka*, is due to the treatment received from the lotus flower. This is *hetūtprekṣā*. In the fourth place, M. assumes *saṃkara* of *samāsokti* and *upamā*. The *upamā* meant here can be formulated as follows: just as the lover becomes listless, pale and thin after being repudiated, so also the *kalama* plant. Put in this way, the *upamā* contributes essentially to the *samāsokti* in so far our understanding of a *nāyaka* is concerned. Therefore *saṃkara* is assumed.

Stanza 4.35

These bees attracted by the wind that had whirled about the pollen of lotus flowers and carries with it drops of water were not able to decide where to go, like evildoers, when calamity approaches.

Commentary

On (the stanza beginning with) *amī*

The form *samuddhūtasarojareṇunā* expresses (the idea of) fragrance.

Hṛtāsārakaṇena (means) *upāttāmbukaṇena* 'which brings with it drops of water' (sg. instr. masc.).[291] This expresses coolness. Amara says *dhārāsaṃpāta āsāraḥ 'dhārāsaṃpātaḥ* (and) *āsāraḥ* (are synonyms meaning "shower")'.[292]

Vāyunā.

Hṛtāḥ (means) *ākṛṣṭāḥ* 'attracted' (pl. nom. masc.).

Amī.

Śilīmukhāḥ (means) *bhṛṅgāḥ* 'bees' (pl. nom.).

Āpadām upagame (means) *rājādibhayāgame* 'at the arrival of danger in the form of the king etc.'.

Duścaritāḥ (means) *duṣṭakarmāṇaḥ* 'committing evil deeds' (pl. nom. masc.), (that is,) *caurādayaḥ* 'thieves, etc.'

Iva.

In the sense of *gamyate* 'it is gone to' (we derive *gatiḥ*, sg. acc.) *gatim* (that is,) *gantavyadeśam* 'destination'.[293] The *Vaijayantī(kośa)* says *deśopāyagame gatiḥ* '*gatiḥ* (is used) in the sense of place, means and going.'[294]

Niścetum.

Nālam (means) *na samarthāḥ* 'not capable' (pl. nom. masc.). In the one case,[295] because they are undecided, since it is said that the wind is everywhere;[296] in the other case,[297] because they have become blind with fear. This is the intention.

Note (202)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *hṛtā hṛtā(sārakaṇena)*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in °*saro(ja*.../...*hṛtā)sāra*°. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The bees are compared to doers of mischief. The *sādhāraṇadharma* is expressed by the words *na niścetum alam.*

Stanza 4.36

Carrying the yellowish ends of the *kalama* plant in their beaks red like pieces of coral, this row of parrots possessing the colour of opened *śirīṣa* flowers imitates the beauty of Indra's bow.

Commentary

On (the stanza beginning with) *mukhaiḥ*

Vidrumabhaṅgalohitair mukhaiḥ.

Piśaṅgīḥ (means) *piśaṅgavarṇāḥ* 'having a yellowish colour' (pl. acc. fem.).

Kalamasya śikhāḥ (means) *śālyagrāṇi* 'the ends of the (*kalama*) rice (plants)' (pl. acc.).

Bibhratī.

Vyaktaśirīṣakomalā (means) *vikasitaśirīṣavarṇā* 'possessing the colour of opened *śirīṣa* flowers' (sg. nom. fem.).[298]

Asau śukāvaliḥ.[299]

Gotrabhidaḥ (means) *indrasya* 'of Indra'.

(In the sense of) *dhanuṣaḥ śriyam* 'the lustre of the bow' (sg. acc.) (we derive *dhanuḥśriyam*).

Anugacchati (means) *anukaroti* 'imitates'. Because it possesses various colours (the row of parrots) shines like the rainbow. This is the embellishment (called) *upamā*.[300]

Note (203)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra* is *upamā*, conveyed by a phrase, noted by M., and also conveyed by a cp., not stated by M. In *vidrumabhaṅgalohitaiḥ* and *vyaktaśirīṣakomalā* we find instances of cp.-formation by P.2.1.55. The other type of *upamā* is conveyed by the phrase *śukāvalir dhanuḥśriyam anukaroti*. This is *ārthī upamā*. The row of parrots is compared to the rainbow. The *sādhāraṇadharmas* are expressed by the adjectives indicating colour. The *upamās* contained in *vidrumabhaṅgalohitaiḥ* and in *vyaktaśirīṣakomalā* (as interpreted by M.) are helpful in bringing about the *upamā* expressed by *dhanuḥśriyam anukaroti*. Therefore here *saṃkara* 'blending' is assumed.

Stanza 4.37

While that (*yakṣa*) was thus speaking, he (Arjuna) saw, not very far away, the lord of the mountains behind which the disc of the sun had disappeared (and) which looked like a mass of clouds shining white because their load of water had flowed away.

Commentary

On (the stanza beginning with) *iti*

Next,

Tatra (means) *tasmin* (that is,) *pūrvokte yakṣe* 'the aforementioned *yakṣa*' (sg. loc. abs.).[301]

Iti (means) *ittham* 'thus'.[302]

Kathayati (sc. *sati*) 'while (he) was speaking', loc. abs.[303]

Nātidūrāt (means) *anatidūrāt* 'not very far away'. That is to say, at a short distance. This is *supsupāsamāsa* 'cp.-formation in the form of "a case-inflected word with a case-inflected word",' of the word *na* possessing the sense of *naÑ*.[304]

Pihitoṣṇaraśmibimbaḥ (means) *tirohitārkamaṇḍalaḥ* 'hiding the disc of the sun' (sg. nom. masc.).[305]

Nagādhirājaḥ (means) *himādriḥ* 'the Himālaya' (sg. nom.).

(In the sense of) *vigalito jalabhāro yeṣāṃ te* 'whose load of water has flown away', pl. nom. masc., (we derive the form signifying the item) thus described.[306] That is why (they are said to be) *śuklabhāsāḥ* 'shining white'. This is *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word', because (the poet) wants to express one of the two (items concerned) as the item qualified.[307] Pl. gen. (Thus we derive the form) *vigalitajalabhāraśuklabhāsām* (in which *śuklabhāsām* means) *śubhrāṇām* 'of the white ones'.[308]

Ambumucāṃ nicaya iva (means) *meghavṛndam iva* 'like a mass of clouds' (sg. nom.).

Dadṛśe (means) *dṛṣṭaḥ* 'was seen'.[309]

Note (204)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including that of the consonant-group *-mb-* in *(raśmibi)mba(ḥ/... ivā)mbu(mucām)*, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The Himālaya mountain is compared to a mass of clouds. The *sādhāraṇadharma* is expressed by *śuklabhāsām*.

The metre is *puṣpitāgrā*, for which see fn. 559 on *Kir.* 1.45. For the change of metre at the end of a Canto see fn. 582 on *Kir.* 1.46.

Stanza 4.38

Having approached the mountain whose lower slopes looked dark on account of big forests (and) which was white on top because of masses of snow, Jiṣṇu remembered the lustre of Sīrapāṇi whose red colour due to intoxication had disappeared (and) who was wearing a dark lower garment.

Here ends the fourth Canto in the *mahākāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *tam*

Jiṣṇuḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.).

(*Atanubhiḥ* means) *mahatībhiḥ* 'big ones'. (*Śyāmitāḥ* means) *śyāmalāḥ* 'dark ones'. (*Upatyakāntāḥ* means) *āsannabhūmipradeśāḥ* 'the nearby stretches of land'. (In the sense of *atanubhīr vanarājibhiḥ śyāmitā upatyakāntā yasya tam* 'whose nearby stretches of land were dark-coloured on account of big forests', sg. acc. masc., (we derive the form signifying the item) thus described.[310] Amara says *upatyakādrer āsannā bhūmir ūrdhvam adhityakā 'upatyakā* (means) the region near to a mountain (and) *adhityakā* (means) the upper portion'.[311] The suffix *tyakaN* (has been added(by P.5.2.34.[312]

Upari.

(*Himānībhiḥ* means) *himasaṃghataiḥ* 'because of masses of snow'.[313] (*Gauram* means) *śubhram* 'white'. (In the sense of) *himānībhir gauram* 'white on account of masses of snow' (sg. acc. masc.) (we derive *himānīgauram*).

Nagam (means) *himādrim* 'the Himālaya-mountain' (sg. acc.).

Āsādya.

(*Vyapagataḥ* means) *nivṛttaḥ* 'removed'. (In the sense of) *vyapagato madarāgo yasya tasya* 'whose red colour due to intoxication has disappeared', sg. gen. masc., (we derive *vyapagatamadarāgasya*).

Asitam (means) *nīlam* 'dark' (sg. acc. masc.).

(*Adharaṃ vāsaḥ* means) *uttarīyam* 'lower garment'. (In the sense of) *adharaṃ vāsaḥ* (we derive *adharavāsaḥ*).

Bibhrataḥ (means) *dhṛtavataḥ* 'wearing' (sg. gen. masc.).

(*Sīram* means) *halam* 'plough'. (In the sense of) *sīraṃ paṇau yasya tasya* 'who holds a plough in his hand', sg. gen. masc., (we derive) *sīrapāṇeḥ* (which means) *halāyudhasya* 'of Halāyudha'. Amara says *halāyudhaḥ//nīlāmbaro rauhiṇeyas tālāṅko musalī halī/saṃkarṣaṇaḥ sīrapaṇiḥ* 'Halāyudha, Nīlāmbara, Rauhiṇeya, Tālāṅka, Musalin, Halin, Saṃkarṣaṇa (and) Sīrapāṇi (are synonyms of Balarāma)'.[314] (This name Sīrapāṇi is) a non-appositional *bv.* cp., on account of the clue (offered) by P.2.2.35.[315] By (the statement) *praharaṇārthebhyaḥ pare niṣṭhāsaptamyau staḥ* '(words called) *niṣṭhā* or (words ending in) the loc. case ending come after (words) denoting instruments for striking' (a word ending in) the loc. case ending is put last (in the cp.).[316]

Lakṣmīm (means) *śobhām* 'lustre' (sg. acc.).

Anusasmāra (means) *smṛtavān* 'he has remembered'.

In this (stanza we find) the embellishment (called) *smaraṇa*, because on seeing a similar thing another similar thing is remembered. Vidyādhara says *sadṛśaṃ sadṛśānubhāvād yatra smaryeta tat smaraṇam* 'where on experiencing something similar (to A) the similar thing (A) may be remembered, that (is called) *smaraṇa*'.[317]

Here ends the fourth Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.

Note (205)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting int he non-immediate repetition just once of one pair of consonants in (*ta*)*m ata*(*nuvanarājiśyā*)*mito*(*patyakāntam*). The *arthālaṃkāra*, as explained by M., is *smaraṇa*. Out of two similar things, namely, the white-capped mountain with its dark slopes, and Balarāma, pale-complexioned in his sober state and wearing a dark lungi, the mountain is actually seen by Arjuna. This view, by association of the colours, makes him think of Balarāma, whom he has seen before.

The metre is *mālinī*, for which see fn. 581 on *Kir.* 1.46. For the occurrence of the word *lakṣmī* in the final stanza of a Canto see fn. 578 on *Kir.* 1.46.

CANTO V

Transition to 5.1

Next, (the poet) undertakes the description of the Himavat mountain. With regard to this, he states a *kulaka*[1] by means of fifteen stanzas.

Stanza 5.1

Then he (Arjuna) approached the high Himācala which has soared up perhaps to surpass mount Meru, or perhaps out of an ardent desire to see the extent of the quarters of the sky, or perhaps in order to go beyond the sky;

Commentary

On (the stanza beginning with) *atha*

Atha (means) *anantaram* 'immediately afterwards'.[2]

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Merumahībhṛtaḥ (means) *himādreḥ* 'of the Hima mountain'.

Jayāya nu (means) *jayārthaṃ vā* 'or in order to conquer'. Here the word *nu* (has been used) in the sense of *vitarka* 'conjecture'. Amara says *nu pṛcchāyāṃ vitarke ca* '*nu* (is used) in the sense of question and conjecture'.[3]

Rabhasaḥ (means) *vegaḥ* 'impetuosity'. The *Vaijayantī(kośa)* and the *Viśvaprakāśa* say *rabhaso vegaharṣayoḥ* '*rabhasaḥ* (is used) in the sense of impetuosity and exhilaration'.[4] (In the sense of) *tadvatyā* 'by one possessing that' (instr. sg. fem.) (we derive) *rabhasayā*. It amounts to saying: by one who is very much longing for (something). The suffix *aC* (has been added) because (*rabhas*) belongs to the *arśa*, etc. group.[5]

(*Didṛkṣayā*) *nu* (means) *draṣṭum icchayā vā* 'or perhaps out of a wish to see'. (In the sense of) *digantānāṃ didṛkṣayā* 'out of a wish to see the horizons' (we derive *digantadidṛkṣayā*).[6]

Nabhas (means) *antarikṣam* 'the sky' (sg. acc.).

Vilaṅghayituṃ nu (means) *atikramituṃ vā* 'or perhaps, in order to go beyond'.

Samuditam. That is to say, having jumped high, so to speak.[7] Why (does the mountain look like that)?[8]

Ucchritam (means) *unnatam* 'high' (sg. acc. masc.).

(In the sense of) *himasyācalam* 'a mountain of snow' (sg. acc.) (we derive) *himācalam*.

Abhiyayau.

In this (stanza we find) *kriyotprekṣā* 'poetic fancy in the form of an action', in the form of (*sam*)*udita*, caused by the quality of *aunnatya* 'being high', while (this being high) has different purposes, as specified.[9] And this *utprekṣā* is understood implicity, because no indicative word has been used, to put it briefly.[10]

The metre is *drutavilambita*, according to the definition which says *drutavilambitam āha nabhau bharau* '(the teacher) says that (the sequence) *na bha bha ra* (forms the metre called) *drutavilambita*'.[11]

Note (206)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in non-adjoining *pādas* in (*ja*)*yayā* .../(*abhī*)*yayau*. The *arthālaṃkāra*, are explained by M., is a variety of *utprekṣā* called *kriyotprekṣā*. Moreover, since *iva* has not been mentioned, we have to suppose that the *utprekṣā* is *gamyā* 'understood', i.e., not directly expressed. Accordingly, the poet must have fancied that the mountain has purposely risen to its extreme height. With regard to the purpose, three conjectures are ventured.

Stanza 5.2

(the mountain) illuminated by the disc of the sun on one side (and) enveloped in perpetual nocturnal darkness on the other side, being like Śiva, so to speak, who has dispelled the dense darkness in front of him by his loud laugh (and) who is covered with an elephant skin behind;

Commentary

On (the stanza beginning with) *tapana*

Further,[12]

Ekataḥ (means) *ekasmin bhāge* 'on one side'. (The suffix) *tasI* which represents any case ending (has been added).[13]

(*Dīpitam* means) *prakāśitam* 'illuminated'. (In the sense of) *tapanamaṇḍalena dīpitam* 'illuminated (sg. acc. masc.) by the disc of the sun' (we derive *tapanamaṇḍaladīpitam*).

Anyataḥ (means) *anyasmin bhāge* 'on the other side'.[14]

(*Satatena* means) *aniṣiddhena* 'not interrupted'. (*Naiśena* means) *niśibhavena* 'existing in the night'.[15] (In the sense of) *satatena naiśena tamasā vṛtam* 'enveloped (sg. acc. masc.) by a perpetual, nocturnal darkness' (we derive *satatanaiśatamovṛtam*). That is to say, on one side connected with the day, on the other side with the night. That is why (the mountain is said to be:)[16]

Puraḥ (means) *agre* 'in front'.

(*Hasitena* means) *aṭṭahāsena* 'frenzied laugh'. (*Bhinnatamisracayam* means) *nirastatamastomam* 'who has dispelled the dense darkness'.[17] (In the sense of) *hasitena bhinnatamisracayam* 'who (sg. acc. masc.) has dispelled the dense darkness by his frenzied laugh' (we derive *hasitabhinnatamisracayam*).[18] Similarly,[19]

Gajacarmaṇā.

Anugatam (means) *paścād vyāptam* 'completely covered behind'. Amara says *paścātsadṛśayayor anu 'anu* (is used) in the sense of behind and similarity'.[20]

Śivam iva (sc.) *sthitam* 'being (sg. acc. masc.) Śiva, so to speak'.[21] Even the full extent of sunshine is contained in some place, as if it were (merely) a piece of that (mountain).[22] This is an exaggeration of its size.[23]

Note (207)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of one pair of consonants in the sequence (...*dīpi*)*tam e*(*kataḥ satatanaiśa*)*tamo* (*vṛ*)*tam a*(*nyataḥ*). The *arthālaṃkāra*, as indicated by M., is *utprekṣā*, that is, *svarūpotprekṣā*. The poet fancies that the mountain is Śaṅkara himself.

Stanza 5.3

(the mountain) turned into a residence by inhabitants of the earth, the sky and the world of the gods, who do not see each other, was the counterpart, so to speak, of the (three) worlds formed by Śambhu to manifest his power;

Commentary

On (the stanza beginning with) *kṣiti*

Paraspare (means) *anyonye* 'each other'. (Here) the word *para* is repeated because of the statement *karmavyatihāre sarvanāmno dve bhavataḥ* 'in the case of reciprocal action a pronominal is repeated'.[24] The sg. nom. (is used) because of the statement *samāsavac ca bahulam. Yadā na samāsavat prathamaikavacanaṃ tadā pūrvapadasya* 'and it is treated like a cp. diversely. When it is not treated like a cp., the first word is used in the sg. nom.'[25] (Accordingly,) *suḥ* (is added).[26] *S* is substituted for the *visarga*, because *para* is considered to belong to the *kaska*, etc. group, and the pl. is formed like (in the case of) the word *anyonya.*[27] Like in Māgha (where the text says) *anyonyeṣāṃ puṣkarair āmṛśantaḥ* '(elephants) rubbing one another with the tips of their trunks'.[28] (In the sense of) *adṛṣṭaḥ paraspare yais te* 'who do not see each other', pl. nom. masc., (we derive) *adṛṣṭaparasparaḥ*. Instr. pl. masc. (resulting in the form signifying the item) thus described.[29]

In the sense of *kṣitau nabhasi suraloke ca nivasanti taiḥ* 'they live on earth, in the sky and in the world of the gods', pl. instr. masc., (we derive the form signifying the item) thus described. That is to say, by those living on (or in) *bhū* 'the earth', *bhuvaḥ* 'the sky' and *svarloka* 'the world of the gods'.

Kṛtaniketam (means) *kṛtāspadam* 'turned into a residence' (sg. acc. masc.).[30] That is why (the mountain is said to be:)[31]

Śambhunā.

Vibhutām (means) *svasāmarthyam* 'his own power' (sg. acc.).

Prathayitum abhinirmitaṃ jagatām.

Pratinidhim (means) *pratikṛtim* 'counterpart' (sg. acc.).

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'.[32] This is *utprekṣā.*[33] Amara says *pratikṛtir arcā puṃsi pratinidhir upamopamānaṃ syāt* 'let *pratikṛti* be (a synonym of) *arcā, pratinidhiḥ*, which is masc., (and of) *upamā* and *upaṃāna* (meaning "resemblance")'.[34] The intention is that (the mountain) is the praiseworthy image of the three worlds, and that it is immeasurable.

Note (208)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *parasparaiḥ*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the mountain is the counterpart of the three worlds, whose inhabitants do not meet.

Stanza 5.4

(the mountain) soaring high with its summit white like the king of the snakes, touching the sky, possessing peaks shining with streaks of gold (and thereby) diminishing (the beauty of) a mass of autumn clouds (shining) with lightning;

Commentary

On (the stanza beginning with) *bhujaga*

And further,[35]

Bhujagarājasitena (means) *śeṣāhidhavalena* 'glittering white like the snake Śeṣa' (sg. instr. masc.).[36]

Nabhaḥśritā (means) *gaganaspṛśā* 'touching the sky' (sg. instr. masc.).

(*Rājibhiḥ* means) *rekhābhiḥ* 'streaks'. (In the sense of) *kanakasya rājibhir virājitaḥ sānavo yasya tena* 'whose peaks are glittering with streaks of gold', sg. instr. masc., (we derive the form signifying the item) thus described.[37] That is why (the mountain is said to be:)[38]

Taḍitvatīm.

Śaradambudasaṃhatim (means) *śaranmeghacayam* 'a mass of autumn clouds' (sg. acc.).

Laghayatā (means) *laghūkurvatā* 'diminishing' (sg. instr. masc.).[39] That is to say, one (sg. instr. masc.) similar to that.[40] That is why (here we find) the embellishment (called) *upamā*.[41]

Nicayena (means) *śikharasamūhena* 'by (its) group of peaks'.

Samuditam (means) *samunnatam* 'risen high' (sg. acc. masc.). (With regard to) the form *nicayena* (it is observed that) although the word *nicaya* does not mean *śikhara* 'peak', yet, since it has been used in a context in which a mountain is described, a heap of rocks should be (taken to) mean a peak. Just as the word *kūṭa*, which is a synonym of *samūha* 'group', (is taken in the sense of 'peak') in (the statement) *kūṭo 'stri śikharaṃ śṛṅgam* '*kūṭaḥ*, which is non-fem., *śikharam* (and) *śṛṅgam* (are synonyms meaning "peak")'.[42] That is why *lakṣaṇā* 'denotation of a secondary meaning' is to be resorted to.[43] (And) that is why there is no harm in (assuming) denotation of a meaning which is not (literally) denoted.

Note (209)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of one pair of consonants in the sequence *(bhujaga)rāja(... kanaka)rāji(vi)rāji(tasānunā)*. The *arthālaṃkāra* is *upamā*, twice, once conveyed by a cp., and once to be inferred, namely, from the verbal form *laghayatā*, as stated by M. The mountains is first compared to Śeṣa, the *sādhāraṇadharma* being expressed by °*sitena*. Then it is implicitly compared to a mass of autumn clouds, the correspondence between the mountain and the clouds being conveyed by the adjectives *kanakarājivirājitasanunā* and *taḍitvantam*, the latter being rather inconsistent with (white and waterless) autumn clouds.

Stanza 5.5

(the mountain) providing sites like towns, as it were, shining with massed rays of precious stones like (coloured) banners; with (bowers of) creepers enjoyed by celestial nymphs like houses; with deep clefts between rocks like (high) city gates; possessing luxuriant clusters of flowers;

Commentary

On (the stanza beginning with) *maṇi*

Further,[44]

(*Aṃśukānīva* means) *paṭakādīnīva* 'like (multicoloured) banners, etc.'. (In the sense of) *maṇimayūkhacayā aṃśukānīva* 'masses of rays of jewels like (multicoloured) banners' (we derive *maṇimayūkhacayāṃśukāni*).[45] (In the sense of) *tair bhāsurāḥ* 'shining with those' (we derive *maṇimayūkhacayāṃśukabhāsurāḥ*).[46]

(In the sense of) *suravadhūbhiḥ paribhuktā latā gṛhāṇīva yāsu tāḥ* 'in which there are (bowers of) creepers like houses enjoyed by celestial nymphs', pl. acc. fem., (we derive the form signifying the item) thus described.[47]

(*Śilāntarāṇi* means) *śilamadhyāni* 'spaces in between the rocks'. (*Gopurāṇi* means) *puradvarāṇi* 'city gates'. (In the sense of) *uccāni śilāntarāṇi gopurāṇīva yāsu tāḥ* 'in which there are deep clefts between the rocks like (high) city gates', pl. acc. fem., (we derive *uccaśilāntaragopurāḥ*).[48]

(*Uditāni* means) *ūrjitāni* 'luxuriant'. (In the sense of) *uditāni puṣpāṇāṃ vanāni yāsu tāḥ* 'in which there are luxuriant clusters of flowers', pl. acc. fem., (we derive *uditapuṣpavanāḥ*). That is why (the sites are said to be:)[49]

Pura iva (means) *nagarāṇīva* (sc.) *sthitāḥ* 'being (pl. acc. fem.) cities, as it were'.[50]

Bhuvo dadhatam.

Note (210)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *chekānuprāsa* consisting in the immediate repetition just once of more than one pair of consonants in (*...bhā*)*surāḥ sura*(*vadhū...*) and in (*...go*)*puraḥ pura* (*iva*). The *arthālaṃkāras* are *upamā*, conveyed by cps, thrice, as explained by M., and *utprekṣā*, as indicated by M. The rays of precious stones are like banners, the creepers are like houses, and the deep clefts in the rocks are like gopurams. These *upamās*, all of them, serve to support the *utprekṣā* in which the poet fancies that the mountain sites are towns. Therefore, since an *aṅgāṅgibhāva* exists, the *upamās* functioning as the *aṅga*, the result is *saṃkara* 'blending'.

Stanza 5.6

(the mountain) which has grown wings, so to speak, because of the clouds hanging on its broad slopes, (clouds) which had poured out water incessantly and which were (therefore) very white, deprived of the splendour of lightning (and) whose rumblings (of thunder) had ceased;

Commentary

On (the stanza beginning with) *avirata*

And further,[51]

(*Aviratam* means) *avicchinnam* 'uninterruptedly'. (In the sense of) *aviratam ujjhitaṃ vāri yais te* 'which had poured out water incessantly', pl. nom. masc., (we derive) *aviratojjhitavārayaḥ.*[52] That is to say, not containing rain (any more).[53] That is why (the clouds are said to be *vipāṇḍu*).[54] (In the sense of *aviratojjhitavārayair*) *vipāṇḍavaś ca taiḥ* 'which (had poured out water incessantly) and were therefore very white', pl. instr. masc., (we derive) *aviratojjhitavārivipāṇḍubhiḥ.* The intention is that this is why (the clouds) can be (said to be) the wings of the Himavat mountains.

Aciradyutitejasā virahitaiḥ (means) *vidyuttejovirahitaiḥ* 'deprived of the splendour of lightning' (pl. instr. masc.).

Āratanihsvanaiḥ (means) *praśāntagarjitaiḥ* (sc.) *ca* 'and whose rumblings of thunder had ceased' (pl. instr. masc.). The intention is that otherwise (the clouds) would lose their status of (being) wings.[55]

Pṛthunitambavilambibhiḥ (means) *mahakaṭakasaṅgibhiḥ* 'hanging down on the big slopes' (pl. instr. masc.). Amara says *kaṭako 'strī nitambo 'dreḥ* '*kaṭaka*, which is non-fem., is the slope of a mountain'.[56]

Ambudaiḥ.

Uditapakṣam (means) *saṃjātapakṣam* 'which had grown wings' (sg. acc. masc.).[57]

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'.[58] The poet fancies that the Hima mountain had grown wings again, because of its connection with white clouds, although previously its wings had been clipped.[59]

Note (211)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including that of a consonant-group in (*pṛthunita*)*mba*(*vila*)*mba*(*bhir a*)*mbu*(*daiḥ*), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of one pair of consonants in the sequence (*a*)*vira*(*tojjhita*)*vāri*(*vipāṇḍubhir*) *vira*(*hitair* … *i*)*vara*(*tanihsvanaih*). The *arthālaṃkāra*, as explained by M., is *utprekṣā*.

Stanza 5.7

(the mountain) possessing swift rivers with incomparable banks, torn up by elephants born there, level (with the water) at the sacred bathing places; containing salutary water (and therefore) favourable to different enjoyments; on which floated thick clusters of fully blown lotuses;

Commentary

On (the stanza beginning with) *dadhatam*

And further,[60]

(*Ākaraḥ* means) *khaniḥ* 'mine'. In the sense of *ākara eṣām asti* 'it is their mine' (namely,) as a place of origination, (we derive *ākariṇaḥ*, pl. instr. masc., *ākaribhiḥ*, which means) *ākarajaiḥ* 'born in a place of origination'.[61] Amara says *khaniḥ striyām ākaraḥ syāt* 'let *khaniḥ*, (which is used) in the fem., be a mine'.[62]

Karibhiḥ (means) *gajaiḥ* 'by elephants'. (Functions as the) *kartṛ* 'agent'.[63]

Kṣataiḥ (means) *rugnaiḥ* 'torn up' (pl. instr. masc.).

(*Samavatāreṣu* means) *tīrtheṣu* 'at the sacred bathing places'. (*Samaiḥ* means) *aviṣamaiḥ* 'level'. (In the sense of) *samavatāreṣu samaiḥ* 'level at the sacred bathing places' (pl. instr. masc.) (we derive *samavatārasamaiḥ*).

Asamaiḥ (means) *asadṛśaiḥ* 'unequalled' (pl. instr. masc.). That is to say, incomparable.

Taṭaiḥ (sc.) *upalakṣitaiḥ* 'characterised (pl. instr. masc.) by banks'.[64] Similarly,[65]

Mahitāmbhasaḥ (means) *ślāghyodakāḥ* 'containing salutary water' (pl. acc. fem.). That is why (the rivers are said to be:)[66]

(*Kāmebhyaḥ* means) *avagahanādyupabhogebhyaḥ* 'for enjoyments in the form of immersion, etc.' (*Hitāḥ* means) *anukūlāḥ* 'favourable'. (In the sense of) *vividhebhyaḥ kāmebhyo hitāḥ* 'favourable (pl. acc. fem.) to different enjoyments' (we derive *vividhakāmahitāḥ*). Cp.-formation by P.2.1.36.[67]

(*Sphuṭāni* means) *vikasitāni* 'fully blown'. (In the sense of) *sphuṭāni sarojavanāni yāsu tāḥ* 'in which there are thick clusters of fully blown lotus flowers', pl. acc. fem., (we derive *sphuṭasarojavanāḥ*).

Javanāḥ (means) *vegavatīḥ* 'swift' (pl. acc. fem.). (The augment) *yuC* (has been added) by P.3.2.150.[68]

Nadīr adadhatam.

Since *yamaka* is different from *vṛttyanuprāsa*, (it forms) an *alaṃkāra* 'embellishment' all by itself.[69] An *arthālaṃkāra* 'embellishment of sense', however, represents *abhyuccaya* 'increase'.[70] Because this (*yamaka*) is very difficult to achieve (in itself), no (further) attention is paid to the nourishment of *rasa* 'poetic sentiment'.[71] This has been stated as follows: *prāyaśo yamake citre rasavṛddhir na mṛgyate* 'usually in *yamaka* (and) *citra* an increase in *rasa* is not sought'.[72]

Note (212)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances of *yamaka*, noted by M., in the sequences (*ā*)*karibhiḥ karibhiḥ* and (*samavatāra*)*samair* (*a*)*samaiḥ*. There is no *arthālaṃkāra*.

Stanza 5.8

(the mountain) which because of the glittering multitude of rubies, whose colour was like that of newly opened *japā* flowers, shone as if the rays of twilight had touched its peaks on which walls of gold had built up in some places;

Commentary

On (the stanza beginning with) *nava*

And further,[73]

(*Vinidrāṇi* means) *vikasitāni* 'fully blown'. (*Japākusumāni* means) *tāmrapuṣpikakusumāni* 'the flowers of the China rose'. (In the sense of) *navāni vinidrāṇi ca yāni japākusumāni teṣāṃ tviṣa iva tviṣo yeṣāṃ te teṣām* 'those whose colours are like the colours of china roses which are fresh and fully opened', pl. nom. gen., (we derive *navavinidrajapākusumatviṣām*).[74] Vāgbhaṭa says *oḍrapuṣpaṃ japāpuṣpaṃ rūpikā tāmrapuṣpikā 'oḍrapuṣpam, japāpuṣpam, rūpikā* (and) *tāmrapuṣpikā* (are synonyms meaning "china rose")'.[75]

Dyutimatām.

Mahāśmanām (means) *maṇīnām* 'of precious stones'. That is to say, of rubies. (That we know) on the strength of the adjective.[76]

Nikareṇa (means) *samūhena* 'because of the multitude'. (Functions as the) *hetu* 'cause'.[77]

(*Nicitāḥ* means) *saṃghaṭitāḥ* 'built up'. (In the sense of) *kvacin nicitāḥ kāñcanabhittayo yeṣu teṣu* 'in which walls of gold had built up in some places', pl. loc. masc., (we derive *kvacinnicitakāñcanabhittiṣu*).

Sānuṣu.

(*Sāṃdhyāḥ* means) *saṃdhyāyāṃ bhavāḥ* 'existing in the twilight'. (In the sense of) *vihitāḥ sāṃdhyā mayūkhā yasmin tam* 'in which the hues belonging to the twilight had been put', sg. acc. masc., (we derive *vihitasāṃdhyamayūkham*).

Iva (sc.) *sthitam* 'being (sg. acc. masc.), as it were'.[78] Due to the spreading lustre of rubies on the golden walls (the mountain) shines as if it had the colour of twilight. This is *utprekṣā.*[79]

Note (213)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkaras*, as indicated and stated by M., are *upamā*, conveyed by a cp., and *utprekṣā*. The colour of the precious stones present in mountains by poetic convention is compared to that of *japā* flowers. In addition, the poet fancies that due to the combined lustre of the precious stones and the gold walls the mountain was bathed in twilight. Since the two *alaṃkāras* are mutually independent, the result is *saṃsṛṣṭi* 'commingling'.

Stanza 5.9

(the mountain) shining with multitudes of wide-spreading trees containing *kadamba* flowers; filled with groves of *tamāla* trees growing in rows; spraying water from icicles in fine drops by which rutting elephants having beautiful trunks are sprinkled;

Commentary

On (the stanza beginning with) *pṛthu*

And further,[80]

(*Kadambakadambakaiḥ* means) *kadambavatāṃ kadambakaiḥ* (which means) *nīpakusumasamūhaiḥ* 'with multitudes of (trees) having *nīpa* flowers'.[81] (In the sense of) *pṛthubhiḥ kadambavatāṃ kadambakai rājitam* 'shining (sg. acc.

masc.) with multitudes of wide(-spreading) trees containing *kadamba*-flowers' (we derive *pṛthukadambakadambakarājitam*). The *Viśva(prakāśa* records the word *kadamba*) in both meanings saying *kadambam āhuḥ siddhārthe nīpe ca nikurambake* 'they use *kadamba* in the sense of white mustard and *nīpa* (tree or flower, and) multitude'.[82]

(*Grathitamālaiḥ* means) *baddhapaṅktibhiḥ* 'with rows formed'. (*Tamālavanaiḥ* means) *tāpicchavanaiḥ* 'with groves of *tāpiccha* trees'. (*Ākulam* means) *ākīrṇam* 'filled'. (In the sense of) *grathitamālais tamālavanair ākulam* 'filled (sg. acc. masc.) with groves of *tamāla* trees forming rows' (we derive *grathitamālatamālavanākulam*). Amara says *kalaskandhas tamālaḥ syāt tāpiccho 'pi* 'let *kalaskandhaḥ* be *tamālaḥ* (and) *tāpicchaḥ* also'.[83]

(*Laghutuṣāram* means) *alpaśīkaram* 'possessing smal drops'. (*Tuṣārajalam* means) *himodakam* 'water from icicles'. (*Ścyut* is derived in the sense of) *ścyotati* (which means) *varṣati* 'it rains'. (In the sense of) *laghutuṣāraṃ yat tuṣārajalaṃ tat ścyotati tam* 'it drips water from icicles in small drops', sg. acc. masc., (we derive the form signifying the item) thus described.[84] Śāsvata says *tuṣārau himaśīkarau 'tuṣāra* (means) icicle and drop'.[85] (The suffix) *KviP* (has been added) by P.3.2.178.[86]

(*Sadānāḥ* means) *samadāḥ* 'in rut'. (*Sadānanāḥ* means) *śobhanānanāḥ* 'having beautiful trunks'. (In the sense of) *sadanāḥ sadānanāś ca ye dantinas te ghṛtā yena tam* 'by which rutting elephants having beautiful trunks are sprinkled', sg. acc. masc. (we derive the form signifying the item) thus described.

Note (214)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *yamaka* in (*pṛthu*)*kadambakadamba*(*karājitam*), (*grathi*)*tamālatamāla*(*vanākulam*), (*ghṛta*)*sadānasadāna*(*nadantinam*) and (*laghu*)*tuṣāratuṣāra*(*jalaścyutam*). There is no *arthālaṃkāra*. See in this connection M.'s remark at the end of his commentary on stanza 5.7.

The whole stanza consists of four cps, thus providing a good example of the quality *ojas*, for which see Note (169).

Stanza 5.10

(the mountain) showing no peaks without a mass of precious stones, no sites in the form of caves without house-like creepers, no wife-like rivers left by sandbanks and lotus flowers, no non-flowering trees;

Commentary

On (the stanza beginning with) *rahita*

And further,[87]

(*Rahitaḥ* means) *parityaktaḥ* 'abandoned'. (In the sense of) *rahito ratnacayo yais tān* 'by which a mass of precious stones has been abandoned, pl. acc.

masc., (we derive) *rahitaratnacayān* (which means) *ratnarāśirahitān* 'deprived (pl. acc. masc.) of a multitude of precious stones'.

Śiloccayān (means) *śikharāṇi* 'peaks' (pl. acc.).

Na dadhatam.

Apalatābhavanāḥ (means) *latāgṛharahitāḥ* 'without house-like creepers' (pl. acc. masc.).[88]

Darībhuvaḥ (means) *guhāpradeśān* 'sites in the form of caves' (pl. acc.).

(*Na dadhatam*).[89] Amara says *darī tu kundaro vā strī devakhātabile guhāḥ* '*darī*, (however, (and) *kundara*, which is optionally fem., (and) *devakhāta* and *bila* (and) *guhā* (are synonyms meaning "cave")'.[90]

(In the sense of) *vigatāni pulināny amburuhāṇi ca yāsāṃ tāḥ* 'whose sandbanks and lotus flowers have disappeared', pl. acc. fem., (we derive *vipulināmburuhāḥ*).

(In the sense of) *sarito vadhva iva tāḥ* 'rivers like wives', pl. acc., (we derive) *saridvadhūḥ*.[91]

(*Na dadhatam*).[92] Here, because the rivers are compared to wives, the comparison of the sandbanks and the lotus flowers with faces and montes Veneris is implied.[93]

Akusumān.

Mahīruhaḥ (means) *vṛkṣān* 'trees' (pl. acc.).

(*Na dadhatam*).[94] But rather, possessing peaks which do contain precious stones, etc. This is what (the passage) means.

In this (stanza) cp.-formation of (the negative particle) *naÑ* (has) not (been applied) because of the general option.[95]

Note (215)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in (*...ratna*)*cayān* (*...oc*)*cayān*. The *arthālaṃkāra*, as indicated by M., is *upamā*, conveyed by a cp. The rivers are compared to wives, namely, of the mountain. As pointed out, this *upamā* implies or suggests further similes of particular attributes of the rivers, namely, sandbanks and lotus flowers, with the corresponding attributes of women.

An additional feature of the stanza is its use of double negatives. For Bhāravi's use of negative clauses as a stylistic means see Renou 1959, p. 42.

Stanza 5.11

(the mountain) whose rivers have been agitated slowly by the fleshy, not ungirdled montes Veneris of the celestial women (and) which is on all sides pervaded by and covered with groups of snakes fond of the beautiful creepers and the *bakula* plants;

Commentary

On (the stanza beginning with) *vyathita*

And further,[96]
Anīraśanaiḥ (means) *anirmekhalaiḥ* 'not without girdles' (pl. instr. ntr.).[97] That is, with girdles.

Ghanaiḥ (means) *nibiḍaiḥ* 'thick' (pl. instr. ntr.).

Amaralokavadhūjaghanaiḥ.

Śanaiḥ (means) *mandaṃ mandam* 'very slowly'.[98]

Vyathitasindhum (means) *kṣobhitanadīkam* 'possessing rivers which have been agitated' (sg. acc.). The intention is that this is a second world of the gods.

(*Dayitāḥ* means) *priyāḥ* 'cherished'. (*Latāḥ* means) *vīrudhaḥ* 'creepers'. (*Bakulāḥ* means) *kesarāḥ 'kesara* plants'. (In the sense of) *dayitā ramyā latā bakulāś ca yeṣāṃ taiḥ* 'who are fond of beautiful creepers and of *kesara* plants', pl. instr. ntr., (we derive the form signifying the item) thus described.[99] In the *Vaidyaka* it says *viśārado madyagandho bakulaḥ sa ca kesaraḥ 'viśāradaḥ, madhyagandhah, bakulaḥ* and that *kesara* (are synonyms for "Mimusops Elengi")'.[100]

Phaṇabhṛtām (means) *sarpāṇām* 'of snakes'.

Kulair abhitaḥ.

Tatam (means) *vyāptam* 'pervaded' (sg. acc. masc.). Similarly,[101]

Vitatam (means) *vistṛtam* 'strewn' (sg. acc. masc.).

Note (216)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *yamaka* at the end of each *pāda*, in (*anīra*)*śanaīḥ śanair*, (...*ja*)*ghanair ghanair*, (*vi*)*tataṃ tatam* and (...*ba*)*kulaiḥ kulaiḥ*. There is no *arthālaṃkāra*. See in this connection M.'s remark at the end of his commentary on stanza 5.7.

Stanza 5.12

(the mountain) with its peaks white with snow (and) possessing a manifold lustre supporting a motionless mass of clouds, waterless (and therefore) clear, showing rainbows (and) shown (to be clouds) by (the rumble of) thunder;

Commentary

On (the stanza beginning with) *sasura*

(*Anekā* means) *vicitrā* 'mainfold'. (In the sense of) *anekā maṇiprabhā yeṣāṃ taiḥ* 'whose lustre of precious stones was manifold', pl. instr. masc., (we derive the form signifying the item) thus described.[102]

(In the sense of) *himena pāṇḍubhiḥ* 'white (pl. instr. masc.) with snow' (we derive *himapāṇḍubhiḥ*).

Śikharaiḥ. Functions as the means.[103]

Sasuracāpam (means) *sendracāpam* 'with rainbows' (sg. acc. masc.).

(*Apapayaḥ* means) *nirjalaḥ* 'without water'. That is why (the mass of clouds is said to be) *viśadaḥ* 'clear' (In the sense of) *apapayo viśadaś ca tam* 'waterless and (therefore) clear (at the same time)', sg. acc. masc., (we derive) *apapayoviśadam.*

Avicalam (means) *daivān niścalam* 'by chance not moving' (sg. acc. masc.). That is why he (Arjuna) entertained a doubt whether (the mass of clouds was) a peak. This is the meaning (of the passage). But,[104]

(*Dhvanitena* means) *garjitena* 'by (the rumbling of) thunder'. (*Sūcitam* means) *jñāpitam* 'made known'. (In the sense of) *dhvanitena sūcitam* 'made known (sg. acc. masc.) by (the rumbling of) thunder' (we derive *dhvanitasūcitam*).

Ambumucāṃ cayam (*aviratam*)[105] *upabibhratam.*

In this (stanza), as is clear, (we find) the embellishment (called) *saṃdeha*, in which a doubt (namely,) whether (the mass of clouds was) a peak or a cloud, is shown, because of the assumed similarity (between them), (and) which ends with the certainty that it was a cloud.[106]

Note (217)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *saṃdeha*, that is, *niścayottarasaṃdeha* 'doubt finally giving way to certainty'. Arjuna is in doubt whether the motionless mass, white but shot through with many colours, is just the peak covered with snow and showing the lustre of precious stones, or a white cloud with rainbows. The doubt is dispelled by the sound of thunder.

Stanza 5.13

(the mountain) containing the clear lake Mānasa with fully blown lotus flowers and groups of *kalahaṃsas* and (also supporting) Śiva, pure of mind, together with his attendants, quarreling with the daughter of the mountain who had become jealous;

Commentary

On (the stanza beginning with) *vikaca*

And further,[107]

Vikacavāriruham. That is to say, possessing lotuses which are always fully opened. (This we know) on the strength of the cp.-formation.[108]

In the sense of *kalahaṃsagaṇaiḥ saha vartate* 'it exists together with groups of *kalahaṃsas*' (we derive *sakalahaṃsagaṇah*, sg. acc. ntr.)

sakalahaṃsagaṇam.[109] Amara says *kādambaḥ kalahaṃsaḥ syāt* 'let *kādambaḥ* be *kalahaṃsaḥ*'.[110] Or rather,[111] (we explain) *sakala* (in the sense of) *sarva* 'all'. (Thus, in the sense of) *sakalā haṃsagaṇā yasmin tat* 'in which are all groups of geese', sg. acc. ntr., (we derive the form signifying the item) thus described.[112]

Śuci (means) *nityanirmalam* 'always pure' (sg. acc. ntr.).

Mānasam (means) *mānasākhyaṃ saraḥ* 'the lake called Mānasa' (sg. acc. ntr.).

Dadhatam. Moreover,[113]

Kṛterṣyayā. That is to say, angry because of some reason.

Agātmajayā (means) *pārvatyā* 'with Pārvatī'.

Sakalaham (means) *savivādam* 'having a quarrel' (sg. acc. masc.).

Sagaṇam (means) *sapramatham* 'together with the Pramathas' (sg. acc. masc.).[114] The *Vaijayantī(kośa)* says *gaṇaḥ pramathasaṃkhyaughāḥ 'gaṇa* (means) Pramatha, number and multitude'.[115]

Śucimānasam (means) *avidyāvinirmuktacittam* 'possessing a mind freed from ignorance' (sg. acc. masc.).[116]

Śivaṃ ca dadhatam. Hereby (the poet) states the complete difference of this (mountain) from all (other) mountains.

Note (218)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *samudga* (see *KAD*, 3.54) consisting in the repetition of a complete *pāda*. No *arthālaṃkāra* has been used.

Stanza 5.14

(the mountain) which by means of the fire originating from herbs, illuminating the groups of planets, and (which by means of) the heavenly vehicles (moving) towards the sky, night after night reminds the attendants of the lord of Umā of the burning of Tripura;

Commentary

On (the stanza beginning with) *graha*

Divam abhitaḥ (means) *divo 'bhimukham* 'towards the sky'. The acc. ending (has been added) by (the *Vt.*) *abhitaḥ paritaḥ* (etc.).[117]

(*Grahāḥ* means) *candrādayaḥ* 'the moon, etc.'. (*Vimānāni* means) *devayānāni* 'vehicles of the gods'. Amara says *vyomayānaṃ vimāno 'strī 'vyomayānam* (and) *vimānaḥ*, which is non-fem., (are synonyms meaning "a self-propelled heavenly vehicle".'[118] (In the sense of) *grahā vimānāni ca teṣāṃ gaṇān* 'the groups (pl. acc.) of the planets and of the heavenly vehicles' (we derive *grahavimānagaṇān*).

Jvalayatā (means) *pradīpyatā* 'illuminating' (sg. instr. masc.). The short vowel is by P.6.4.92.[119]

Oṣadhijena (means) *tṛṇaviśeṣajanyena* 'originating from a kind of grass' (sg. instr. masc.).

Kṛśānunā (means) *vahninā* 'by the fire'. Functions as the means.[120]

Anukṣapam (means) *pratikṣapam* 'every night'. (This is) an *avyayībhāva* cp. in the sense of *vīpsā* '(logical) distribution'.[121]

Umāpatisevinaḥ (means) *pramathādīn* 'the Pramathas, etc.' (pl. acc.).[122] (The verb *smṛ-*) takes two objects, by P.1.4.52.[123]

(In the sense of) *trayāṇāṃ purāṇāṃ samāhāraḥ* 'the group of three cities' (we derive) *tripuram.*[124] Cp.-formation by P.2.1.151.[125] Prohibition of fem. gender by (the statement) *pātrādibhyaḥ pratiṣedho vaktavyaḥ* 'prohibition (of the fem. gender) should be prescribed after (the words) *pātra*, etc.'[126] (In the sense of) *tasya dāham* 'the burning (sg. acc.) of that (Tripura)' (we derive) *tripuradaham.*[127]

Muhur anusmarayantam. But why hasn't the gen. ending been used in the form *dāham*, by P.2.3.52? Because (this ending) has been prescribed in the sense of *śeṣa* 'the rest', (and) because (the poet) did not want to express a *śeṣa*-relation.[128]

In this (stanza we find) the embellishment (called) *smaraṇa* (defined as) *kavisammatasādṛśyāt smṛtiḥ* '(*smaraṇa* is) the recollection due to similarity approved by poets'.[129]

Note (219)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *smaraṇa*. Seeing the phosphorescent herbs of the Himālaya which look like fire and which light up heaven, the attendants of Śiva are reminded of Śiva's burning of Tripura.

Stanza 5.15

(the mountain) bearing the Gaṅgā raised high on its peaks (and) holding a white fan, so to speak, as the waters are tossed up and whirl about when they strike against the rocks (and) spread a multitude of fine drops.

Commentary

On (the stanza beginning with) *vitata*

Vitataśīkararāśibhiḥ (means) *vistṛtaśīkarapuñjaiḥ* 'possessing a multitude of fine drops spread all over' (pl. instr. ntr.).

Ucchritaiḥ (means) *utpatitaiḥ* 'tossed up' (pl. instr. ntr.). Because of what?[130]

(In the sense of) *upalarodhena vivartibhiḥ* 'whirling about (pl. instr. ntr.) because of obstruction by rocks' (we derive *upalarodhavivartibhiḥ*).

Ambubhiḥ. (Functions as the) *hetu* 'cause'.[131]

Dhṛtasitavyajanām iva (means) *gṛhītāmalacāmarām iva* (sc.) *sthitām* 'being one (sg. acc. fem.) who has taken a white fan, so to speak'.[132] This is *utprekṣā.*[133]

(*Samuddhatām* means) *vahantīm* 'flowing'.[134] (In the sense of) *unnatasānuṣu samuddhatām* 'flowing (sg. acc. fem.) on the high peaks' (we derive *unnatasānusamuddhatām*).

Jāhnavīm (means) *gaṅgām* 'the Gaṅgā' (sg. acc.).

Dadhatam.

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence (*...rāśi*)*bhir u*(*pala...*) (*...varti*)*bhir a*(*mbubhiḥ*). The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the spray of the river water striking against the rocks forms a white fan for the Gaṅgā.

Here ends the group of fifteen stanzas describing the Himālaya.

Stanza 5.16

Then the servant of the lord of wealth with respect addressed kind words to him (Arjuna) whose mind was filled with wonder at the sight of the mountain. For becoming talkative at the right moment is an excellent thing.

Commentary

On (the stanza beginning with) *anucareṇa*

Atha (means) *anantaram* 'immediately afterwards'. Amara says *maṅgalānantarārambhapraśnakārtsnyeṣv atho atha* '*atho* (and) *atha* (are used) in the sense of auspiciousness, immediately afterwards, a new undertaking, question and entirety'.[135]

Dhanādipateḥ.

Anucareṇa (means) *yakṣeṇa* 'by the *yakṣa*'.[136]

(In the sense of) *nagavilokanena vismitamānasaḥ* 'whose mind was filled with wonder at the sight of the mountain' (sg. nom. masc.) (we derive *nagavilokanavismitamānasaḥ*).

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Ādarāt priyaṃ vacanam.

Jagade (means) *gaditaḥ* 'was spoken to'. The perfect tense marker (is used) to convey the *pradhānakarman* 'main object', because (the verbal base) *gad-*, which has the sense of speaking,[137] belongs to the *duh-*, etc.

group.[138] (The poet) removes the blemish of speaking when not asked to by (the words) *mukharatā* (etc.).[139]

Mukharatā (means) *vācālatvam* 'being talkative' (sg. nom.). It amounts to saying: being one who speaks without being asked to.

Avasare (means) *śrotur ākāṅkṣāsamaye* 'at the time when the listener looks forward (to it)'.

Virājate hi. The intention is that one should speak what is expected, even when not being asked to.

Note (221)

Apart from *vṛttyanuprāsa* in the form of a repetition of single letters, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *arthāntaranyāsa*. A particular instance, namely, the *yakṣa*'s speaking to Arjuna, is justified by the general observation expressed by the last *pāda*.

Stanza 5.17

Tearing up the sky into a thousand pieces, so to speak, with its peaks white with snow, the lord of the mountains is able to destroy at once the creatures' massed evil, as soon as he is seen.

Commentary

On (the stanza beginning with) *alam*

(*Gauraiḥ* means) *śubhraiḥ* 'white'. (In the sense of) *himena gauraiḥ* 'white with snow' (pl. instr. masc.) (we derive *himagauraiḥ*).

Śirobhiḥ (means) *śikharaiḥ* 'by (its) peaks'.

Ghanavartma (means) *kham* 'the sky' (sg. acc.).[140]

Sahasradhā kurvan (means) *vipāṭayan* 'rending asunder' (sg. nom. masc.).

Iva. This is *utprekṣā.*[141]

Eṣaḥ.

Acalādhipaḥ (means) *himavān* 'the Himavat mountain' (sg. nom.).

Vilokitaḥ (means) *dṛṣṭamātra eva* 'as soon as it is seen' (sg. nom. masc.).

Prajānām.

Aṃhasāṃ saṃhatim (means) *pāpasaṃghātam* 'the mass of evil' (sg. acc.).[142]

Sahasā vihantum.

Alam (means) *samarthaḥ* 'capable of' (sg. nom. masc.). (The suffix) *tumUN* (has been added) by P.3.4.66.[143]

The metre is *aupacchandasika*, according to the *smṛti*-statement *paryante ryau tathaiva śeṣam aupacchandasikaṃ sudhībhir uktam* 'the *aupacchandasika* (metre) is said by the knowledgeable to have *ra* and *ya* at the end (of the odd and even *pādas*). The rest is just like (the *vaitalīya*-metre)'.[144]

Note (222)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence (*sa*)*hasā* (*saṃhatim aṃ*)*hasam*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*, namely, *kriyotprekṣā*. The poet fancies that the mountain with its craggy peaks rends the sky into pieces.

Stanza 5.18

Here the middle part (of the mountain), difficult to cross because of trees difficult to climb up (or: here the inner truth difficult to grasp because of scriptures which one can hardly understand) they describe to some extent only. Brahma alone knows that (mountain) which is impenetrable (and) extending in all directions, like (he alone knows) the highest *puruṣa* who is impenetrable (and extending in all directions.

Commentary

On (the stanza beginning with) *iha*

Iha (means) *asmin parvate* 'on that mountain'.[145]

In the sense of *sutaraṃ na bhavati* 'it is not easy to cross' (we derive *asutaraḥ*, sg. acc. masc.) *asutaram*. That is to say, difficult to cross. The suffix *KHaL* (has been added) after (the verbal base) *tṝ-*.[146]

Antaram (means) *madhyabhāgam* 'the middle part' (sg. acc.). But in connection with *puruṣa* (the word) *antaram* (means) *tattvam* 'truth' (sg. acc.).

Durādhigamaiḥ (means) *durārohaiḥ* 'difficult to climb' (pl. instr. masc.).[147] In the other case,[148] (it means) *durgrahaiḥ* 'difficult to grasp' (pl. instr. masc.).

Āgamaiḥ (means) *vṛkṣaiḥ* 'because of trees'. In the other case, (it means) *purāṇādibhiḥ* 'because of *purāṇas*, etc.' Rudraṭa says *purāṇe 'py āgamo vṛkṣe* '*āgamaḥ* (is used) in the sense of *purāṇa* "old (and authoritative) scripture" also (and) of tree'.[149]

Kiṃcid eva satataṃ varṇayanti. The intention is that even by sense-perception it can never be completely known. But,[150]

Ativipinam (means) *atigahanam* 'impenetrable' (sg. acc. masc.).

Digvyāpinam. The same (meaning applies) in both cases.[151]

Amum (here means) *girim* 'mountain' (sg. acc. masc.).

Paraṃ puruṣam (means) *paramātmānam* 'the highest *ātman*'.[152]

Iva.

Param (means) *kevalam* 'only'. The *Viśva*(*prakāśa*) says *param avyayam icchanti kevale* 'they hold that *param* (which is) an *avyaya* "indeclinable" (is used) in the sense of only'.[153]

Padmayoniḥ (means) *brahmaiva* 'Brahma himself'.

Veda. That is to say, nobody else (knows). Substitution of (the ending) *ṆaL* (for *tiP*) by P.3.4.83.[154]

In this (stanza we find) *saṃsṛṣṭi* 'commingling' of *upamā* and *yamaka.*[155]

The metre is *kṣamā*, according to the definition *turagarasayatir nau tatau gaḥ kṣamā* '(the metre) having a ceasura after the seventh or sixth (syllable and consisting of the sequence) *na na ta ta* (plus) a long syllable (is called) *kṣamā*'.[156]

Note (223)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, noted by M., of *yamaka* in (*duradhi*)*gamaiḥ* ... (*evā*)*gamaiḥ, param* ... *param* and (*ativi*)*pinam* ... (*vyā*)*pinam*. The *arthālaṃkāras* are *upamā*, as stated by M., and *śleṣa*. The *upamā* is *śrautī* and *pūrṇā*. The mountain in its impenetrability and vastness is compared to the *paramātman*. The *sādhāraṇadharmas* are expressed by *ativipinam* and *digvyāpinam*. The simile is supported by the *śleṣa* applied in the first line of the stanza. Here the operative words are *antaram, duradhigamaiḥ* and *āgamaiḥ* which being irreplaceable in the meanings desired present an instance of *śabdaśleṣa*. Since an *aṅgāṅgibhāva* is assumed between the two *arthālaṃkāras, saṃkara* 'blending' results. In addition, here for the first time in the commentary on the *Kir.*, M. makes it clear that he accepts *saṃsṛṣṭi* of a *śabdālaṃkāra* and an *arthālaṃkāra*, namely, *upamā* in its quality of being the main *arthālaṃkāra* conveyed.

Stanza 5.19

By means of its creepers like houses, with beautiful tender leaves and flowers, and by means of its lakes with beautiful lotuses this (mountain) always arouses the passion of firmly attached women even in the presence of their loved ones.

Commentary

On (the stanza beginning with) *rucirapallava*

Ayam (here means) *giriḥ* 'the mountain' (sg. nom. masc.).

(In the sense of) *rucirāṇi pallavāni puṣpāni ca yeṣāṃ te tathābhūtā latāgṛhās taiḥ* 'such creepers like houses as contain beautiful tender leaves and flowers', pl. instr., (we derive the form signifying the item) thus described.[157]

Upalasajjalajaiḥ (means) *śobhitakamalaiḥ* 'possessing beautiful lotuses' (pl. instr. masc.).

Jalarāśibhiḥ (means) *sarobhiḥ* 'by means of lakes'. (Functions as the) *karaṇa* 'instrument'.[158]

Upakāntam (means) *kāntasamīpe* 'in the presence of the loved ones'.[159]

Dhṛtimatīḥ (means) *dhairyavatīr api* 'although feeling a firm attachment' (pl. acc. fem.). They do not pay attention to their loved ones, although these are near. That is to say, (women showing themselves to be) disdainful.

Striyaḥ saṃtatam utsukatāṃ nayati. That is to say, (the mountain) loosens their knot of haughtiness. Or rather (we explain as follows:)

Upakāntam.

Dhṛtimatīḥ (means) *tuṣṭimatīr api* 'although they are satisfied' (pl. acc. fem.). That is to say, although they are sexually satisfied the mountain arouses their desire again.[160]

In both (interpretations) the embellishment is *atiśayokti*, because (the mountain) acts as a stimulator.[161]

The metre has been stated.[162]

Note (224)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition more than once of one pair of consonants in the sequence *(saṃta)tam u(tsuka)tām a(yam dhṛ)tima(tīr)*, and of *lāṭānuprāsa* in *°jala(jair) jala(rāśibhiḥ)*. The *arthālaṃkāra* as stated by M., is *atiśayokti*, of the variety *asaṃbandhe saṃbandhaḥ*. The mountain, which is the *prakṛta* item, is presented in the form of a stimulator of desires. Actually, there is no such connection between the mountain and the women's feelings, because the women are *dhṛtimatyaḥ* (in both meanings) anyway.

Stanza 5.20

By means of its most excellent richess which is always easily available to blessed persons of good conduct (and) which delights (even) the lord of the treasures and of the Guhyakas, the earth, over which rises that mountain, in its lustre surpasses the two (other) worlds.

Commentary

On (the stanza beginning with) *sulabhaiḥ*

Nayavatā (means) *nītimatā* 'possessing good conduct' (sg. instr. masc.).

Ayavatā (means) *bhāgyavatā* 'fortunate' (sg. instr. masc.). (Supply) *ca* 'and'.

Sadā sulabhaiḥ. Amara says *ayaḥ śubhāvaho vidhiḥ 'ayaḥ, śubhāvahaḥ* (and) *vidhiḥ* (are synonyms meaning "good fortune")'.[163]

(*Nidhīnām* means) *mahāpadmādīnām* 'of Mahāpadma, etc.' Amara says *astrī padmo mahāpadmaḥ śaṅkho makarakacchapau/mukundakundanīlāś ca kharvaś ca nidhayo nava* 'Padma, which is non-fem., Mahāpadmaḥ, Śaṅkhaḥ, Makara and Kacchapa, Mukunda, Kunda and Nīla, and Kharvaḥ are the nine treasures (of Kubera)'.[164] (*Nidhīnāṃ guhyakānāṃ cādhipam* 'the king of the (nine) treasures and of the Guhyakas means) *kuberam*

'Kubera'. In the sense of *adhipaṃ ramayanti* 'they delight the king' (we derive *adhiparamaḥ*). (Apply) P.3.2.1.[165] (In the sense of) *nidhīnāṃ guhyakānāṃ cādhipaṃ ramayanti* 'they delight the king of the (nine) treasures and of the Guhyakas' (pl. instr. masc.) (we derive the form signifying the item) thus described.[166]

Paramaiḥ (means) *utkṛṣṭaiḥ* 'most excellent' (pl. instr. masc.).

Dhanaiḥ. (Functions as the) *karaṇa* 'instrument'.[167]

Amunā.

Kṣitibhṛtā (means) *himādriṇā* 'by the Hima-mountain'.

Atibhṛtā (sc.) *satī* 'being extended over', appositional function,[168] (means) *pūrṇā* 'filled' (sg. nom. fem.).

Jagatī (means) *mahī* 'the earth' (sg. nom.).

Jagatī (means) *svargapātālalokau* 'the worlds of the gods and the nether world' (du. acc.).

Samatītya (means) *atikramya* 'having surpassed'.

Bhāti. The intention is that here wealth is found which is difficult to obtain even by the gods.

In this (stanza we find) the embellishment (called) *kāvyaliṅga*, because a word-meaning, namely, *dhanātibhṛtā* 'full of wealth' (sg. nom. fem.) has been stated as the cause of surpassing the two worlds, by way of an adjective.[169] That (*kāvyaliṅga* forms) *saṃsṛṣṭi* 'commingling' with *yamaka*.[170]

The metre is *pramitākṣarā*, according to the definition *pramitākṣarā sajasasair uditā* '(the metre called) *pramitākṣarā* is declared by means of (the *gaṇas*) *sa, ja, sa, sa*'.[171]

Note (225)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances of *yamaka*, as noted by M., in (*na*)*yavatāyavatā*, (*adhi*)*paramaiḥ paramaiḥ*, (*kṣi*)*tibhṛtātibhṛtā* and *jagatī jagatī*. Since *yamaka* occurs in all four *pādas*, it comes under the category *sarvataḥ* (*KAD*, 3.2). Moreover, it occurs at the end of the *pādas*. The *arthālaṃkāra* as explained by M., is *kāvyaliṅga*. A single word, namely, *atibhṛtā*, which is interpreted to mean *dhanātibhṛtā*, provides the poetic reason why the earth surpasses the two other worlds. Finally, as noted by M., the two embellishments, one of sound, the other of meaning, being mutually independent, enter into *saṃsṛṣṭi*.

Stanza 5.21

Even this whole universe does not equal this parent of Gaurī, I think, because the lord of Bhavānī whose greatness is incomprehensible to men always resides on that mountain.

Commentary

On (the stanza beginning with) *akhilam*

Amuṣya.

Gaurīguroḥ (means) *himavataḥ* 'of the Himavat (mountain).

Idam akhilam.

(In the sense of) *trayāṇāṃ bhuvanānāṃ samāhāraḥ* 'the collection of the three worlds' (we derive) *tribhuvanam.*

Api. Cp.-formation by P.2.1.51.[172] Prohibition of fem. gender because (*bhuvana*) belongs to the *pātra*, etc. group.[173]

Tulām (means) *sāmyam* 'equality' (sg. acc.).

Naiti manye.

Yad (means) *yataḥ* 'because'.

Janaiḥ.

Aviditavibhavaḥ (means) *ajñātamahimā* 'whose greatness is incomprehensible' (sg. nom. masc.).

Bhavānīpatiḥ (means) *śivaḥ* 'Śiva' (sg. nom.).

Sadā.

Enam (here means) *girim* 'the mountain' (sg. acc. masc.).

Adhivasati. That is to say, he resides on that (mountain). (*Enam*) functions as the *karman* 'object' by P.1.4.49.[174] The intention is that therefore this is a holy place.[175]

The metre is *prabhā*, according to the definition *svaraśaraviratir nau rau prabhā* 'having a ceasura after the seventh or fifth (syllable, the metre consisting of the *gaṇas*) *na na ra ra* (is called) *prabhā*'.[176]

Note (226)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of one pair of consonants in the sequence (...*vi*)*bhavo bhavā*(*nīpatiḥ*). The *arthālaṃkāra*, not noted by M., this time for no good reason, because it is not common like *upamā*, is *vyatireka*, for which see Appendix II, s.v. In the present stanza a simile is implied (*tulām eti*) between the Himavat mountain (*upameya*) and the whole universe (*upamāna*). Then the *upameya* is presented as superior to the *upamāna*. The reason is stated: the mountain is Śiva's residence.

Stanza 5.22

For those who wish to reach the pure, highest place of the *brahman*, free from birth and old age, insights originate from this (mountain) which cut off being, like from authoritative scripture which removes the darkness (of ignorance).

Commentary

On (the stanza beginning with) *vīta*

(*Vīte* means) *nivṛtte* 'ceased'. (In the sense of) *vīte janmajarasau yasya tat* 'that (stage) in which birth and old age have ceased', sg. acc. ntr. (we derive) *vītajanmajarasam*. Substitution of *jaras* (for *jarā*) by P.7.2.101.[177] because here (the application of) the *tadantavidhi*[178] is desirable, and because (this substitution) sets aside the substitution of *sya* (for *Ṅas*),[179] since it is the later rule.[180] To explain,

ṭāṅasiṅasām ināt syā iti syādeśabādhanāt[181]
paratvāj jarasādeśaṃ babhāṣe bhāṣyakṛt svayam.
Sūtrakāramate yat tu jñāpakāt parabādhanam
bhavet tad api ṭāṅasyor na punar ṅasi saṃbhavi.
Matadvaye 'pi tat tulyaṃ yat pūrvabādhanam
Paratvāj jarasādeśas tat syāt syādeśabādhanāt.
Jñāpakaṃ yac ca ṭānasyor yāv ādeśāv inād iti
ikāradīrghayos[182] *tatra vaiyarthyam. Tat tu tau vinā*
etve savarṇe dīrghe ca rūpasiddhir bhaved yataḥ
vyarthasūtrākṣaratyāgād bhaṅktvaitaj jñāpakaṃ phaṇi
Svātantryāj jarasādeśaṃ jagau pūrvasya bādhanāt.
Samarthanaprapañcas tu bhāṣyakaiyaṭayoḥ sphuṭaḥ

'the author of the *Bhāṣya* himself has stated the substitution of *jaras* (for *jarā*), because it is the later rule (and therefore) it blocks the substitution of *sya* (for *Ṅas*, prescribed by the rule) *ṭaṅasiṅasām inātsyāḥ*.[183] But, according to the opinion of the author of the *sūtras*, the blocking (by P.7.1.12) of the later rule (P.7.1.102), on the basis of a clue, should also be (allowed) in the case of (the instrum. ending) *Ṭā* and (the abl. ending) *ṄasI*, but it is not possible in the case of (the gen. ending) *Ṅas*.[184] The common element in the opinions of both (the *sūtrakāra* and the *bhāṣyakāra*) is that the earlier rule (P.7.1.12) is blocked (by the later rule, P.7.1.102).[185] Therefore, because (it has been prescribed by) the later rule, (and) since (accordingly,) it blocks the substitution of *sya* (for *Ṅas*), the substitution of *jaras* (for *jarā*) should take place. And the clue consists in this that the letter *i* and the long (*ā*) in the form *ināt*,[186] which are the substitutes for (the endings) *Ṭā* and *NasI*, serve no purpose.[187] And that (is so) because we can establish the (desired) forms without these two,[188] since the letter *e* is to be substituted (for final *a*),[189] (and) since a long vowel (is substituted) when a homogeneous (vowel follows after a simple vowel).[190] Having rejected this clue by leaving the redundant letters of the *sūtra* be, (the incarnation of) Śeṣa[191] on his own authority has stated (that) the substitution of *jaras* (for *jarā* should take place,) because it blocks the earlier rule (P.7.1.12).[192] The detailed argument in the *Bhāṣya* and in Kaiyaṭa is clear'.[193]

And thus the idea of some to have another reading here, namely, *rajasaḥ* '(in whom the *guṇa*) *rajas* (has ceased)' has arisen out of ignorance only.[194]

Brāhmaṇaḥ (means) *paramātmanaḥ saṃbandhi* 'connected (sg. acc. ntr.) by means of relation in general with the highest *ātman*'.[195]

Param (means) *utkṛṣṭam* 'most excellent' (sg. acc. ntr.).

Śuci (means) *niṣkalaṅkam* 'without stains' (sg. acc. ntr.).

In the sense of *padyate* 'it is gone to' (we derive) *padam* (which means) *sthānam* 'place', marked by identity.[196] That is to say, final liberation.

Upaitum (means) *prāptum* 'to reach'.

Icchatām (means) *mumukṣūṇām* 'of those desirous of final liberation'.

Āgamāt (means) *śāstrāt* 'from authoritative scripture'.[197]

Iva.

In the sense of *tamo 'pahanti* 'it takes away darkness' (we derive *tamopaha*, sg. abl. masc.) *tamopahāt* (which means) *avidyānivartakāt* 'dispelling ignorance' (sg. abl. masc.). The suffix *Ḍa* (has been added) by P.3.2.50.[198]

Itaḥ (means) *asmād gireḥ* 'from this mountain'.

In the sense of *bhavaṃ chindanti* 'they cut off being' (we derive) *bhavacchidaḥ* (which means) *saṃsāranivartakāḥ* 'they put an end to the cycle of existence'. The suffix *KviP* (has been added) by P.3.2.61.[199]

Matayaḥ (means) *tattvajñānāni* 'insights into truth' (pl. nom.).

Saṃbhavanti (means) *utpadyante* 'they originate'. The idea is that a particular holy place also can be a means to (obtaining) insight. The point (of the passage) is that this is not merely a place for enjoyment, but also a holy place for (obtaining) final liberation.

The metre is *rathoddhatā*. The definition reads *rān narāv iha rathoddhatā lagau* '(when we find the sequence) *na, ra,* coming after *ra,* (plus) a short and a long (syllable, then) in this (science of prosody we speak of) *rathoddhatā*'.[200]

Note (227)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence *(upai)tum i(ccha)tām/...tamo(pahād)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The mountain is compared to authoritative scripture. The *sādhāraṇadharma* is expressed by the phrase *bhavacchido matayaḥ saṃbhavanti*.

About half of the commentary is devoted to a grammatical issue. The startingpoint of the discussion appears to be a variant reading *vītajamajarasaḥ* 'of (the *brahman*) in whom birth and old age have ceased' for °*jarasam*. According to some, the form °*jarasaḥ* is incorrect, and should be emended to °*rajasaḥ* 'of (the *brahman*) in whom old age and (the *guṇa*) *rajas* have ceased'. M. rejects the emendation, and by means of a long quotation proceeds to show that °*jarasaḥ* is a correct form.

The main rules involved in the discussion are P.7.1.12 and P.7.2.101. The first rule says that after nominal stems ending in *a* the case endings *Ṭā, ṄasI* and *Ṅas* are replaced by *ina, āt* and *sya* resp. The second rule says that *jaras* is optionally (indifferently) substituted for *jarā*, when a case ending follows which begins with a vowel. According to *pb.* xxix, the latter rule also holds good when *jarā* is not an independent word, but occurs at the end of a cp. Moreover, we have to taken into account *pb.* xii, which (against P.1.1.55) says that a substitute comes in the place of what is actually stated in a rule (and not in the place of the complete form of which the *sthānin* is a part). And finally we have to apply the maxim *chinne 'pi pucche sva svaiva nacāśvo na ca gardabhaḥ* 'a dog (remains) a dog only, when his tail has been cut off; (he does not become) a horse nor a donkey'. That is to say, even if a form is partly changed (as °*jarā* becomes °*jara*, by P.1.2.48), it does not therefore become a different form to a which a prescribed substitution does not apply any more.

The difficulty in deriving the sg. gen. *vītajanmajarasaḥ* concerns the order of rule-application: do we first apply P.7.1.12, or P.7.2.101? Suppose we apply P.7.1.12 first. We start from the sequence *vītajanmajara* + *Ṅas* and then derive °*jara* + *sya*. Now we cannot have the substitution of *jaras* for *jara* by P.7.2.101, because the ending *sya* does not begin with a vowel. Consequently, we cannot justify the form *vītajanmajarasas*. Suppose we first apply P.7.2.101. That gives us *vītajanmajaras* + *Ṅas*. Now we cannot apply P.7.1.12, because the nominal stem does not end in *a*. Consequently, we cannot justify the form *vītajanmajarasya*. However, both forms °*jarasas* and °*jarasya* are desired.

The procedure in case of a conflict of rules—which rule to apply first?— has been laid down by P.1.4.2, which, according to traditional interpretation, is valid throughout the *Aṣṭādhyāyī*. This rule tells us that in the case of a conflict the later rule should be applied. In our case, the later rule is P.7.2.101. Its application, as shown above, leads to the non-justification of the form *vītajanmajarasya.*

Patañjali has shown a way to justify precisely that form. The idea is that, according to Pāṇini, P.7.1.12 should prevail over P.7.2.101. Thus here the earlier rule takes precedence (*pūrvavipratiṣedha*). In his *Bhāṣya* on P.7.1.12, Patañjali raises the question why the forms *ina* and *āt* are required in this rule. Here *na* and *at* would do, so that the letter *i* and the long *ā* can be dispensed with (*Mbh.* III, p. 245, lines 5 and 15). To counter the effect of dropping the letter *i* from P.7.1.12, however, we have to assume *yogavibhāga* 'splitting of the rule' in P.7.3.105, namely, by reading (a) *āṅi ca*, and (b) *āpaḥ*. By (a) we can justify the change of the stemfinal *-a* into *-e* before the instr. ending *Ṭā* anywhere. For that purpose it is not necessary to read *ina* in P.7.1.12. For instance,

vṛkṣa + *Ṭā*	P.4.1.2
vṛkṣa + *na*	P.7.1.12 (as proposed by Patañjali)
vṛkṣe + *na*	P.7.3.105 (a)
vṛkṣe + *ṇa*	P.8.4.2
vṛkṣeṇa.	

As regards the dropping of long *ā* from P.7.1.12, we can manage to have the desired forms by applying P.6.1.101 which contains the words *savarṇe dīrghaḥ*. For instance,

vṛkṣa + *Ṅas*I	P.4.1.2
vṛkṣa + *at*	P.7.1.12 (as read by Patañjali)
vṛkṣāt	P.6.1.101
vṛkṣāt.	

Here, in the stage *vṛkṣa* + *at*, P.6.1.97 becomes applicable, as noted by Patañjali in his *Bhāṣya* on P.7.1.12 (*Mbh.* III, p. 245, line 16). But this possibility is rejected. The reason is that if Pāṇini had wanted P.6.1.97 to become applicable here, he could have confined himself to stating *t* in P.7.1.12 (see the *Nyāsa* on the *KV* on P.7.1.12, and Kaiyaṭa on the *Bhāṣya* on the same rule, *Mbh.*, Rohatak ed., Vol. 5, p. 19). Obviously, this would have resulted in the undesired form **vṛkṣat*, but that is not the point here. The point is that the application of P.6.1.97 in the stage *vṛkṣa* + *at* leads to the same undesired form. If Pāṇini had wanted that form, he need not have stated *at* in P.7.1.12 (as proposed by Patañjali). Therefore, since Pāṇini did not state *t*, but *at* (as proposed by Patañjali), it shows that he did not want P.6.1.97 to apply, but rather P.6.1.101.

Thus Patañjali shows that we can do without the letter *i* and the long *ā* in *ināt* (*ina* + *āt*) in P.7.1.12. These letters appear to be *vyartha* 'purpose-less'. But this cannot be really so, because Pāṇini's statements are thought to be purposeful down to each single letter. Therefore the two letters must have some purpose. They must have been put in the rule to tell us something, to give us a clue. Which clue? Precisely that P.7.1.12 prevails over P.7.2.101, or, in other words, *parabādhana* 'the setting aside of the later rule'. Thus, in the *prakriyā* the substitutions prescribed by P.7.1.12 come earlier than the *jaras-ādeśa* prescribed by P.7.2.101. In this way, and only in this way, what appeared to be *vyartha* becomes *caritārtha* 'serving a (particular) purpose'. As a result, we are able to derive the form *vītajanmajarasya*.

But in attempting to derive the form °*jarasas*, which is also desired, the clue leads us into difficulties, for the reason shown above. Therefore, as indicated by the author of the *ślokas* quoted by M., we have to restrict the effect of the clue to the instrum. and the abl. endings. Here we will assume *parabādhana*. That is to say, first *ina* and *āt* are substituted for *Ṭā* and *Ṅas*I resp., and subsequently °*jara* is replaced by *jaras*. That gives us °*jarasina* and (the abl. form) °*jarasas*. But in connection with the gen. ending we must assume *pūrvabādhana* 'the setting aside of the earlier rule', namely, by the later rule. This is the regular procedure prescribed in case of a conflict, by P.1.4.2. Accordingly, we will first apply P.7.2.101 and substitute *jaras* for °*jara*. Now we cannot apply P.7.1.12 any more for the reason stated above. Therefore we will stop at the stage *vītajanmajaras* + *Ṅas*, and derive *vītajanmajarasas* as the only correct gen. form. But, as M. notes, there are some people who regard this form as not justifiable, and who therefore propose to change the text and read °*rajasaḥ*.

At the end of the quotation given by M., the author observes that Patañjali finally has rejected the clue and leaves the *vyartha*-letters for what they are. Consequently, *pūrvabādhana*, that is, the regular procedure is accepted which takes care of all desired optional forms.

Stanza 5.23

On this (mountain) the couches of the heavenly nymphs (coloured) with the redness of lac applied to their feet; on which chaplets of flowers has fallen down; in disarray (and) strewn with flowers, indicated the heated kinds of love-making in an excess of passion.

Commentary

On (the stanza beginning with) *divya*

Asmin (sc.) *girau* 'on this mountain'.

(In the sense of) *caraṇalākṣārāgaiḥ saha vartante* 'they are provided with the redness of lac on their feet' (we derive the form signifying the items) thus described.[201] That is to say, marked with redness by the touch of the footsoles of the woman in positions like *dhenuka* and *puruṣāyita.*[202]

(*Nipatitāḥ* means) *vyānatakaraṇe strīṇām adhomukhatvād bhraṣṭāḥ* 'fallen down because the faces of the women are turned downwards while adopting *vyānata*-positions'.[203] (*Puṣpāpīḍāḥ* means) *kusumaśekharāḥ* 'chaplets of flowers'. (In the sense of) *nipatitāḥ puṣpāpīḍā yāsu tāḥ* 'on which chaplets of flowers have fallen down', pl. nom. fem., (we derive the form signifying the items) thus described. Amara says *śikhāsv āpīḍaśekharau 'āpīḍa* and *śekhara* (are used) in the sense of chaplet'.[204]

Pīḍābhājaḥ (means) *vimardabhājaḥ* 'undergoing crushing' (pl. nom. fem.).[205] That is to say, in disarray. The intention is that in (the positions called) *bhrāmara, preṅkholita*, etc. (the women) produce a rotating movement with their buttocks in all directions.[206]

(In the sense of) *kusumaiś citāḥ* 'covered with flowers' (we derive *kusumacitāḥ*, pl. nom. fem., which means) *kusumavyāptāḥ* 'spread all over with flowers'. That is to say, covered with flowers for the sake of softness, because while adopting (the positions called) *ibha, mārjāra*, etc.[207] parts (of the body) like breasts and arms stay on the bed.

Divyastrīṇām (sc.) *saṃbandhinyaḥ* 'connected (pl. nom. fem.) by means of relation in general with heavenly nymphs'.[208]

In the sense of *śerata āsu* 'they sleep on those' (we derive) *śayyāḥ* (pl. nom.) (which means) *talpāni* 'beds'. (The suffix) *KyaP* (has been added) by P.3.3.99.[209]

Rāgāyāte (means) *rāgodreke* (sc.) *sati* 'when there is an excess of passion', loc. abs.[210]

(*Sāśaṃsam*).[211] *Sāśaṃsaḥ* (means) *satṛṣṇaḥ* 'passionate'. That *surataviśeṣaḥ* 'kind of love-making'.[212] Sg. acc. (*surataviśeṣam*). The sg. (has been used) in a collective sense.[213] That is to say, (*surataviśeṣam* means) kinds of intercourse.

Śaṃsanti (means) *sūcayanti* 'they indicate'. That is to say, they manifest.

In this (stanza) the embellishment (called) *kāvyaliṅga* commingles with *yamaka*.[214] (*Kāvyaliṅga* is assumed) because word-meanings like *lākṣārāga* 'the redness of lac', etc. have been stated by way of qualifiers, as causes for indicating different kinds of intercourse.[215]

The metre is *jaladharamālā*, according to the definition *mbhau smau cet syāj jaladharamālā khyātā* 'if (the sequence of *gaṇas* is) *ma, bha, sa, ma*, (then the metre) is called *jaladharamālā*'.[216]

The definition of the position (called) *dhenuka*, etc., however, (has been stated) in the *Ratirahasya*, as follows:[217]

(a) *Nyastahastayugalā nije pade*[218] *yoṣid eti kaṭirūḍhavallabhā*
agrato yadi śanair adhomukhī dhenukaṃ vṛṣavad unnate priye.
(b) *Svecchayāśramiṇi vallabhe 'thavā yoṣid ācarati puruṣāyitam.*[219]
(c) *Vyānataṃ ratam idaṃ yadi priyā syād adhomukhacatuṣpadākṛtiḥ*
tatkaṭiṃ samadhiruhya vallabhaḥ syād vṛṣādipaśusaṃsthitisthitaḥ.[220]
(d) *Cakravad bhramati kuñcitāṅghrikā*[221] *bhrāmaraṃ nṛjaghane samudgate.*[222]
(e) *Sarvataḥ kaṭiparibhramo yadi preṅkhapūrvam idam uktam ūlitam.*
(f) *Bhūgatastanayugāsyamastakam*[223] *unnatasphijam*[224] *adhomukhīṃ striyam*
krāmati svakarakṛṣṭamehane vallabhe kariratam tad ucyate.[225]

(a) 'When the woman, both hands placed on her feet, with her lover mounting her from behind, moves slowly forward, face down, while her lover stands upright like a bull, (that is called) *dhenuka* "the cow (position)".'

(b) 'By her own wish, or when her lover feels tired, the woman adopts the position of the male.'

(c) '*Vyānata* (*bandha*) "the bent down (position)" is that (mode of) intercourse, when the woman acts like a quadruped with her face down (and when) her lover having mounted her from behind stands (upright), acting as an animal like a bull, etc.'

(d) '(The woman,) legs bent, rotates like a wheel on the raised underbelly of the man; (that is called) *bhrāmara* "the rotating (position)".'

(e) 'When the buttocks (of the woman) are moving in every direction, that is called *ūlita* preceded by *preṅkha*.'[226]

(f) 'When the lover taking his penis in his hands approaches the woman who, buttocks raised high (and) face down, touches the ground with her pair of breasts, mouth and (fore)head, that is called the elephant (mode of) intercourse.'[227]

In another book it says:

prasārite pāṇipāde śayyāspṛśi mukhorasi/unnatāyām[228] *striyaḥ kaṭyāṃ mārjārakaraṇaṃ viduḥ* 'when the hands and feet are stretched out, when the head and breast touch the bed, when the buttocks of the woman are raised, (that) they consider to be the adoption of the cat (position)'.[229]

The metre may also be called (*kāntotpīḍā*), according to the definition *kāntotpīḍā mbau smau* '(the metre) *kāntotpīḍā* (is formed by the sequence) *ma, ba, sa, ma*'.[230]

Note (228)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers three instances, briefly indicated by M., of *yamaka* in (*...lākṣā*)*rāgā rāgā*(*yāte*), (*..puṣpā*)*pīḍāḥ/pīḍā*(*bhājaḥ*) and (*sā*)*śaṃsaṃ śaṃsa*(*nti*). The *arthālaṃkāras*, as explained by M., are *kāvyaliṅga* and *saṃsṛṣṭi*. The couches in disarray, marked by the red footsoles of the women and their fallen chaplets indicate, that is, serve as a cause for knowing the various modes of *vyānata* intercourse practised by the apsarases. The operative words here are *pīḍābhājaḥ, sacaraṇalākṣārāgāḥ* and *nipatitapuṣpāpīḍāḥ*, functioning as qualifiers of *śayyāḥ*. Again (see the commentaries on stanzas 5.18 and 20) M. assumes *saṃṛṣṭi* of an *arthālaṃkāra* and a *śabdālaṃkāra*.

Stanza 5.24

Having obtained the highest excellence through the fullness of their virtues, the herbs do not cease to be luminous on this (mountain) revered by the worlds, just as fortune does not stop to shine on a king provided with right conduct, who has obtained the highest excellence through his virtues.

Commentary

On (the stanza beginning with) *guṇa*

Jagatāṃ mahite (means) *jagadbhiḥ pūjite* (that is,) *pūjyamāne* 'being revered (sg. loc. masc.) by the worlds'. (The suffix) *Kta* conveying the sense of the present tense (has been added) by P.3.2.188.[231] The gen. ending (has been added) by P.2.3.67.[232]

Atra (here means) *himavati* 'on the Himavat (mountain)'.

Auṣadhayaḥ (means) *tṛṇajyotīṃsi* 'phosphorescent herbs' (pl. nom.).

Nayaśāliny adhipatau (means) *nītisaṃpanne rājñi* 'with regard to a king provided with right conduct'.

Śriyaḥ (means) *saṃpadaḥ* 'fortune' (pl. nom.).

Iva.

Guṇasaṃpadā (means) *kṣetraguṇasaṃpattyā* 'by the abundance of qualities of a holy place'. In the other case,[233] (it means) 'through the abundance of virtues in the form of *saṃdhi*, etc.'[234]

Paraṃ mahimānam. In both cases,[235] (it means) the ability to spread lustre.

Samadhigamya.

Jvalitum (means) *prakāśitum* 'to shine'.

Na viramanti. That is to say, they shine continuously. The intention is that elsewhere (they shine) only in the beginning of the night.

Note (229)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence *mahi(mānam ...) mahi(te)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā*. The mountain is compared to a king. The *sādhāraṇadharma* is expressed by the phrase *guṇasampadā samdhigamya paraṃ mahimānam.*

The metre is the same as in stanza 5.20.

Stanza 5.25

Here (on the mountain) a flight of female ospreys screams, trees bend with flowers, the water is full of lotuses, the rivers overhung by trees are fragrant with *uśīra* and remove the heat to the delight of the elephants.

Commentary

On (the stanza beginning with) *kurarī*

Iha (sc.) *adrau* 'on this mountain'.

Kurarīgaṇaḥ (means) *utkrośasaṃgaḥ* 'a flight of female ospreys' (sg. nom.). Amara says *utkrośakurarau samau 'utkrośa* and *kurara* are synonyms (meaning "osprey")'.[236]

Kṛtaravaḥ (means) *kṛtāravaḥ* 'which utters screams' (sg. nom. masc.).[237]

Taravaḥ.

(In the sense of) *kusumair ānatāḥ* 'bending (pl. nom. masc.) with flowers' (we derive) *kusumānatāḥ.*

Kamalam (means) *jalam* 'water' (sg. nom.).

Sakamalam (means) *sapadmam* 'provided with lotuses' (sg. nom. ntr.). The *Viśva(prakāśa)* says *kamalaṃ jalapadmayoḥ 'kamalam* (is used) in the sense of water and lotus'.[238] Or rather,[239] (we explain *kamalam* as) *kam* (which means) *jalam* 'water' (plus) *alam* (which means) *atyantam* 'excessive'. (That excessive water) is (said to be) *sakamalam* 'provided with lotuses'. Amara says *kaṃ jale śirasi ca 'kam* (is used) in the sense of water and head'.[240] Moreover,[241]

(*Varaṇāḥ* means) *drumāḥ* 'trees'. (In the sense of) *varaṇā āvaraṇaṃ yāsāṃ tāḥ* 'whose covering consists in trees', pl. nom. fem., (we derive *varaṇāvaraṇaḥ*). Amara says *varaṇo varuṇaḥ setus tiktaśākaḥ kumārakaḥ* *'varaṇaḥ, varuṇaḥ, setuḥ, tiktaśākaḥ* (and) *kumārakaḥ* (are synonyms meaning a particular kind of tree)'.[242]

(*Sanaladāḥ* means) *sośīraḥ* 'provided with *uśīra*'.[243] Amara says *mūle 'syośīram astriyām/abhayaṃ naladaṃ sevyam 'uśīra,* which is non-fem., *abhayam, naladam* (and) *sevyam* (are synonyms used) in the sense of its root'.[244] (*Analam* means) *saṃtāpam* 'heat'. (*Dyanti* means) *khaṇḍayanti* 'they break to pieces' (that is,) *śamayanti* 'they appease'. (In the sense of) *analaṃ dyanti* 'they appease the heat' (we derive) *analadāḥ*. (In the sense of) *sanaladā analadāś ca tāḥ* 'provided with *uśīra* and appeasing the heat', pl. nom. masc., (we derive *sanaladānaladāḥ*).[245]

Sindhavaḥ (means) *nadyaḥ* 'the rivers' (pl. nom.).

Kariṇāṃ mude. Supply *bhavanti* 'they are'. The intention is that the opposite of what has been stated is nowhere found (on the mountain).

Note (230)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., but mentioned by Renou 1959, p. 27, from the point of view of wordorder based on resonance, of *yamaka* at the end of all four *pādas* in (*kṛ*)*taravas taravaḥ*, (*sa*)*kamalaṃ kamalam, varaṇāvaraṇāḥ* and (*sa*)*naladānaladāḥ*. This variety of *yamaka* has been described by Daṇḍin, *KAD*, 3.2. There is no *arthālaṃkāra*, unless *svabhāvokti* is assumed. If we do, we shall also have to assume *saṃsṛṣṭi* of *yamaka* and *svabhāvokti*.

The metre is the same as in stanza 5.20.

Stanza 5.26

On this (mountain) the places where the elephants of the gods rub their cheeks which bear the smell originating from the flow of rut resembling the scent of fully blown mango flowers (and hence) clung to by bees, intoxicate the koels (even) out of season.

Commentary

On (the stanza beginning with) *sādṛśyam*

Etasmin (sc.) *parvate* ’on this mountain'.

Apanidracūtagandhaiḥ sādṛśyaṃ gatam (means) *phullāmrapuṣpagandhasadṛśam* 'resembling (sg. acc. masc.) the scent of fully opened mango flowers'.

Madajalasekajam.

Āmodam (means) *parimalam* 'the smell' (sg. acc.).

Dadhānaḥ (means) *bibhrāṇaḥ* 'bearing' (sg. nom. masc.). That is why (the place is said to be:)[246]

Līnāliḥ (means) *saṃsaktabhṛṅgaḥ* 'to which bees are clinging' (sg. nom. masc.).[247]

Surakariṇām.

In the sense of *kaṣyate 'nena* 'it is rubbed against that' (we derive) *kāṣaḥ.*[248] (*Kāṣaḥ* means) *kaṣaṇasthānam* 'place for rubbing against' (which means) *drumaskandhādi* 'trunks of trees, etc.'. (In the sense of) *kapolānāṃ kāṣaḥ* 'the rubbing-place for cheeks' (sg. nom.) (we derive *kapolakāṣaḥ*).

Akāle (means) *vasantātirikte kāle 'pi* 'even at a time other than spring'.

Kokilān.

Madayati. The short (vowel is) by P.6.4.92.[249]

In this (stanza), although a cause in the form of spring is absent, the origination of an effect called intoxication is stated. Therefore (here we find) the embellishment (called) *vibhāvanā.* This has been defined as *kāraṇena vinā kāryasyotpattiḥ syād vibhāvanā* 'let the origination of an effect without a cause be (called) *vibhāvanā*'.[250] And because an *aṅgāṅgibhāva* 'main - subordinate relation' (holds), this (*vibhāvanā*) blends[251] with the *upamā* (stated by the words) *cūtagandhaiḥ sādṛśyam* 'similarity with the scent of mango-flowers' and with *kāvyaliṅga* in which the cause is stated by a word-meaning, namely, *āmodaṃ dadhānaḥ* 'bearing the smell'.[252] Moreover, the embellishment (called) *bhrāntimat* is evoked[253] through the mistake of the koëls which take the smell of rut for the scent of mango-flowers.

The metre is *praharṣiṇī,* according to the definition *mnau jrau gas tridaśayatiḥ praharṣiṇīyam* '(in whose feet the sequence) *ma, na, ja, ra* (plus) a long (syllable occurs, and) which has the ceasura after the third and tenth (syllable), this (is the metre called) *praharṣiṇī*'.[254]

Note (231)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in (*ā*)*modaṃ mada*(*jalasekajam*), and of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*ko*)*kilā*(*n a*)*kāle.* The main *arthālaṃkāra,* as explained by M., is *vibhāvanā.* An effect, the intoxication of the koëls, is presented in the absence of its cause, the scent of mango-flowers in spring. This *alaṃkāra* is supported by two others which play a subordinate role in building up the *vibhāvanā.* They are *upamā,* in which the smell of the rut is said to be similar to the scent of mango-flowers, and *kāvyaliṅga,* which states the cause for the bees to cling to the trees. Both, the similarity and the sight of the bees, feed the intoxication of the koëls, and thus play a part in bringing about the *vibhāvanā.* Accordingly, *saṃkara* 'blending' of the *vibhāvanā* with the other two *alaṃkāras* is assumed. In addition, as pointed out by M., the *vibhāvanā* implies an error, a case of mistaken identity, based on *sādṛśya,* namely, the smell of rut is mistaken for the sent of mango-flowers.

Stanza 5.27

On this (mountain) housing heavenly nymphs, beautiful because of its slopes, surrounded by streams babbling gently, *amṛta*, dear to the hooded one who guards (the nether world), excellent in taste, dwells since a long time, scorning the earth.

Commentary

On (the stanza beginning with) *sanāka*

And further,[255]

Sanākavanitam (means) *sāpsaraskam* 'provided with apsarases' (sg. acc. masc.).

(*Nitambaiḥ* means) *kaṭakaiḥ* 'slopes'. (In the sense of) *nitambai ruciram* 'beautiful because of its slopes' (sg. acc. masc.) (we derive *nitambaruciram*).

Suninadaiḥ (means) *sughoṣaiḥ* 'possessing a nice sound' (pl. instr. masc.).

Nadaiḥ (means) *pravahaiḥ* 'by streams'.

Vṛtam.

Amum. Functions as *karman* 'object' by P.1.4.48.[256]

Avataḥ (means) *adholokarakṣakasya* 'guarding the nether world' (sg. gen. masc.).[257]

Phaṇavataḥ (means) *nāgarājasya* 'of the king of the snakes'.

Matā (means) *iṣṭā* 'esteemed' (sg. nom. fem.). (The suffix) *Kta* (has been added) in the sense the present by P.3.2.118.[258] The gen. ending (has been added) because of construction with that (form in *Kta*).[259]

(*Rasena* means) *svādena* 'taste'. (*Parā* means) *utkṛṣṭā* 'excellent'. (In the sense of) *rasena parā* 'excellent in taste' (sg. nom. fem.) (we derive *rasaparā*).

Parāstavasudhā (means) *tyaktabhūlokā* 'which has abandoned the earth' (sg. nom. fem.).[260]

Sudhā (means) *amṛtam* 'the nectar (conferring immortality)' (sg. nom.).

Ciram adhivasati. This is to say that nowhere else within the circle of the earth (*amṛta*) can be found. The intention is that this mountain possesses the splendour of mount Meru.

In this (stanza we find) the embellishment (called) *samāsokti*,[261] because we understand (reference to) mount Meru which is not the topic of description, through (the use of) adjectives which belong to the topic of description. And this (embellishment) commingles with *yamaka*.[262]

The metre is *jaloddhatagati*, according to the definition *rasair jasajasā jaloddhatagatiḥ* '(in whose feet the sequence) *ja, sa, ja, sa* (occurs) with (a ceasure after) the sixth (syllable, that metre is called) *jaloddhatagatiḥ*'.[263]

Note (232)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances of *yamaka*, noted by M., in (*sanākava*)*nitaṃ nita*(*mba*°), (*nitambaru*)*ciraṃ ciram*, (*sunī*)*nadair nadair*, (*phaṇa*)*vato 'vato*, (*rasa-*) *parā parā*(*sta*°) and (°*va*)*sudhā sudhā*, thus resulting in a sonorous sequence of sounds. The *yamakas* are all of them of the immediately recurrent type, and located in particular places of the *pāda* whether in the middle of one *pāda*, or on the juncture of two *pādas*. The *arthālaṃkāra*, as explained by M., is *samāsokti*. The Himavat mountain is described in glowing terms (*sanākavanitam, nitambaruciram, suninadair nadair vṛtam, amuṃ sudhā adhivasati*) functioning as qualifiers, which at once evoke the idea of mount Meru. Again the *yamaka* and the *arthālaṃkāra* are said to commingle.

Stanza 5.28

On this (mountain) the luxuriant creepers which form houses, the luminous herbs which serve as lamps, the young shoots of the Haricandana tree which form beds and the lotus breezes which dispel the lassitude due to lovemaking, teach the heavenly nymphs not to think of heaven.

Commentary

On (the stanza beginning with) *śrīmat*

Asmin (sc.) *adrau* 'on that mountain'.

(*Śrīmat* means) *samṛddhimat* 'luxuriant'. (In the sense of) *śrīmallatā eva bhavanam* 'the house is nothing but luxuriant creepers' (we derive *śrīmallatābhavanam*).[264]

Oṣadhayaḥ (means) *tṛṇajyotīṃsi* 'luminous herbs'. (Supply) *eva* 'nothing but'.[265]

Pradīpā navāni.

Haricandanapallavāni (means) *suratarukisalayāni* 'shoots of the Haricandana tree'.[266] (Supply) *eva* 'nothing but'.[267]

Śayyāḥ. The *Viśva*(*prakāśa*) says *haricandanam ākhyātaṃ gośīrṣe surapādape* '*haricandanam* is used in the sense of sandalwood and of a heavenly tree'.[268]

Ratiśramanudaḥ (means) *surataśramahariṇaḥ* 'taking away the lassitude due to lovemaking'.

Sarojavātāś ca.[269]

Surasundarībhyaḥ. The dat. ending (has been added) on account of the mention of (the word) *kriyā* 'action'.[270]

Divaḥ (means) *divam* 'heaven' (sg. gen.). The gen. ending conveying the sense of *karman* 'object' (has been added) by P.2.3.52.[271]

Smartuṃ na diśanti. That is to say, they cause to forget. The intention is that this (mountain) surpasses even heaven.

In this (stanza), in the first half, (the use of) three *rūpakas* is quite clear.[272]

Note (233)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in the sequence (*na*)*vāni* (...*palla*)*vāni*. The *arthālaṃkāra*, as stated by M., is *rūpaka*. It is conveyed once by a cp. (°*latābhavanam*) and twice by a wordgroup in which *eva* is to be supplied (*oṣadhayaḥ pradīpāḥ* and °*pallavāni śayyāḥ*). The *rūpakas* are mutually independent. Therefore *saṃsṛṣṭi* is assumed.

Renou 1959, p. 25 quotes the stanza as an instance showing the poet's concern with balance brought about by the distribution of appositional elements, and translates (ibid. p. 25-26): "les lianes prestigieuses (en guise de) résidence, les plantes (phosphorescentes, en guise de) lampes, les nouveaux bougeons de santal (en guise de couche), enfin les brises (parfumées de lotus) chassant la fatigue amoureuse, (tout) enseigne aux filles de dieux à oublier le ciel".

Stanza 5.29

Here (on the mountain), with his hand from the fingers of which perspiration trickled down, Bhava took the fingers of Bhavānī who was performing mortification in the water for a long time in order to have the lord (as her husband), (and) whose eyes showed alarm when the water animals bumped into her.

Commentary

On (the stanza beginning with) *īśārtham*

In the sense of *īśāya* 'in order to have the lord' (we derive) *īśārtham* (sc.) *yathā tathā* 'in such a way that it is in order to have the lord'.[273] This is an adverb.[274] (A grammatical statement says) *arthena saha nityasamāsaḥ sarvaliṅgatā ca vaktavyā* 'with (the word) *artha* cp.-formation (takes place) invariably and (variation in) all genders should be stated'.[275]

Cirāya (means) *ciram* 'for a long time'.

Ambhasi tapas carantyāḥ. That is why (Bhavānī is said to be:)[276]

Yādovilaṅghanavilolavilocanāyāḥ (means) *jalajantuvighaṭṭitacakitekṣaṇāyāḥ* 'whose eyes show alarm because the water animals bump into her' (sg. gen. fem.). The intention is: of her who tempted[277] (Bhava) by her glance only, more than (by) her mortification. Amara says *yādāṃsi jalajantavaḥ* '*yādāṃsi* (and) *jalajantavaḥ* (are synonyms meaning "water animals")'.[278]

Bhavānyāḥ (means) *bhavapatnyāḥ* 'of the wife of Bhava'. She has been mentioned in this way by taking into account the time at which (the poet) used (the word *bhavānī*).[279] (The suffix) *Ṅ̇īṢ*[280] (has been added (by P.4.1.49.[281] Also the augment *ānUK.*[282]

In the sense of *agraś cāsau karaś ca* 'at the same time the front part and the hand' (we derive *agrakaraḥ*).[283] This is cp.-formation in the sense of *samānādhikaraṇa* '(a) co-referential (word)', because a part of the hand is also the hand. That is why Vāmana says *hastāgrāgrahastādayo guṇaguṇinor bhedābhedāt* '(the forms) *hastāgra, agrahasta*, etc. (are correct, because we understand) difference as well as non-difference of the quality and the thing qualified'.[284] Sg. acc. *agrakaram.*

Bhavaḥ (means) *śivaḥ* 'Śiva' (sg. nom.).

Ścyotannidāghasililāṅgulinā (means) *sravatsvedāṅgulinā* 'having fingers marked by perspiration trickling down' (sg. instr. masc.).[285] This is a statement of the outward manifestation of an inner sentiment.[286]

Kareṇa.

Atra (here means) *girau* 'on the mountain'.

Ālambatā (means) *gṛhītavān* 'he has seized'.[287]

In this (stanza we find) the embellishment (called) *bhāvika*, because a miraculous event which happened in the past is described as if it happened before our eyes, according to the definition *atītānagate yatra pratyakṣavad alakṣite/atyadbhutārthakathanād bhāvikaṃ tad udāhṛtam* 'when (a matter) which has happened or which is stil to come, although it is not seen (becomes) like something present before our eyes on account of the description of a greatly wondrous matter,[288] that is called *bhāvikam*'.[289]

The metre is *vasantatilakā*, according to the definition *uktā vasantatilakā tabhajā jagau gaḥ* '(that is called) *vasantatilakā* (in whose feet we find the sequence) *ta, bha, ja, ja* and a long (syllable plus) a long (syllable)'.[290]

Note (234)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of one pair of consonants in the sequence (...)*vila*(*ṅghana*)*vilo*(*la*)*vilo*(*canāyāḥ*), and of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in the sequence *bhavo bhavā*(*nyāḥ*). The *arthālaṃkāra*, as explained by M., is *bhāvika*. In the stanza the poet describes an extraordinary event of the past in such a way that it seems to happen before our eyes. The operative words here are *ścyotannidāghasalilāṅgulinā* and *yādovilaṅghanavilolavilocanāyāḥ*, both of them qualifiers, namely, in connection with Śiva's hand and with Pārvatī resp.

Reference is obviously to two passages in the *Kumārasaṃbhava*. The first passage (*Kum.* 5.26) describes how Pārvatī was standing in the water during the cold nights of the month Sahasya as part of her *tapas*. The second passage (*Kum.* 7.76-77) tells us how Śiva took Pārvatī's hand:

76. *tasyāḥ karam .../jagrāha .../... smarasya/...pūrvam iva praroham.*
77. *romodgamaḥ prādur abhūd umāyāḥ/svinnāṅguliḥ puṃgavaketur āsīt/... pāṇisamāgamena/...*

'he took her hand, as if it was the first sprout of love. Because of the joining of their hands Umā's hair stood on end (and) the fingers of the bull-bannered (Śiva) were covered with perspiration.'

Stanza 5.30

This (mountain) which splits the sky, as it were, looks like mount Mandara with which the gods and demons churned the ocean whose water had been removed so that the abode of the snakes became visible (and) which (mountain) shows the marks left by the coils of the lord of the snakes.

Commentary

On (the stanza beginning with) *yena*

(In the sense of) *devāś cāsurāś ca taiḥ* 'the gods and the demons', pl. instr., (we derive) *devāsuraiḥ*. (The cp.) is not treated as a singular by P.2.4.9.[291] Because the enmity between these (gods and demons) is on account of business only, not permanent, like between cattle and tigers, so they say.[292]

Yena (here means) *mandarādriṇā* 'by the mount Mandara'. The intention is: by (the mountain) turned into a churningstick.

Apaviddhasalilaḥ (means) *kṣiptajalaḥ* 'whose water has been removed' (sg. nom. masc.). That is why (the ocean is said to be:)[293]

(*Nāgasadma* means) *pātālam* 'the nether world'. (In the sense of) *sphuṭaṃ nāgasadma yasmin saḥ* 'in which the nether world lies revealed', sg. nom. masc., (we derive *sphuṭanāgasadmā*).

Ambunidhir amṛtam.

Mamanthe (means) *mathitaḥ* 'was churned'. The perfect tense marker conveying the sense of the subordinate object (has been added), because *manth-* 'to churn' takes two objects, since it belongs to the *duh-*, etc. group.[294]

Adhipateḥ. That is to say, of Vāsuki who had been turned into a rope for churning, on account of the statement in the (*Mahā*)*bhārata* which says *manthanaṃ mandaraṃ kṛtvā netraṃ kṛtvā tu vāsukim* 'having turned (mount) Mandara into a churning stick (and the snake) Vāsuki into a rope'.[295]

Vyāvartanaiḥ (means) *veṣṭanaiḥ* 'by the coils'.

Āhitāṅkaḥ (means) *kṛtacihnaḥ* 'on which marks have been put' (sg. nom. masc.).

So 'yaṃ mandarādriḥ.

Kham (means) *ākāśam* 'the sky' (sg. acc.).

Vyālikhan (means) *vyāpāṭayan* 'splitting asunder' (sg. nom. masc.).

Iva vibhāti.

In this (stanza), because (the quality of) the height (of the mountain) has not been stated, (we find a) *kriyāsvarūpotprekṣa* occasioned by the non-mention of a quality, since (the poet) fancies that (the mountain) scratches the sky.[296]

Note (235)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is a variety of *utprekṣā*. The Himavat mountain is fancied to have the nature of mount Mandara on account of its action which consists in piercing the sky. This obviously refers to the great height of the mountain. But it is not this quality which has been stated by the poet. He rather mentions an action.

Stanza 5.31

Here (on the mountain) the glitter of the walls of crystal and silver, white like a goose, intensified by the (reflected) rays of the sun, having attained a superior degree because of (the vicinity of) precious stones possessing a bluish lustre, often produces the impression of moonlight (even) in the middle of the day.

Commentary

On (the stanza beginning with) *nīta*

Iha (sc.) *adrau* 'on this mountain'.

Aśiśiraraśmeḥ (means) *uṣṇāṃśoḥ* 'of the sun'.

Usraiḥ (means) *mayūkhaiḥ* 'by the rays'.[297] That is to say, by transferred ones.[298]

Nītocchrāyam (means) *ucchrāyaṃ nītā* 'brought to an increase' (sg. nom. fem.), that is to say, spread. Similarly,[299]

Ānīlābhaiḥ (means) *asitabhaiḥ* 'possessing a darkish lustre' (pl. instr. masc.).

Ratnaiḥ (means) *indranīlaiḥ* 'because of sapphires'.

Viracitaparabhāgā. That is to say, having gained superiority because of their vicinity.

(In the sense of) *haṃsa iva śyenī* 'white like a goose' (we derive) *haṃsasyenī* (sg. nom. fem.) (which means) *śvetavarṇā* 'possessing a white colour' (sg. nom. fem.).[300] Amara says *viśadaśyetapāṇḍarāḥ 'viśada, śyeta* and *pāṇḍara* (are synonyms meaning "white")'.[301] (The suffix) *ṄīP* (has been added) after the word *śyena*, and the letter *n* has been substituted for *t*, by P.4.1.39.[302]

(*Chāyā* means) *kāntiḥ* 'splendour'. (In the sense of) *sphaṭikānāṃ rajatānām̄ ca bhittayas tāsāṃ chāyā* 'the splendour of walls of pieces of crystal and silver' (we derive *sphaṭikarajatabhitticchāyā*, sg. nom.).

Ahno madhye (*'pi*). That is to say, even in the middle of the day.[303]

Muhuḥ.

Jyotsnāśaṅkām (means) *jyotsnābhrāntim* 'an error in the form of moonlight' (sg. acc.).

Vitarati (means) *janayati* 'produces'. This is the embellishment (called) *bhrāntimat.*[304]

Note (236)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā* and *bhrāntimat*, as indicated by M. The simile is conveyed by a cp. The white colour of the mountain is compared to that of a goose. Since, moreover, the white colour assumes a bluish hue because of the presence of sapphires on the mountain, a similarity with moonlight is produced which leads to mistaking the colour of the mountain for moonlight. Since the error would not be possible without the simile describing the colour, an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *upamā* functioning as the *aṅga*. The result is *saṃkara* 'blending'.

There is a change of metre, not noted by M. See Cappeller, p. 194. The new metre is called *kuṭilā* by *ChŚās.*, 8.10, and defined as *mbhau nyau gau vedarasasamudrāḥ* '(in whose feet we find the sequence) *ma, bha, na, ya* (plus) two long (syllables), with (the ceasura after) the fourth, or the sixth and the fourth (syllable)'. For the *saṃkhyāsaṃketa* see fn. 156 on *Kir.* 5.18. The *VRA* does not mention this metre under this name.

Stanza 5.32

Here (on the mountain) the lotuses shaken by the gently blowing wind perform a dance full of merriment, so to speak, in the water which shows curves like the eyebrows of coquettish and cheerful girls.

Commentary

On (the stanza beginning with) *dadhata*

Iha (sc.) *adrau* 'on this mountain'.

Mṛdu patatā (means) *mandaṃ vahatā* 'blowing gently' (sg. instr. masc.).

Pavanena kampitāni paṅkajāni.

(In the sense of) *lalitavilāsinījanasya bhrūgativat kuṭileṣu* 'curved like the eyebrows of coquettish and cheerful girls' (pl. loc.) (we derive *lalitavilāsinījanabhrūgatikuṭileṣu*).[305] That is to say, rippled.

Payaḥsu.

Vilāsaśāli nṛtyaṃ dadhata iva. They dance with an air of merriment. This is *utprekṣā.*[306]

The metre is *puṣpitāgrā.*[307]

Note (237)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in

the non-immediate repetition of a sequence of three consonants in *vilāsa(śāli .../... °vilāsi(nījana°)*. The *arthālaṃkāras*, as stated by M., are *upamā* and *utprekṣā*. The rippling waves are compared to the curved eyebrows of playful girls. The *sādhāraṇadharma* is expressed by the word *kuṭila*. Moreover, the poet fancies that the girls are dancing. Since the two embellishments are mutually independent, *saṃsṛṣṭi* 'commingling' results.

Stanza 5.33

On this (mountain) the wielder of (the bow called) Pināka, with his hand from which the ceremonial bracelet in the form of a snake had slipped down, gracefully took the hand that had begun to tremble (and) in which auspicious powerful herbs had been put, of Īśvarā whose eyes showed fright.

Commentary

On (the stanza beginning with) *asmin*

Asmin (sc.) *adrau* 'on this mountain'.

Pinākabhṛtā (means) *śivena* 'by Śiva'.

Adhīravilocanāyāḥ (means) *cakitadṛṣṭeḥ* 'of her whose eyes showed alarm'. The intention is: because of seeing the snake.[308]

Īśvarāyāḥ (means) *gauryāḥ* 'of Gaurī'. (The suffix) *varaC* (has been added) by P.3.2.175.[309] (The suffix) *ṄīṢ* (has) not (been added), because (the poet) does not want to express connection with a man.[310]

Ābaddhavepathuḥ (means) *prāptakampaḥ* 'which has started to tremble' (sg. nom. masc.).[311] This is a statement of an outward manifestation of an inner sentiment.[312] The suffix *athuC* (has been added) by P.3.3.89.[313]

(*Maṅgalamahauṣadhiḥ* means) *yavāṅkurādiḥ* 'sprouts of barley, etc.'. (In the sense of) *vinyastā maṅgalamahauṣadhir yasmin saḥ* 'on which auspicious powerful herbs had been put', sg. nom. masc., (we derive *vinyastamaṅgalamahauṣadhiḥ*).

Pāṇiḥ.

(*Srastaḥ* means) *galitaḥ* 'slipped down'. (*Pratisaraḥ* means) *kautukasūtraḥ* 'the ceremonial marriage-thread'.[314] (In the sense of) *srasta uraga eva pratisaro yasya tena* 'whose marriage-thread which was nothing but a snake had slipped down', sg. instr. masc., (we derive *srastoragapratisareṇa*).[315] The *Viśva(prakāśa)* says *āhuḥ pratisaro hastasūtre mālye ca maṇḍane* 'they say that *pratisaraḥ* (is used) in the sense of a (ceremonial) thread round the wrist, and of garland (and) ornament'.[316]

Kareṇa salilam agṛhyata.[317]

In this (stanza) the wedding of the deity and Pārvatī is described. In (the stanza) *īśārtham* (etc.),[318] however, (the poet) merely stated that favour was shown. Therefore there is no (question of) repetition.

The embellishment is definitely *bhāvika*.[319]

Note (238)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as indicated by M., are *rūpaka* and *bhāvika*. The *rūpaka* is conveyed by the cp. °*uragapratisareṇa*. Pārvatī's fright, signified by the word *adhīravilocanāyāḥ*, can only be caused by a snake, not by a marriage-thread. Therefore °*uragapratisareṇa* has to be analysed in such a way that prominence is given to the *upamāna*, the snake. This is only possible by assuming *rūpakasamāsa*. Moreover, in the stanza the poet describes a wondrous matter of the past in such a way (namely, through the words *adhīravilocanāyāḥ* and *srastoragapratisareṇa* in connection with Pārvatī and with Śiva's hand resp.) that it seems to happen before our eyes. Since the *rūpaka* plays an essential part in bringing about the *bhāvika*, an *aṅgāṅgibhāva* is assumed between the two, the *rūpaka* functioning as the *aṅga*. The result is *saṃkara*.

Stanza 5.34

Here (on the mountain) the multitude of sunrays which mixed with numerous flashes originating from the crystal, pervading the sky (and thus) spreading (widely), surpasses the number thousand, so to speak.

Commentary

On (the stanza beginning with) *krāmadbhiḥ*

Ghanapadavīm (means) *ākāśam* 'the sky' (sg. acc.).[320]

Krāmadbhiḥ (means) *vyāpnuvadbhiḥ* 'pervading' (pl. instr. masc.).

Anekasaṃkhyaiḥ. That is to say, more than one thousand. In some (mss.) there exists a variant reading (namely,) *anekavarṇaiḥ* 'possessing several colours' (pl. instr. masc.). But that is completely wrong, because it makes no sense and because it is contradictory.[321]

(*Śucimaṇibhyaḥ* means) *sphaṭikebhyaḥ* 'from pieces of crystal'. (In the sense of) *śucimaṇibhyo janma yeṣāṃ taiḥ* 'which originate from pieces of crystal', pl. instr. masc., (we derive *śucimaṇijanmabhiḥ*). Vāmana says *janmādyuttarapado bahuvrīhir vyadhikaraṇo 'pīṣyate* 'even a non-appositional *bv.* cp. is acceptable, if the second constituent consists in (the words) *janma* 'origin', etc.'[322]

Tejobhiḥ.

Vibhinnaḥ (means) *miśraḥ* 'mixed' (sg. nom. masc.). That is why (the sunrays are said to be:)[323]

Paryasyan (means) *prasarpan* 'spreading' (sg. nom. masc.).

Iha (sc.) *adrau* 'on this mountain'.

Saptasapteḥ (means) *savituḥ* 'of the sun'.[324]

Usrāṇām (means) *kiraṇānām* 'of the rays'.[325]

Nicayaḥ (means) *nikaraḥ* 'the multitude' (sg. nom.).

(In the sense of) *sahasram iti saṃkhyā* 'the number is one thousand' (we derive) *sahasrasaṃkhyā*, sg. acc.[326] Supply *svaniyatām* 'limited by itself' (sg. acc. fem.).[327]

Vyabhicarati (means) *atikrāmati* 'surpasses'. This is *utprekṣā.*[328]

Note (239)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *(aneka)saṃkhyaiḥ* (... *sahasra)saṃkhyām*, and of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants, the last member of which is a consonant-group, in *saptasapteḥ*. The *arthālaṃkāra* is *utprekṣā*, as stated by M. Since *iva* has not been used, the *utprekṣā* is *gamyā* 'understood'. The poet fancies that the number of sunrays, traditionally fixed at 1000, surpasses that number—thought actually this is not the case—because of their mingling with the reflections coming from the lumps of crystal on the mountain. The connection with the reflections is quite real, therefore there is no question of *atiśayokti*, like in the next stanza. On the point of balance between pure image and learned comparison see Renou 1959, p. 6.

The metre changes—not mentioned by M.—to *praharṣiṇī*, for which see the commentary on stanza 5.26.

Stanza 5.35

This Kailāsa, on which the lord of wealth built the city with high gates to please the conqueror of the (three) cities, causes the sun to set, so to speak, before the proper time, when it comes near (that mountain).

Commentary

On (the stanza beginning with) *vyadhatta*

Yasmin (sc.) *kailāse* 'the Kailāsa on which'.

Dhanādhipaḥ (means) *kuberaḥ* 'Kubera' (sg. nom.).

Purāṃ vijetuḥ (means) *śivasya* 'of Siva'.

Dhṛtaye (means) *saṃtoṣāya* 'in order to satisfy'.[329]

Uccagopuram (means) *unnatapuradvāram* 'having high gates' (sg. acc. masc.). Amara says *puradvāraṃ tu gopuram 'puradvāram*, however, (and) *gopuram* (are synonyms meaning "city-gate")'.[330]

Puram (means) *alakākhyāṃ purīm* 'the city called Alakā' (sg. acc.).

Vyadhatta (means) *nirmitavān* 'he has built'.[331] The intention is: out of friendship for him.[332]

Sa eṣa kailāsaḥ.

Upāntasarpinaḥ (means) *prāntacariṇaḥ* 'moving nearby' (sg. gen. masc.).

Vivasvataḥ (means) *sūryasya* 'of the sun'.

(*Akāle* means) *prasiddhetarakāle* 'at a time other than the usual one'. (In the sense of) *akāle astamayam* 'the setting (sg. acc.) at what is not the proper time' (we derive *akālāstamayam*).

Karoti (sc.) *iva* 'causes, so to speak'. This is *utprekṣā.*[333] But, actually, because it[334] is not the cause of that,[335] (and) because no (word) revealing it has been used, the *utprekṣā* is *gamyā* 'understood'.[336] And this (*utprekṣā*) is brought about by *atiśayokti* in the form of a relation, through being near, when there is no (such) relation.[337] This is how we should distinguish.

(The word) *astam* is an indeclinable in *-m.*[338] It forms a genitive cp. with the word *aya*, (derived from a verbal base) listed in the *pac-*, etc. group, and which ends in a vowel.[339]

The metre has been stated.[340]

Note (240)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of a pair of consonants in the sequence *puraṃ* (...)*puraṃ purām*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *kailā*(*sa* ... *a*)*kāla*(*stamayam*). The *arthālaṃkāras*, as explained by M., are *atiśayokti*, and, based on that, (*hetu-*)*utprekṣā*. The poet fancies that the mountain makes the sun set before its time. The presupposition of this fancy is the nearness of the mountain to the sun, its extreme height. Assuming a relation where there is none is a case of *atiśayokti.* Since between the two *alaṃkāras* an *aṅgāṅgibhāva* holds, the result is *saṃkara* 'blending'.

Again, there is a change of metre.

Stanza 5.36

On that (mount Kailāsa) the repeatedly buffeting wind removes the doubt arising again and again whether the in-between sloping stretches are a wall, suffused with the combined glitter of various precious stones.

Commentary

On (the stanza beginning with) *nānā*

Amusmin (here means) *kailāse* 'on mount Kailasa'.

Antaḥsānu. That is to say, in the peaks. This is an *avyayībhāva* cp. conveying the sense of a case-ending.[341]

Nānāratnajyotiṣām (means) *anekamaṇikāntīnām* 'of the glitter of various precious stones'.

Saṃnipātaiḥ (means) *vyatikaraiḥ* 'by the interminglings'.

Channeṣu (means) *chāditeṣu* 'covered' (pl. loc. masc.). (*Channa*) has been mentioned as a ready-made form by P.7.2.27.[342]

Vaprāntareṣu (means) *kaṭakāntareṣu* 'with regard to the in-between sloping stretches of ground'.[343]

Baddhāṃbaddhām (means) *abhīkṣṇabaddhām* 'formed again and again' (sg. acc. fem.). That is to say, caused to arise strongly. Repetition in the sense of *nitya* 'ever recurring' is by P.8.1.4.[344] The *Kāśikā(vṛtti)* says *nityam abhīkṣṇam 'nityam* (means) *abhīkṣṇam* "ever repeated".'[345] And this (word *baddhāṃbaddhām*) is one single word.[346]

Bhittiśaṅkām (means) *bhittir iti saṃdeham* 'doubt (sg. acc.) whether it is a wall'.[347]

Āvānāvān (means) *abhīkṣṇam āpatan* 'buffeting (sg. nom. masc.) repeatedly'. The suffix *ŚatṚ* (has been added) after the verbal base *vā-* 'to blow' preceded by *āṄ*.[348] Repetition, etc. like before.[349]

(*Mātari* means) *antarikṣe* 'in the sky'. (*Śvayati* means) *gacchati* 'goes'.[350] (In the sense of) *mātari śvayati* 'it moves in the sky' (we derive) *mātariśvā* (sg. nom., which means) *vāyuḥ* 'the wind' (sg. nom.). The suffix *KanI* (has been added).[351] No *luk*-elision, by P.6.3.14.[352]

Nihanti (means) *nivartayati* 'it removes'. That is to say, we come to the conclusion that there is no wall, because the wind has free play. Therefore (here we find) the embellishment (called) *saṃdeha* ending in certainty.[353]

The metre is *śālinī*.[354]

Note (241)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *yamaka* in the sequences *baddhāṃbaddhām* and of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in (*amusmin*) *nāvānāvān* (see P.8.3.32). The *arthālaṃkāra*, as explained by M., is *saṃdeha*. Due to an optical illusion created by the intense glitter of precious stones present in mountainpeaks by poetic convention the mind wavers equally between two options: has a wall been formed between the peaks, or is it just an open stretch of sloping ground? The wind undeceives the onlooker.

Again, the metre has changed.

Stanza 5.37

On this (mountain) the grassland never loses its fresh lustre, the groups of lotuses always become dark (and) the young sprouts of the trees which are covered with blossoms of various flowers never wither.

Commentary

On (the stanza beginning with) *ramyā*

Asmin (sc.) *adrau* 'on this mountain'.

(*Śādāḥ* means) *śaṣpāṇi* 'young grass'. In the sense of *śādāḥ santy eṣu* 'there is young grass on those' (we derive) *śādvalāḥ*. Pl. abl. Amara says *śādvalāḥ śādaharite* '*śādvalaḥ* (is used) in the sense of green grassland'.[355] (Apply) P.4.2.88.[356]

Ramyā.

(In the sense of) *navā dyutiḥ* 'fresh lustre' (sg. nom., we derive *navadyutiḥ*).[357]

Nāpaiti. This is to say that, rather, it is permanent.

Nalinīvanāni.

Anudinam (means) *sarvadā* 'always'.

Śyāmībhavanti. That is to say, they never become white.

(*Ācitānām* means) *vyāptānām* 'pervaded'. (In the sense of) *vicitrakusumastabakair ācitānām* 'pervaded (pl. gen. masc.) with blossoms of different flowers' (we derive *vicitrakusumastabakacitānām*).

Śākhābhṛtām (means) *tarūṇām* 'of trees'.

Pallavāni.

Na pariṇamanti. That is to say, they are always fresh only.[358]

In this (stanza we find) the embellishment (called) *paryāyokti*, because from the description of an effect, namely, the constance of beauty belonging to several objects, which is itself the topic of description,[359] we understand the cause, which is (also) itself the topic of description,[360] namely, some uncommon greatness of the Kailāsa. This has been stated as follows: *kāraṇam gamyate yatra prastutāt kāryavarṇanāt/prastutatvena saṃbaddham tat paryāyoktam ucyate* 'where from the description of an effect, which is the topic of description, the connected cause is understood as the topic of description, that is said to be *paryāyokta*'.[361]

Note (242)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *paryāyokti*. In a roundabout manner a cause, which is *prastuta*, is suggested by an effect which is equally *prastuta*. As stated by M., the cause is the exalted nature of mount Kailāsa, the effect is the lush evergreen beauty described by the expression *śādvalebhyaḥ navadyutir nāpaiti*, etc.

The metre is *vasantatilaka*, for which see Note (107).

Stanza 5.38

Here (on the mountain), in the adjoining regions, the flashes of jewels which possess a colour like that of young parrots are first licked at and then abandoned by the female deer which mistake them for shoots of bluish green grass, (and) being mixed with sunrays they (i.e., the flashes) become dense.

Commentary

On (the stanza beginning with) *parisara*

Iha (sc.) *adrau* 'on this mountain'.

Parisaraviṣayeṣu (means) *paryantadeśeṣu* 'in the adjoining regions'. This is a *nipātana* by P.4.2.52.[362]

Mṛgībhiḥ.

Haritatṛṇodgamaśaṅkayā (means) *nīlatṛṇāṅkurabhrāntyā* 'through the error of (taking them for) shoots of dark(green) grass'. This is the embellishment (called) *bhrāntimat.*[363]

(*Līḍhāḥ* means) *āsvāditāḥ* 'tasted'. (In the sense of) *līḍhāḥ pūrvaṃ paścāt muktāḥ* 'first licked at then abandoned' (pl. nom. fem.) (we derive) *līḍhamuktāḥ*. This is a cp. whose constituents refer to one and the same item, by P.2.1.49, like *dagdhaprarūḍhāḥ* 'first burned down, then sending forth young shoots' (pl. nom. masc./fem.).[364]

Navaśukakomalāḥ (means) *śukasavarṇāḥ* 'possessing (pl. nom. fem.) a colour like that of young parrots'.[365]

Maṇīnām (means) *marakatamaṇīnām* 'of jewels in the form of emeralds'.

Bhāsaḥ.

(*Saṃvalitāḥ* means) *miśritāḥ* 'mixed'. (In the sense of) *ravikaraiḥ saṃvalitāḥ* 'mixed (pl. nom. fem.) with sunrays' (we derive *ravikarasaṃvalitāḥ*). Adjectival function.[366]

Phalanti (means) *saṃmūrcchante* 'they become dense'. That is to say, they increase.

Note (243)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā*, conveyed by a cp. and not specially noted by M., and *bhrāntimat*, as stated by M. The flashes of the jewels being bluish green like the colour of young parrots are taken for shoots of grass, a case of mistaken identity used by the poet to convey similarity. Since without the *upamā* the *bhrāntimat-alaṃkāra* would fall flat, an *aṅgāṅgibhāva* is assumed between the two, the *upamā* functioning as the *aṅga*. The result is *saṃkara* 'blending'.

The metre is *puṣpitāgrā*, for which see fn. 559 on *Kir.* 1.45.

Stanza 5.39

(On this mountain) the pollen coming from lotuses, blown high up from that group of fully opened land-lotuses by gusts of wind (and) revolving in the sky on all sides assumes the beauty of a golden umbrella.

Commentary

On (the stanza beginning with) *utphulla*

(Supply) *asmin adrau* 'on this mountain'.[367]

Vātyābhiḥ (means) *vātasamūhaiḥ* 'by gusts of wind'. The suffix *ya* (has been added) by P.4.2.49.[368]

Amuṣmāt (means) *dṛśyamāṇāt* 'from the one which is seen (over there)'.

Utphullasthalanalinīvanāt. (The word) *sthala* 'land' has been used, because pollen, once it has fallen into the water, cannot rise (again).[369] Due to the inclusion of *utphulla* and *saṃphulla, la*[370] is substituted (for *ta*) in (the form called) *niṣṭhā*.[371]

Uddhutaḥ (means) *utthāpitaḥ* 'raised up' (sg. nom. masc.).

Viyati samantāt.

Vivartitaḥ (means) *parimaṇḍalitaḥ* 'made (to go round) in a circle'. But in the intermediate space behaving like a stick only.[372] This is the (poet's) intention.

Sarasijasaṃbhavaḥ (means) *padmodbhavaḥ* 'coming (sg. nom. masc.) from lotus flowers'.

Parāgaḥ. The use of the word *sarasija* here must be regarded according to the intention of (having it convey) a conventional meaning.[373]

Kananamayātapatralakṣmīm.

Ādatte (means) *anukaroti* 'imitates'.

In this (stanza), because the connection of pollen with the beauty of the umbrella is impossible, (we assume the embellishment called) *nidarśanā*. It shows an impossible connection with a quality, by means of a reflection, namely, a lustre similar to that (lustre of the umbrella), on the basis of inference.[374] This has been stated as follows: *asaṃbhavaddharmayogād upamānopameyoḥ/pratibimbakriyā gamyā yatra sā syān nidarśanā* 'where the working of a reflection is implicitly understood from an impossible connection with a property of the *upamāna* or the *upameya*, let that be (called) *nidarśanā*'.[375]

Note (244)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *nidarśanā*. In the stanza the impossible connection between the meanings *parāga* 'pollen' (blown high, whirling and yellowish) and *kanakamayātapatra* 'golden umbrella', functioning as the *upameya* and *upamāna* resp., leads us to infer a *bimbapratibimba*-relation between the two. The connection is made from the point of view of beauty. The point is that we should not understand similarity here, but rather reflection in the sense that the beauty of the pollen is a reflection of the beauty of the golden umbrella.

The metre is *praharṣiṇī*, for which see fn. 254 above.

The stanza has earned Bhāravi the name of *ātapatrabhāravī* 'umbrella-Bhāravi' among pandits, for which see Petersen 1885, p. 345. The explanation given by *GIL* III, p. 67, when referring to Bhāravi, namely, "weil er ... den von Sturmwinden aus einer Lotusgruppe aufgewirbelten Lotusblütenstaub mit der Göttin Lakṣmī vergleicht, die sich in einem goldene Sonnenschirm spiegelt" is based on a misunderstanding of the stanza.

Stanza 5.40

Here (on the mountain) the path (taken) at the performances of circumambulation on the bank of the Gaṅgā, with its red-coloured imprints of the left foot (and) the unequal footprints tells of the bodily union of Śivā and Śiva practising observances in the morning.

Commentary

On (the stanza beginning with) *iha*

Iha (sc.) *adrau* 'on this mountain'.

Uṣasi (means) *prabhāte* 'in the morming'

Surāpagāyām. (That is to say,) on its bank, by *lakṣaṇā*.[376]

(*Sayāvakāḥ* means) *sālaktakāḥ* '(dyed) with red lac'. (pl. nom. fem.). (*Savyapādarekhāḥ* means) *vāmacaraṇamudrāḥ* 'the imprints of the left foot'. (In the sense of) *sayāvakāḥ savyapādasya rekhāḥ yasyāṃ sā* 'on which there are red-coloured imprints of the left foot', sg. nom. fem., (we derive *sayākasavyapādarekhā*).[377] Amara says *yāvo 'lakto drumamayaḥ* '*yāvaḥ, alaktaḥ* (and) *drumamayaḥ* (are synonyms meaning "red lac")'.[378] Similarly,[379]

(*Viṣamāṇi* means) *mahadalpāni* 'big and small' (pl. nom. ntr.). (In the sense of) *viṣamāṇi padāni yasyāṃ sā* 'on which there are unequal footprints', sg. nom. fem. (we derive *viṣamapadā*).[380]

Vivartaneṣu (means) *pradakṣiṇakriyāsu* 'at the performances of circumabulation'.

Padavī. That is to say, the path of circumambulation of Śivā and Siva.

Saniyamayoḥ. That is to say, of the two who worship at dawn.

(In the sense of) *śivā ca śivaś ca tayoḥ* 'Śivā and Śiva', du gen., (we derive) *śivayoḥ* (which means) *umāśaṅkarayoḥ* 'of Umā and Śaṅkara'. This is *ekaśeṣa* 'the retaining of one (only)', by P.1.2.67.[381]

Śarīrayogam (sc.) *arthāṅgasaṃghaṭanarūpam* 'the union (sg. acc.) of bodies in the form of joining together the half bodies'.

Kathayati. The intention in saying *saniyamayoḥ* is that Śivā and Śiva stay here (on the mountain) not allowing separation even with respect to (the performance of) observances.

In this (stanza we find) the embellishment (called) *kāvyaliṅga*, because two word-meanings which qualify *padavī* have been stated as the cause of *kathana* 'telling'.[382]

Note (245)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in (*viṣama*)*padā pada*(*vī*). The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga*. The poet says that the path walked by Śiva and Pārvatī tells of their bodily union. Two indications for this, two reasons, are stated by word-meanings which function as qualifiers, namely, *sayāvakasavyapadarekhā* and *viṣamapadā*. The word qualified is *padavī*.

The metre is *puṣpitāgrā*, for which see fn. 559 on *Kir.* 1.45.

Stanza 5.41

Here (on the mountain) circles of glittering sunlight enhanced by the dense rays (produced) by the walls of silver, issuing forth through the openings between the tremulous branches of trees, (and) appearing like discs of mirrors, flash forth time and again.

Commentary

On (the stanza beginning with) *saṃmūrcchatām*

Iha (sc.) *adrau* 'on this mountain'.

Rajatabhittimayūkhajālaiḥ.

Saṃmūrcchatām (means) *bahulībhavatām* 'which become numerous' (pl. gen. ntr.).

(*Pādapalatānām* means) *taruśākhānām* 'of branches of trees'. (*Antareṣu* means) *randhreṣu* 'in openings'. (*Nirgatānām* means) *prasṛtānām* 'issuing forth'. (In the sense of) *ālolānāṃ pādapalatānām antareṣu nirgatānām* 'issuing forth (pl. gen. ntr.) from openings between the tremulous branches of trees' (we derive *ālolapadapalatāntaranirgatānām*).

Gharmadyutīḥ (means) *uṣṇāṃśoḥ* 'of the sun'.

Dhāmnām (means) *tejasām* 'of the glitter'.

Ādarśamaṇḍalanibhāni (means) *darpaṇabimbasadṛśāni* 'similar (pl. nom. ntr.) to the disc of a mirror'. This is the embellishment (called) *upamā*.[383]

Paṭalāni (means) *maṇḍalāni* 'circles' (pl. nom.).[384]

Muhuḥ samullasanti (means) *vāraṃ vāram* (that is,) *punaḥ punaḥ sphuranti* 'they flash forth time and again', but not continuously. Because it is the nature of branches to be tremulous.[385] The intention is that they cannot (flash forth) in other places mainly consisting of clay, pieces of rock, etc.

Note (246)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *upamā*, namely, of the variety called *ārthī* because of the use of the word *nibha*. The sunlight coming through the branches and intensified by the glitter of the walls of silver conventionally assumed to be present on the mountain is compared to the glittering disc of a mirror.

The metre is *vasantatilaka*, for which see Note (107).

Stanza 5.42

His form eveloped in a multitude of white rays, his powerful body curved because he is butting against the riverbanks, the bull of the lord of the *gaṇas* frequents the peaks of this (mountain), creating the erroneous idea in the mind of women that it is the moon.

Commentary

On (the stanza beginning with) *śuklaiḥ*

Śuklair mayūkhanicayaiḥ (means) *śubhrakiraṇasamūhaiḥ* 'by the multitudes of white rays'.

Parivītamūrtiḥ (means) *vyāptadehaḥ* 'whose body is pervaded' (sg. nom. masc.).

(*Vaprābhighātena* means) *vaprakrīyayā* 'because of his playful butting into the earth'.[386] (*Parimaṇḍalitaḥ* means) *vartulīkṛtaḥ* 'made circular'. (*Urudehaḥ* means) *bṛhaccharīram* 'a big body'. (In the sense of) *vaprābhighātena parimaṇḍalita urudeho yasya* 'whose big body had become circular because of his butting into the earth' (we derive the form signifying the item) thus described.[387]

Gaṇabhartuḥ (means) *pramathanāthasya* 'of the lord of the *Pramathas*'.[388]

Ukṣā (means) *vṛṣabhaḥ* 'a bull' (sg. nom.). Amara says *ukṣānaḍvān balivarda ṛṣabho vṛṣaḥ 'ukṣan, anaḍvān, balivardaḥ* (and) *vṛṣaḥ* (are synonyms meaning "bull")'.[389]

Vadhūjanamanaḥsu.

Śaśāṅkaśaṅkām (means) *candrabhrāntim* 'the false impression that it was the moon' (sg. acc.).[390]

Kurvan. The intention is: because (females) are simpletons.[391]

Amuṣya (sc.) *adreḥ* 'of that mountain'.

Śṛṅgāni.

Bhajate (means) *sevate* 'frequents'.

In this (stanza we find) the embellishment (called) *saṃdeha*,[392] if the word *śaṅkā* has the meaning of *saṃdeha* 'doubt'. (But we find) the embellishment (called) *bhrāntimat*[393] (here), if (the word *śaṅkā*) means *bhrānti* 'error'. Let it be as you wish.[394] (The embellishment) blends[395] with *kāvyaliṅga* which is based on words qualifying the young bull, because an *aṅgāṅgibhāva* 'main — subordinate relation' (holds between them).[396]

Note (247)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *pari(vītamūrtir vaprābhighāta)pari(maṇḍalitorudehaḥ)*, and of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants the last member of which is a consonantgroup in *(śa)śāṅkaśaṅkām*. Renou 1959, p. 27, treating of wordorder, quotes the latter instance as an example of alliteration in the case of a cp. in which the desired identity of syllables has prevailed over that of sense. The *arthālaṃkāras*, as explained by M., are either *saṃdeha* or *bhrāntimat*, depending on the meaning attributed to the word *śaṅkā* in the text, and *kāvyaliṅga*. Since the two meanings are mutually dependent, *saṃkara* results.

In *saṃdeha* the mind hesitates with regard to the *prakṛta* item (corresponding to the *upameya*; in our case, the bull), whether it is really that or the *aprakṛta* item (corresponding to the *upamāna*; in our case, the moon). Since it is a case of doubt, the options must be equally strong. Thus the doubt can be phrased as: is it a bull or is it the moon? No definite conclusion is arrived at. Therefore this *saṃdeha* is different from the instances met earlier in *Kir.* 5.12 and 5.36. That is precisely the reason why another possibility is mentioned, namely, *bhrāntimat*. Here one item (the *prakṛta* one) is mistaken for the other item (the *aprakṛta* one). In other words, the bull is mistaken for the moon. This is rather stupid, especially in view of the activity in which the bull is engaged. Therefore the error could only arise in the mind of women who are notoriously stupid (compare the female deer mentioned in stanza 5.38). However, M. is not certain whether to assume *saṃdeha* or *bhrāntimat* here, and on that ground he might have regarded the *alaṃkāra* used here as an instance of *saṃdehasaṃkara* (see *KP*, p. 759).

Why this error (or doubt)? That is where the *kāvyaliṅga* comes in. The cause of the error (or doubt) is conveyed by two statements qualifying the bull, namely, °*parimaṇḍalitorudehaḥ* and *śuklair mayūkhanicayaiḥ parivītamūrtiḥ*. The first statement says that the bull has a round shape, the second statement that it's body is enveloped in a halo of white rays. Thus between the two *alaṃkāras* a dependence relation holds, the *kāvyaliṅga* functioning as the *aṅga*. The result is *(aṅgāṅgibhāva)saṃkara* 'blending'.

The metre is the same as in the previous stanza.

Stanza 5.43

Here (on the mountain) the varied glitter of the precious stones in the peaks is able to fill out the bow of Indra, which slowly and with difficulty originates in pieces, in a mass of clouds not heavy now (and therefore) broken up.

Commentary

On (the stanza beginning with) *saṃprati*

Iha (sc.) *adrau* 'on this mountain'.

Vividhāḥ (means) *nānāvarṇāḥ* 'possessing different colours' (pl. nom. fem.).

Śikharamaṇirucaḥ.

Saṃprati. That is to say, in the autumn.

Laghuni (means) *aguruṇi* 'not heavy' (sg. loc. masc.). Why (not heavy)?[397]

Kṣīṇopayasi. That is why (the mass of clouds is said to be:)[398]

Bhidām (means) *bhedam* 'the breaking asunder' (sg. acc.). The suffix *aṄ* (has been added) by P.3.3.104.[399]

Upeyuṣi (means) *gate* 'gone' (sg. loc. masc.).

Jaladharapaṭale (means) *meghamaṇḍale* 'the mass of clouds' (sg. loc.).

Katham api śanakaiḥ.

Labdhajanma. That is to say, originating.[400] That is why (the rainbow is said to be:)[401]

Khaṇḍitavigraham (means) *chinnasvarūpam* 'possessing a broken form' (sg. acc. ntr.).

Balabhidaḥ (means) *indrasya* 'of Indra'.

Dhanuḥ pūrayitum.

Vibhavah (means) *samarthāḥ* 'able to' (pl. nom. fem.).

Bhavanti.

In this (stanza), although the rainbow has no connection with the glitter of the jewels, a connection has been stated.[402] Therefore this is (the embellishment called) *atiśayokti.*[403]

The metre is *vaṃśapatrapatitam*, according to the definition *diṅmuni vaṃśapatrapatitaṃ bharanabhanalagaiḥ* '(that metre whose feet are marked) by (a sequence of *gaṇas* in the form of) *bha, ra, na, bha, na*, a short syllable and a long syllable, having the ceasura after the tenth and the (following) seventh (syllable, is called) *vaṃśapatrapatitam*'.[404]

Note (248)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(kṣīṇa)paya(sy u)peyu(ṣi)* and *bhava(nti vi)bhavaḥ*. The *arthālaṃkāra*, as explained by M., is *atiśayokti*. The variously coloured flashes — Bhāravi cannot have his fill of light phenomena — of the jewels conventionally assumed to be present in mountainpeaks are said to make up the missing portions of the rainbow which itself appears in part only, in the scattered autumn clouds (compare Renou 1959, p. 7). Thus two things which are not really connected, namely, the colours of the jewels and coloured pieces of the rainbow are poetically connected.

Since the stanza also contains a reason for the broken form of the rainbow, namely, the fact that due to their light weight in autumn the clouds have become sparse, one may wonder whether this is not an instance of *kāvyaliṅga* in addition. The answer is no, because the reason is factual, not part of poetic imagination.

Stanza 5.44

Here (on the mountain) the crescent of the moon of Śambhu, its rays beautiful because of the trickling of drops of *amṛta* (and) sprinkling the young leaves of creepers and trees, brightens the forest at all times, even in the dark half of the month.

Commentary

On (the stanza beginning with) *snāpita*

Iha (sc.) *adrau* 'on this mountain'.

Śambhor indulekhā.

(*Snāpitāni* means) *siktāni* 'sprinkled'. (In the sense of) *snāpitāni latānāṃ tarūṇāṃ ca pravālāni yais taiḥ* 'those by which the youngs shoots of creepers and trees have been sprinkled', pl. instr. masc., (we derive *snāpitanavalatātarupravālaiḥ*).[405]

(*Amṛtalavaśrutyā* means) *amṛtabinduniḥsyandena* 'because of the trickling down of drops of *amṛta*'. (In the sense of) *amṛtalavaśrutyā śālante ye taiḥ* 'those who are beautiful with the trickling of drops of *amṛta*', pl. instr. masc., (we derive *amṛtalavaśrutiśālibhiḥ*).

Mayūkhaiḥ.

Satatam (means) *sarvakālam* 'at all times'.

Asitayāminīṣu (means) *kṛṣṇapakṣarātriṣv api* 'even during the nights of the dark half of the month'.

Vanāntam.[406]

Amalayati (means) *dhavalayati* 'makes bright'. Elsewhere[407] this is not so. That is how a contrast is evoked.[408]

Note (249)

Apart from *vṛttyanuprāsa* in the form of a repetition of consonants, there is no *śabdālaṃkāra*. Nor has any *arthālaṃkāra* been used. The term *vyatireka* 'contrast' used by M., cannot refer to the *alaṃkāra* of that name, because an *upamānopameyabhāva* 'relation of *upamāna* and *upameya*' is lacking in the stanza. The only point made or rather suggested by the poet is that the mountain stands out among all other mountains because of a particular feature, namely, that here the moonlight does not disappear even in the *kṛṣṇapakṣa*.

The metre is *puṣpitāgrā*, for which see fn. 559 on *Kir.* 1.45.

Stanza 5.45

(This mountain) which causes the gleam of yellow pigment to stretch all over the forests like a big outer garment, so to speak, that mountain with its many caves full of gold is dear to your father.

Commentary

On (the stanza beginning with) *ksipati*

Next,[409]

Yah (sc.) *adriḥ* 'the mountain which' (sg. nom.).

Anuvanaṃ vitatām.[410]

Raucanikīṃ rucam. That is to say, a golden lustre. (In the sense of) *rocanayā raktām* 'coloured (sg. acc. fem.) with yellow pigment' (we derive) *raucanikīm*. (The suffix) *ṬHaK* (has been added) by P.4.2.2.[411] (The suffix) *ṄīP* (has been added) by P.4.1.15.[412]

(In the sense of) *bṛhatī cāsau bṛhatikā ca tām* 'it is (at the same time) big and an outer garment', sg. acc., (we derive) *bṛhadbṛhatikām* (which means) *mahottarāsaṅgam* 'a big overgarment'.

Iva. (The poet) fancies it to be like that.[413] Amara says *dvau prāvārottarasaṅgau samau bṛhatikā tathā* 'the two (words) *prāvāra* and *uttarasaṅga* are synonymous and so is *bṛhatikā*'.[414]

Kṣipati (means) *prasārayati* 'he causes to spread'.

(In the sense of) *anekā hiraṇmayyaḥ kandarā yasya saḥ* 'which possesses many gold caves', sg. nom. masc. (we derive *anekahiraṇmayakandaraḥ*). The word *hiraṇmaya* is correct, because it has been mentioned as a ready-made word in P.6.4.174.[415]

Ayam. That is to say, the mountain in front.

Tava pituḥ (means) *indrasya* 'of Indra'.

Dayitaḥ (means) *priyaḥ* 'dear' (sg. nom. masc.).

(In the sense of) *jagatyā dharaḥ* 'the bearer of the world' (sg. nom.) (we derive *jagatīdharaḥ*).[416] And to this (mountain) called Indrakīla you must go. This is the meaning (of the passage).

Note (250)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *rauca*(*nikīṃ*) *rucam*. The *arthālaṃkāra*, as noted by M., is *utprekṣā*. The poet fancies that the yellowish gleam of *rocanā* found on the mountain is an overgarment stretching all along.

The metre is *drutavilambita*, for which see fn. 11 on *Kir.* 5.1.

Stanza 5.46

The shimmer of spots of gold on the banks doubled by the sunrays when the wind suddenly separates by force the creepers twined together often imitates the flashing of lightning.

Commentary

On (the stanza beginning with) *saktim*

Amutra (means) *amuṣminn adrau* 'on this mountain'

Anile.

Javat (means) *jhaṭiti* 'suddenly'.

Latānām.

Saktim (means) *anyonyasaṅgam* 'the clinging together' (sg. acc.).

Apanayati (sc.) *sati* 'when (the wind) loosens', loc. abs.[417]

Sahasā (means) *haṭhāt* 'by force'.

Vairocanaiḥ (means) *sāvitraiḥ* 'belonging to the sun' (pl. instr. masc.).

Mayūkhaiḥ.

(*Dviguṇaḥ* means) *dvirāvṛttāḥ* 'twice repeated'. In the sense of *dviguṇāḥ kṛtāḥ* 'doubled' (pl. nom. fem.) (we derive) *dviguṇitāḥ*. The *Vaijayantī*(*kośa*) says *guṇas tv āvṛttiśabdādiṣv indriyāmukhyatantuṣu* '*guṇaḥ* (is used) in the sense of words like *āvṛtti* "repetition" (and) in the sense of organ of sense, subordinate and thread'.[418]

Hiraṇmayīnām (means) *hiraṇyavikārāṇām* 'made out of gold' (pl. gen. fem.). (The form *hiraṇmaya*) is correct because of its mention as a *nipātana* 'ready-made form' by P.6.4.174.[419]

Rodobhuvām (means) *taṭabhuvām* 'of spots on the banks'.[420]

Bhāso muhus taḍidvilasitāni.

Viḍambayanti. That is to say, they imitate.[421]

(In this stanza we find) the embellishment (called) *upamā.*[422]

Note (251)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as stated by M., is *upamā*. In fact, the comparison between the sudden shine of veins of gold intensified by sunrays and flashes of lightning is suggested by the word *viḍambayati.*

The metre is *vasantatilaka*, for which see Note (107).

Stanza 5.47

Here (on the mountain) from the sandal trees, from which the big snakes have been expelled by the tremor caused by the rubbing (of an elephant); which are left immediately by rutting elephants, because they (i.e., the trees) are sprinkled with rut, the passing of the elephant of the gods is inferred.

Commentary

On (the stanza beginning with) *kaṣaṇa*

Iha (sc.) *adrau* 'on this mountain'.

(*Kaṣaṇena* means) *kaṇḍūyanena* 'by rubbing because of an itch'. (*Mahāhayaḥ* means) *mahāsarpāḥ* 'big snakes'. (In the sense of) *kaṣaṇena yaḥ* *kampas tena nirastā mahāhayo yebhyas taiḥ* 'those from which big snakes have been expelled because of shaking due to the rubbing (of an elephant)', pl. instr. masc., (we derive *kaṣaṇakampanirastamahāhibhiḥ*).

(*Vimattamataṅgajavarjitaiḥ* means) *mattamataṅgajavirahitaiḥ* 'abandoned by rutting elephants'. (In the sense of) *kṣaṇaṃ vimattamataṅgajavarjitaiḥ* 'left immediately by rutting elephants' (pl. instr. masc.) (we derive) *kṣaṇavimattamataṅgajavarjitaiḥ*). (Abandoned) why?[423]

Madasnapitaiḥ. That is to say, sprinkled with the rut of Airāvata.[424] The short (vowel) is by P.6.4.92.[425]

Haricandanaiḥ (means) *candanadrumaiḥ* 'the sandal trees' (pl. instr.).

Suragajasya (means) *airāvatasya* 'of Airāvata'.

Gatam (means) *prāptiḥ* 'the arrival' (sg. nom.).[426]

Anumīyate.

Through the qualifiers of (the notion) *haricandanaiḥ* (the embellishment called) *kāvyaliṅga* is to be inferred.[427]

Note (252)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga*. Three adjectival words, namely, *kaṣaṇakampanirastamahāhibhiḥ, kṣaṇavimattamataṅgajavarjitaiḥ* and *madasnapitaiḥ*, state the *liṅgas* on the basis of which we infer Airāvata's passing. In fact, it must be Airāvata, because otherwise we cannot explain that big snakes have fled from the sandal trees in which they are conventionally housed, and that big elephants immediately shy away from the rut-marked trees, and that the trees are literally bathed in rut.

The metre is *drutavilambita*, for which see fn. 11 on stanza 5.1 above.

Stanza 5.48

Here (on the mountain) the sunlight whose continuous spread has been obstructed by the rays of dark stones, dense like a mass of clouds, becomes mixed with patches of darkness, so to speak, (and therefore) it leaves the caves devoid of light.

Commentary

On (the stanza beginning with) *jalada*

Iha (means) *asmin adrau* 'on this mountain'

Jaladajālaghanaiḥ (means) *meghavṛndasāndraiḥ* 'dense like a mass of clouds' (pl. instr. masc.).[428]

Asitāsmanām (means) *indranīlānām* 'of *indranīla*-jewels'.

Marīcibhiḥ (means) *dīdhitibhiḥ* 'by rays'. Amara says *bhānuḥ karo marīciḥ strīpuṃsayor dīdhitiḥ striyām* '*bhānuḥ, karaḥ, marīci* (used) in the fem. and the masc. gender (and) *dīdhīti* (used) in the fem. (are synonyms meaning "ray")'.[429]

Upahatapracayā (means) *vighaṭṭitasaṃghatā* 'whose continuous spread has been obstructed'. That is why (the sunlight is said to be:)[430]

Adīpitakandarā (means) *aprakāśitagahvarā* 'possessing caves devoid of light'.[431]

Vivasvato dīptiḥ.

(*Saṃvalitā* means) *saṃhatā* 'joined together' (that is,) *vyāmiśritā* 'mixed'. (In the sense of) *timiraiḥ saṃvalitā* 'mixed with patches of darkness' (sg. nom. fem.) (we derive *timirasaṃvalitā*).

Iva. This is *utprekṣā.*[432]

Note (253)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition of a pair of consonants in *jala*(*da*)*jāla*(*ghanaiḥ*). The *arthālaṃkāras* are *upamā*, not noted by M., and *utprekṣā*. The rays emitted by the *indranīla* stones are compared to a mass of clouds. The *sādhāraṇadharma* is expressed by the word *sāndhra*. Further, the poet fancies that because of the rays emitted by the stones the sunlight becomes mixed with dark spots, which has the effect that the mountain caves remain dark. Since the *upamā* plays an essential role in bringing about the *utprekṣā*, that is, since an *aṅgāṅgibhāva* is assumed between the two, the *upamā* functioning as the *aṅga*, *saṃkara* 'blending' results.

The metre is *drutavilambita*, like in the previous stanza.

Stanza 5.49

Not being off your guard, although you are of a peaceful mind, because you have taken the path of the *kṣatriyas* according to the instruction of the sage, practice mortification here. Because usually, however beneficial an action may be, without obstacles happiness cannot be reached.

Commentary

On (the stanza beginning with) *bhavyaḥ*

Iha (sc.) *adrau* 'on this mountain'.

Bhavyaḥ (means) *śānto bhavann api* 'even though (you) are peaceful of mind'.

Muneḥ (here means) *vyāsasya* 'of Vyāsa'.

Śāsanena (sc.) *indrārādhanarūpeṇa* 'according to the instruction in the form of propitiating Indra'.[433]

Kṣātre pathi (means) *kṣatriyamārge* 'on the path of the *kṣatriyas*'.

Sthitaḥ. That is to say, having your sword ready.[434]

Hatapramādaḥ (means) *apramattaḥ* (sc.) *san* 'cautious' (sg. nom. masc.), appositional function.[435]

Tapasya (means) *tapaścaryāṃ kuru* 'practice mortification'. (The suffix) *KyaN* (has been added) by P.3.1.15.[436] After the verbal base ending in that (suffix) the imperative marker (has been added).[437] However, one should not feel confident, thinking: what does it matter, if I do not take precautions, since I am working for the good of all beings? This (the speaker) states by way of an *arthāntaranyāsa.*[438]

Hi (means) *yasmāt* 'because'.

Prāyeṇa (means) *bāhulyena* 'mostly'. Hemacandra says *prāyo vayasy anaśane mṛtau bāhulyatulyayoḥ 'prāyaḥ* (is used) in the sense of age, fasting, death, the majority of the cases and equal'.[439]

In the sense of *hitam arthaṃ karoti* 'he does a good thing' (we derive) *hitārthakaraḥ*), sg. loc. *hitārthakare.*[440]

Vidhau (means) *vyāpāre* 'action' (sg. loc.).

Sati.[441]

Antarāyaiḥ (means) *vighnaiḥ* 'obstacles' (pl. instr.).

Vinā śreyāṃsi labdhum.

Asukhāni. That is to say, not possible. That is why (the suffix) *tumUN* (has been added) in the case of verbs having the same agent, by P.3.4.65.[442] The intention is that everybody always has persons who hate him without cause.

Note (254)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāra*, as noted by M., is *arthāntaranyāsa*. A particular fact, namely, Arjuna's acting for the good of the people, sword in hand, is justified by the general observation that people being what they are, namely, bastards, can be trusted to put obstructions in the way of their benefactors.

The metre is *praharṣiṇī*, for which see fn. 254 above.

Stanza 5.50

May not the horses of your senses take you on a wrong path! May Śiva grant you a firmer perseverance when you feel troubled (by the practice of mortification)! Moreover, may the guardians of the world increasing your power for mortification make your good performance yield abundant results.

Commentary

On (the stanza beginning with) *mā bhuvann*

Tava.

(In the sense of) *indriyāṇy eva aśvās te* 'the horses are nothing but the organs of sense', pl. nom. (we derive *indriyāśvāḥ*).[443]

In the sense of *apathena haranti* 'they take (one) along the wrong road' (we derive) *apathahṛtaḥ.*[444]

Mā bhuvan. That is to say, may they not lead you astray![445] The aor. tense marker (has been added) by P.3.3.175.[446]

Saṃtāpe (means) *tapaḥkleśe* (sc.) *sati* 'when trouble arises because of mortification', loc. abs.[447]

Śivaḥ.

Śivām (means) *sādhīyasīm* 'more firm' (sg. acc. fem.).

Prasaktim (means) *pravṛttim* 'inclination' (sg. acc.) (that is to say,) *utsāham* 'perseverance'.

Diśatu.

The meaning of *ca* is *kiṃca* 'moreover'.

Lokapālāḥ (means) *indrādayaḥ* 'indra, etc.' (pl. nom.).[448]

Tapasi (sc.) *viṣaye* 'with regard to mortification'.[449]

Balam (means) *śaktim* 'power' (sg. acc.).

Rakṣantaḥ (means) *vardhayantaḥ* (sc.) *santaḥ* 'increasing' (pl. nom. masc.), appositional function.[450]

Kalyāṇīm (means) *sādhvīm* 'good' (sg. acc. fem.).

Kriyām (means) *anuṣṭhānam* 'performance' (sg. acc.).

Adhikaphalām.

Kriyāsuḥ (means) *kurvantu* 'may they make'. The optative marker[451] (has been added) in the sense of *āśis* 'well-wishing' after (the verbal base) *kṛ-*.[452]

Note (255)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* and *vṛttyanuprāsa* consisting in the repetition of a pair of consonants once, in *śivaḥ śivām* and in *kriyāṃ kriyā(suḥ)*. The *arthālaṃkāra* is *rūpaka*, conveyed by a cp., as indicated by M. Because of their pulling power difficult to check the organs of sense are not merely compared to horses, but identified with them, because the characteristic of *rūpaka* is *abheda* 'non-difference' between the *upameya* and the *upamāna*. Or, to put it in different words, in *rūpaka* the form, that is the cognitive form, of the *upamāna* is superimposed on that of the *upameya*, so that it is in the form of horses that we come to know the senses, at least, according to the poetic presentation of the matter.

The metre is *praharṣiṇī* like in the previous stanza.

Stanza 5.51

When immediately after having spoken these beneficial and pleasing words the amiable servant of the king of kings had gone to his residence, Arjuna remained wistfully absorbed in thought somehow. Indeed, the parting of good people gives a great deal of pain.

Commentary

On (the stanza beginning with) *iti*

Priyārhe rājarājabhṛtye.

Iti (means) *pūrvoktam* 'in the way stated before'.[453]

Hitaṃ priyam. Supply *vacanam* 'words' (sg. acc.).

Uktvā sapadi.

Svam (means) *svakīyam* 'his own' (sg. acc. ntr.).

Dhāma (means) *sthānam* 'residence' (sg. acc.).[454]

Gatavati (sc.) *sati* 'when he had gone', loc. abs.[455]

Pṛthāsutaḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.).

Sotkaṇṭham (means) *sautsukyam* 'with longing'.

Kim api.[456]

Avadadhyau (means) *cintāyām āsa* 'he has been lost in thought'. To explain,[457]

Sadviyogaḥ (means) *sujanaviyogaḥ* 'the parting of good people' (sg. nom.).

Bhṛśam.

Aratim (means) *vyathām* 'pain' (sg. acc.).

Saṃdhatte. That is to say, it causes.

(In this stanza we find the embellishment called) *arthāntaranyāsa.*[458]

Note (256)

Apart form *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *priyaṃ priyā(rhe)*, and of *vṛttyanuprāsa* (or of *lāṭānuprāsa* again) consisting in the immediate repetition just once of a pair of consonants in *rājarāja(bhṛtye)*. The *arthālaṃkāra*, as noted by M., is *arthāntaranyāsa*. A particular fact, namely, Arjuna's staying behind wistfully, is justified by a general observation, namely, that the parting of good people is something painful.

Stanza 5.52

He (Arjuna), whose glory was complete, has reached the mountain unsurpassed on account of its superior power all around; not without (the promise of) varied success close at hand; big; wished for in the mind, like he has obtained his manly valour, unsurpassed on account of its superior strength everywhere; not without (the promise of) varied success close at hand; big; wished for in the mind.

Here ends the fifth Canto in the *mahākāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *tam*

(*Akṛśāḥ* means) *pūrṇāḥ* 'complete'. (*Lakṣmyaḥ* means) *śobhāḥ* 'glory'. (In the sense of) *akṛśā lakṣmyo yasya saḥ* 'whose glory is complete', sg. nom. masc., (we derive) *akṛśalakṣmīḥ*. This is a *bv.* cp. based on a plural, and thus there is no occasion for (adding) the suffix *KaP* by P.5.4.151, because in (the *gaṇa* on) that (rule) the singular only of the word *lakṣmī* is read.[459] Nor is there occasion for (adding the suffix *KaP* by) P.5.4.153, precisely on the strength of (the singular form *lakṣmīs*) being read in (the *gaṇa*) *uraḥprabhṛti*.[460] A *śaiṣika* (suffix), however, is optional. Therefore there is no contradiction.[461]

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Sarvataḥ (means) *sarvatra* 'on all sides'.

Sārayogāt (means) *utkṛṣṭabalaprayogāt* 'because of the application of superior power'. With regard to both[462] Amara says *sāro bale sthirāṃśe ca nyāyye klībaṃ vare triṣu* '*sāraḥ* (is used) in the sense of strength and essence; in the neuter, in the sense of what is proper; in (all) three genders, in the sense of best'.[463]

Anatiśayam (means) *anatikramaṇīyam* 'unsurpassed' (sg. acc. masc.).

Anekena (means) *bahunā* 'many' (sg. instr. ntr.).

Aṅkabhajā (means) *samīpaṃ gatena* 'located nearby' (sg. instr. ntr.). It amounts to saying: going to happen soon.

Phalena (means) *kāryasiddhyā* 'success' (sg. instr.).

Avirahitam (means) *aśūnyam* 'not devoid of' (sg. acc. masc.). That is to say, necessarily bringing about succes.

Akṛśyam (means) *atanum* 'not small' (sg. acc. masc.).

Cetasā.

Āśaṃsitam (means) *prāptum iṣṭam* 'desired to be obtained' (sg. acc. masc.).

Śailam (here means) *indrakīlam* 'the Indrakīla (mountain)' (sg. acc.).

Svam (means) *ātmīyam* 'his own' (sg. acc. masc.).

(*Kāraḥ* means) *karma* 'action'. (In the sense of) *puruṣasya kāras tam* 'the action of a man', sg. acc., (we derive) *puruṣakāram* (that is,) the manly valour qualified by the qualifiers mentioned.[464]

Iva.

Abhyāsasāda (means) *prāptavān* 'he has reached'.

(This is) the metre (called) *mālinī*.[465]

Here ends the fifth Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.

Note (257)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *akṛśam akṛśa(lakṣmīḥ)*. The *arthālaṃkāra*, not mentioned by M., because it is clear, is *upamā*. *Śleṣa* is not applied, as indicated by M. The mountain is compared to Arjuna's *puruṣakāra*, which is a reversal of the conventional *upamāna-* and *upameya*-roles. The *sādhāraṇadharmas* are stated by three qualifying clauses and an adjective applicable to the *upamāna* and the *upameya* in the same sense. They are *sarvataḥ sārayogād anatiśayam, anekena aṅkabhajā phalena avirahitam, akṛśam* and *cetasā āśaṃsitam*.

For the use of negative expressions see Renou 1959, p. 42.

The last stanza again contains the word *lakṣmī* and shows a change of metre.

CANTO VI

Stanza 6.1

Then the son of Indra, of beautiful appearance, following the path of the good (people), with his face towards the Gaṅgā, climbed that (mountain) with peaks made out of gold, like the supreme Man of beautiful appearance (climbs) the golden-coloured lord of the birds.

Commentary

On (the stanza beginning with) *rucirākṛtiḥ*

Atho (means) *āsādanānantaram* 'immediately after (his) arrival'.[1]

Rucirākṛtiḥ (means) *saumyavigrahaḥ* 'who has a pleasing appearance' (sg. nom. masc.).

Dhṛtasatpathaḥ (means) *avalambitasanmārgaḥ* 'who has taken the path of the good (people)' (sg. nom. masc.).[2] That is to say, possessing qualities that agree with his appearance.[3] The *sāmudrikas* say *yatrākṛtis tatra guṇā vasanti* 'in the person who has a good appearance qualities dwell (accordingly)'.[4] This (adjective *rucirākṛti*) goes with the *upamāna* also.[5]

Saḥ.

Puruhutasutaḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.).

(In the sense of) *kanakasya vikārāḥ sānavo yasya tam* 'whose peaks are products of gold', sg. acc. masc., (we derive) *kanakasānum*. This adjective (has been used) to (present the mountain as having) the same colour as Garuḍa. The *bv*. cp. (is formed) by (the statement) *samudāye vikāraṣaṣṭhyoś ca.*[6] Deletion of the *uttarapada* 'final constituent' (takes place).[7]

Tam (here means) *indrakīlam* 'the Indrakīla (mountain)' (sg. acc.).

Paramaḥ pumān (means) *viṣṇuḥ* 'Viṣṇu' (sg. nom.).

Patatām (means) *pakṣiṇām* 'of the birds'.

(*Patatāṃ*) *patim* (means) *garuḍam* 'Garuḍa' (sg. acc.).

Iva.

In the sense of *tribhiḥ pathibhir gacchati* 'goes along three paths' (we derive) *tripathagā* (which means) *bhāgirathī* 'the Gaṅgā'. The suffix *Ḍa* (has been added) by P.3.2.101.[8] (This is) *upapadasamāsa* 'cp.-formation with an *upapada* "accompanying word" ' and *uttarapadasamāsa* 'cp.-formation when a final constituent follows'.[9] Sg. acc.

Abhitaḥ (means) *abhimukham* 'facing towards'.

Āruroha. Amara says *samīpobhayataḥśīghrasākalyābhimukhe 'bhitaḥ* '*abhitaḥ* (is used) in the sense of near, on both sides, soon, entirety and facing towards'.[10]

(This is the) metre (called) *pramitākṣarā*, according to the definition *pramitākṣarā sajasasair uditā* '(the metre called) *pramitākṣarā* is declared by means of (the sequence of *gaṇas*) *sa ja sa sa*'.[11]

Note (258)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in the sequence *pati*(*ṃ*) *pata*(*tām*), and of *lāṭānuprāsa* in (*dhṛtasat*)*pathas* (*tri*)*patha*(*gām*). The *arthālaṃkāra*, as understood by M., is *upamā, śrautī* and *pūrṇā*. The comparison is between Arjuna and Viṣṇu, who serves as the *upamāna*. The *sādhāraṇadharma* is expressed by *āruroha*.

Transition to 6.2

Now indicating the auspicious signs for the success of his (i.e., Arjuna's) undertaking, (the poet) describes the path.

Stanza 6.2

With the humming of bees produced like shouts of victory, with bending tips of branches shaken by the wind (and therefore) moving to and fro, the trees like irreproachable bards showered flowers on the son of Indra.

Commentary

On (the stanza beginning with) *tam*

(In the sense of) *vihitā alinikvaṇā jayadhvanaya iva yais te* 'by which the humming of bees is produced like shouts of victory', pl. nom. masc., (we derive the form signifying the item) thus described.[12]

(*Pavanena* means) *vāyunā* 'by the wind'. (*Īritāḥ* means) *nunnāḥ* 'shaken'. (*Ākulāḥ* means) *lolāḥ* 'moving to and fro'. (*Vijihmāḥ* means) *vakrāḥ* 'bending'. (*Śikhāḥ* means) *śākhāgrāṇi* 'the tips of the branches'. (In the sense of) *pavaneneritā ata eva ākulā vijihmāś ca śikhā yeṣaṃ te* 'whose tips of branches are shaken by the wind and therefore moving to and fro', pl. nom. masc., (we derive the form signifying the item) thus described. The *Vaijayantī*(*kośa*) says *śikhā jvālākekimaulyoḥ śiphā śākhāgramauliṣu* '*śikhā* (is used) in the sense of flame and feather on the head of a peacock; *śiphā* (is used) in the sense of branch, tip, and a tuft of hair on the crown of the head'.[13]

Jagatiruhaḥ (means) *bhūruhaḥ* 'trees' (pl. nom.). (The suffix) *KviP* (has been applied).[14]

(*Anindyāḥ* means) *anavadyāḥ* 'irreproachable'. (*Bandinaḥ* means) *stutipāṭhakāḥ* 'bards'. (In the sense of) *anindyā ye bandinas ta iva* 'like bards which are irreproachable', pl. nom. masc., (we derive *anindya-bandinaiva*).[15]

Tam.

Indrasutam (means) *arjunam* 'Arjuna' (sg. acc.).

Kusumaiḥ.

Avacakaruḥ. That is to say, they have showered down. *Guṇa* by P.7.4.11.[16] Here the flowers function as the instrument, because (the verbal base) *kṝ-* has the meaning of 'raining'. If, however, *kṝ-* would have the meaning of 'spreading', (the flowers) would have functioned as the *karman* 'object' only.[17] For instance, *kaṭākṣān vāmā kirati* 'the woman throws around amorous glances'. And a shifting of *kārakas* 'operators' is observed according to the difference in meaning of verbal bases. For instance, in connection with *siñc-* in the meanings 'to trickle' and 'to make wet' a liquid substance functions as the object and the instrument (resp.). For instance, *megho 'mṛtaṃ siñcati gauḥ payaś ca* 'the cloud drips *amṛta* and the cow milk', and *siñcatīvāmṛtair vapuḥ* 'it wets, so to speak, the body with (drops of) *amṛta*'.[18]

In this sentence[19] the two *upamās* located in cps[20] form *saṃkara* 'blending', because they stand in a main — subordinate relation, since the one is *sādhya* 'the thing to be achieved' and the other is *sādhana* 'the means (to achieve it)'.[21]

Note (259)

Apart form *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as pointed out by M., are *upamā* and *saṃkara*. *Upamā* occurs in two forms here, namely, *samāsagā śrautī upamā* and *upamitasamāsa*. As regards the latter, the cp. *vihitālinikvaṇajayadhvanayaḥ* is interpreted in such a way that prominence is given to the *upameya*, the humming of the bees, in accordance with the topic of description, namely, the trees. Between the two *upamā* an *aṅgāṅgibhāva* holds in the sense that if the humming of the bees had not been compared to the shouts of *jaya*!, the trees couldn't have been very well compared to bards. The resulting embellishment is *saṃkara*, here of two instances of one and the same *alaṃkāra*.

Stanza 6.3

The winds which had dispersed the particles of the lotus pollen; which broke up the ripples on the water of the Gaṅgā (and) which produced delight, went to meet him (Arjuna) and embraced him, like friends on meeting a friend.

Commentary

On (the stanza beginning with) *avadhūta*

(*Avadhūtāḥ* means) *prasāritāḥ* 'dispersed'. (In the sense of) *avadhūtāḥ paṅkajaparāgakaṇā yais te* 'by which the particles of the pollen of the lotus flowers had been dispersed', pl. nom. masc., (we derive the form signifying the item) thus described.[22] This is how fragrance is stated.

In the sense of *tanūr jāhnavyāḥ salilavīcīr bhindanti* 'they break up the ripples of the water of the Gaṅgā' (we derive the form signifying the items) thus described.[23] This is how coolness is stated.

In the sense of *sukhayanti* 'they give delight' (we derive) *sukhāḥ*. (The suffix) *aC* (prescribed) after the *pac-*, etc. group (has been added).[24] (That is to say,) pleasant to touch. This is how the slow movement (of the wind) is stated.[25]

Marutaḥ (means) *vātāḥ* 'the winds' (pl. nom.).

Tam (here means) *arjunam* 'Arjuna' (sg. acc.).

Suhṛdaḥ sakhāyam ivābhimukham.

Etya (means) *āgamya* 'having come near'.

Parirebhire (means) *āliṅgitavantaḥ* 'they have embraced'.

Note (260)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in *(pari-)rebhire 'bhi(mukham)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā*. The winds are compared to friends. The *sādhāraṇadharma* is expressed by the phrase *āgamya parirebhire*. The fragrance, coolness and gentle movement of the breeze are evoked by three adjectives qualifying the word *marutaḥ*.

Stanza 6.4

All along the banks the sounds of (falling) water pounded together because they echoed back from the high rocks (and) mingling with the clear cries of geese and cranes gave him the thrill caused by (the hearing of) auspicious drums.

Commentary

On (the stanza beginning with) *udita*

(*Uditopaleṣu* means) *unnatapāṣaṇeṣu* 'against the high rocks'. (*Skhalanena* means) *pratighātena* 'because of rebounding', (*Saṃvalitāḥ* means) *cūrṇitāḥ* 'pounded together'.[26] (In the sense of) *uditapaleṣu skhalanena saṃvalitāḥ* 'mixed together because of their rebounding from the high rocks' (pl. nom. masc.) (we derive *uditopalaskhalanasaṃvalitāḥ*). That is to say, rolling like the sound of drums.

In the sense of *sphuṭair haṃsānāṃ sārasānāṃ ca viravair yujyante* 'they are connected with the clear cries of geese and cranes' (we derive the form signifying the (items) thus described.[27] (The suffix) *KviP* (has been added).[28]

Anuvapram.

Apām. Supply *antaḥ patantīnām* 'of (these waters) falling down in between (the rocks)'.

Dhvanayaḥ.

Asya (here means) *arjunasya* 'of Arjuna'.

(In the sense of) *maṅgalaṃ prayojanam eṣāṃ te* 'their aim is auspiciousness', pl. nom. masc. (we derive) *māṅgalikāḥ.* (The suffix) *ṬHaÑ* (has been added) by P.5.1.109.[29] (In the sense of) *tais tūryaiḥ kṛtām* 'produced by these drums' (sg. acc. fem.) (we derive *māṅgalikatūryakṛtām*).

Mudam (means) *harṣam* 'thrill' (sg. acc.).

Pratenuḥ.

In this (stanza we find) the embellishment (called) *nidarśanā,* because we infer (something) by means of a reflection in the form of a thrill similar to the thrill caused by drums, since the one thing (here) cannot be the effect or the cause of the other thing.[30]

Note (261)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (like *s* in the first two *pādas*), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (°*skhalana*)*saṃva*(*litāḥ* °*sāra*)*savi*(*ravayujaḥ*). The *arthālaṃkāra,* as explained by M., is *nidarśanā.* The causal connection assumed by the poet between hearing the echoing sound of water between the cliffs and the thrill produced by rolling drums is, really speaking, impossible. The sound of water simply does not create that thrill. Still, the poet says so. Therefore we infer a *bimba* — *pratibimba* relation. That is to say, the joy in hearing the water reflects, or is similar to the thrill in hearing drums beaten. Mathematically speaking, the poet conveys an equality of two ratios, and in doing so, makes us understand a similarity.

Stanza 6.5

In front of him he saw the prostration — which brings prosperity — of the cane groves for the mighty floods of the waters of the Gaṅgā which had torn down lofty trees in the form of pine trees.

Commentary

On (the stanza beginning with) *avarugṇa*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Puraḥ (means) *agre* 'in front'.

Avarugṇatuṅgasuradārutarau (means) *bhagnonnatadevadārudrume* 'which has broken the lofty trees in the form of pine trees' (sg. loc. masc.).[31]

Balīyasi (means) *balavattare* 'the strong one' (sg. loc. masc.).[32] *Luk*(-deletion of (the suffix) *matUP* (takes place) when (the suffix) *īyasUN* (is added) after (a word) ending in *matUP.*[33]

Surasaritpayasām.

Nicaye (means) *pūre* 'a flood' (sg. loc.). (The loc. ending is added in the sense of) *viṣaya* 'domain'.[34]

(*Vetasavanena* means) *vānīravanena* 'by a grove of canes'. (In the sense of) *vetasavanenācaritām* 'performed by a grove of canes' (sg. acc. fem.) (we derive *vetasavanācaritām*). Amara says *atha vetase/rathābhrapuṣpavidulaśīta-vānīravañjulāḥ* 'next, *ratha, abhrapuṣpa, vidula, śīta, vānīra* and *vañjula* (are used) in the sense of cane'.[35]

Samṛddhikarīm (means) *śreyaskarīm* 'producing prosperity' (sg. acc. fem.). That is to say, as seen in daily life.

Praṇatim.

Dadarśa. The intention is that this (prostration) has set the example for all people.[36]

Note (262)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of a pair of consonants in (°*tuṅga*)*sura*-(*dārutarau*) ... *surasarī*)*tpayasām*). There is no *arthālaṃkāra*.

Renou 1959, p. 45, thinks that although literally the stanza does not provide a comparison, still, the idea may be there. He translates the *pādas* b-d as follows: "dans la masse puissante des eaux du Fleuve des dieux il vit l'hommage auspicieux apporté par les touffes de roseaux' and considers this to be practically the equivalent of "les roseaux, en courbant par l'effet du torrent, *semblaient* lui rendre homage".

Stanza 6.6

He (Arjuna) could not see his fill of the multitude of geese that formed, so to speak, the bodice of the river; which was made yellowish by the pollen of lotuses all around; which left no openings (and) which adorned the waves.

Commentary

On (the stanza beginning with) *prababhūva*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Paritaḥ.

Sarojarajasā (means) *kamalareṇunā* 'by the pollen of the lotuses'.

Aruṇitam (means) *paṭalitam* 'turned yellowish' (sg. acc. ntr.). And a bodice does become yellowish due to flowers, etc.[37]

Saṃhatimat (means) *nīrandhram* 'leaving no openings' (sg. acc. ntr.).

Taraṅgaraṅgi (means) *vāritaraṅgaśobhi* 'adorning the waves in the water' (sg. acc. ntr.).[38]

Sariduttarīyam. (Here *uttarīyam* means) *stanāṃśukam* 'bodice'.[39]

Iva (sc.) *sthitam* 'being (sg. acc. ntr.), as it were'.[40]

Kalahaṃsasakulam (means) *kadambakulam* 'a multitude of geese' (sg. acc.).

Avalokayitum.

Alam (means) *atyartham* 'in such a way that it became too much'.

Na prababhūva (means) *na śaśāka* 'he was not able to'. The intention is: because of its overabundant beauty.

Note (263)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *chekānuprāsa* consisting in the immediate repetition of different pairs of consonants in (*sa*)*rojaraja*-(*sā*) and (*ta*)*raṅgaraṅgi*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *kala*(*haṃsa*)*kulam*. The *arthālaṃkāra*, as made clear by M., is *utprekṣā*. The poet fancies that the many geese on the river form its bodice. Thus he suggests that the river is a woman, an idea not uncommon in Sanskrit *kāvya*.

Stanza 6.7

He (Arjuna) derived an extra satisfaction from (seeing) the riverbank which, though torn up by elephants habituated to hit (it) with a side-blow of their tusks, attracted female bees delighted by the streams of rut. (For) a mighty one, even though inflicting pain, tends to add great distinction.

Commentary

On (the stanza beginning with) *dadhati*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Kṣatīḥ (means) *kṣatāni* 'wounds' (pl. acc.).

Dadhati (means) *dhārayati* 'bearing' (sg. loc. ntr.). (Bearing wounds) because of what?[41]

(*Pariṇatāḥ* means) *tiryagdantaprahāriṇaḥ* 'used to hitting with a side-blow of the tusks'. (In the sense of) *pariṇatāḥ dviradā yasmin tasmin* 'on which (there were) elephants used to hitting with a side-blow of the tusks', sg. loc. ntr., (we derive *pariṇatadvirade*). Halāyudha says *tiryagdantaprahāras tu gajas pariṇato mataḥ* 'an elephant, however, which hits with a side-blow of the tusks is regarded as (being called) *pariṇata*'.[42]

Madasrutibhir muditāliyoṣiti rodhasy adhikam.

Dhṛtim (means) *prītim* 'satisfaction' (sg. acc.).

Babandha. That is to say, he has fixed.[43] To explain,[44]

Mahān.

Rujann api (means) *pīḍayann api* 'even when inflicting pain' (sg. nom. masc.).

Mahate.

Guṇāya (means) *utkarṣāya* (sc. *bhavati*) serves to (add) distinction'. That is to say, even pain when inflicted by a mighty one merely adds to the good. Therefore it is proper to say that the riverbank though torn up by the elephants feels affection. This is what (the poet) means to say.

Note (264)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *mudi*(*tāli*°) *mada*(*srutibhiḥ*) and *maha*(*te*) *mahā*(*n*). The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular instance, namely, the fact that the riverbank destroyed by elephants nevertheless attracts bees, is justified by the general observation that pain inflicted by the great merely adds distinction to the victim.

Stanza 6.8

He (Arjuna) rejoiced in (seeing) a female *cakravāka* bird searching with sad cries for her companion possessing the same appearance as the large waves (coloured) yellowish in the vicinity of the golden peaks.

Commentary

On (the stanza beginning with) *tam*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Anuhemavapram (means) *kanakasānusamīpe* 'near the golden peaks'. (This is) an *avyayībhāva* cp. in the sense of *samīpa* 'near'.[45]

Aruṇaiḥ. The intention is: because (the peaks) colour (the water) with the shine of gold.

Pṛthubhir ūrmibhiḥ.

Samatām (means) *tulyarūpatām* 'the possession of the same appearance' (sg. acc.).[46]

Gatam. That is to say, difficult to distinguish because of their similarity.

(In the sense of) *saha bhūtam* 'one which is together' (sg. acc. masc.) (we derive) *sahacaram* (which means) *priyam* 'the loved one'. Cp.-formation of the word *saha* with the word *cara* ending in (the suffix) *aC* (added) after (the verbal bases) *pac*-, etc.[47]

Karuṇaiḥ (means) *dīnaiḥ* 'sad' (pl. instr. ntr.).

Rutaiḥ (means) *kujitaiḥ* 'with cries'.

Anubadhnatīm (means) *anviṣyantīm* 'searching' (sg. acc. fem.).

Rathāṅganāmavanitām (means) *cakravākīm* 'a female *cakravāka*'.[48]

Abhinananda. The intention is: who would not rejoice seeing such great love?

In this (stanza), to start with, (we find) the embellishment (called) *tadguṇa*, because the waves have assumed a yellowish colour, on account of the definition *tadguṇaḥ svaguṇatyāgād anyotkṛṣṭaguṇāśrayāt* '(we speak of) *tadguṇa* on account of (something) assuming a superior quality after abandoning its own quality'.[49] And based on that (*tadguṇa* we see) here the female *cakravāka's* error of taking the waves for her lover. This is how, by means of an *aṅgāṅgibhāva* 'main — subordinate relation', (we assume) *saṃkara* of *tadguṇa* and *bhrāntimat*.[50]

Note (265)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as explained by M., are *tadguṇa* and *bhrāntimat*, combining to form *saṃkara*. The waves of the Gaṅgā have exchanged their common white colour for a superior quality, namely, the golden shine coming from the nearby golden mountain-peaks. In consequence, a *cakravākī* — for the female's innate liability to commit errors see the stanzas 5.38 and 5.42 — mistakes the waves thus tinged for her mate. Since here the *tadguṇa* is essential in establishing the *bhrāntimat alaṃkāra*, we assume an *aṅgāṅgibhāva* between the two, the *tadguṇa* functioning as the *aṅga*. This is how *saṃkara* 'blending' results.

Stanza 6.9

Flashes capable of colouring the trembling waves indicated to the owner of the white horses (i.e., Arjuna) (the presence of) a multitude of jewels, although they had been submerged under the water, like changes in the exterior (indicate an emotion) flaring up in the mind.

Commentary

On (the stanza beginning with) *sitavājine*

(*Rāgaḥ* means) *rañjanam* 'the colouring', which means *varṇāntarāpādanam* 'the effection of another colour'. (*Racanā* means) *kriyā* 'action'. (*Paṭavaḥ* means) *samarthāḥ* 'capable'. (In the sense of) *calavīcīnāṃ rāgas tasya racanā tatra paṭavaḥ* 'capable (pl. nom. fem.) of the action of bringing about another colour in the trembling waves' (we derive *calavīcīrāgaracanāpaṭavāḥ*).[51]

Rucayaḥ (means) *prabhāḥ* 'flashes' (pl. nom.).

Ambhasi nimagnam api maṇijālam. The intention is that (the multitude of jewels) is their abode.

Manogatam.

Sphuritam (means) *bhrūbhaṅgādibāhyavikārāḥ* 'external changes in the form of a contraction of the eyebrows, etc.' (pl. nom.).

Iva.

Sitavājine (means) *arjunāya* 'to Arjuna'.

Nijagaduḥ. That is to say, they have manifested. The intention is that the perceptive person knows what is going on in the mind from (changes in) the appearance.

Note (266)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *ruca(yas calavīcīrāga)raca(nā°)*. The *arthālaṃkāra*, not mentioned by M., because it is obvious, is *upamā, śrautī* and *pūrṇā*. The flashes of jewels submerged in the water indicating their presence by changing the colour of the water are compared to emotional flare-ups manifesting themselves in changes of the exterior. The *sādhāraṇadharma* is expressed by the verb *nijagaduḥ*.

Stanza 6.10

He (Arjuna) saw the foam of the water born by waves which hit against the rocks and therefore flung upwards; tossed up and then scattered by the violent wind; white like the tip of a *ketaka* flower; being, as it were, the loud laugh of the river.

Commentary

On (the stanza beginning with) *upala*

(In the sense of) *upalair āhatā ata evoddhatāś ca ye taraṅgās tair dhṛtam* 'borne (sg. acc. masc.) by waves which hit against rocks and which had therefore been flung up' (we derive *upalahātoddhatataraṅgadhṛtam*). That is to say, because their passage had been blocked.

Javinā (means) *vegavatā* 'violent' (sg. instr. masc.).

Marutā (means) *vātena* 'by the wind'.

(In the sense of) *vidhūtaṃ vitataṃ ca* 'tossed up and then scattered' (sg. acc. masc.) (we derive *vidhūtavitatam*).[52]

(*Śikhā* means) *agram* 'tip' (sg. acc.). (In the sense of) *ketakasya śikhā tadvad viśadam* 'white (sg. acc. masc.) like the tip of a *ketaka* flower' (we derive *ketakaśikhāviśadam*).[53]

Apām.

Phenam (means) *hiṇḍīram* 'foam' (sg. acc.). Amara says *hiṇḍīro 'bdhikaphaḥ phenaḥ. 'hiṇḍīraḥ, abdhikaphaḥ* (and) *phenaḥ* (are synonyms meaning "foam")'.[54]

Saritaḥ.

Prahāsam (means) *aṭṭahāsam* 'a loud laugh' (sg. acc.).

Iva. This is *utprekṣā*.[55]

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).
Dadarśa.

Note (267)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(upalāhatoddha)tata(raṅga*° ... *vidhūtavi)tatam.* The *arthālaṃkāras*, as stated by M., are *upamā, samāsagā* 'located in a cp.' and *utprekṣā*. The foam on the river is compared to the tip of *ketaka* flower. The *sādhāraṇadharma* is expressed by the word *viśada*. Further, the poet fancies that the foam is the loud laugh of the river. Here the *utprekṣā* is apparently supported by the *upamā*, because without the idea of whiteness the fancy of laughter could not be established. The white colour is conventionally associated with laughter, because in laughter the teeth are displayed. Therefore between the two *alaṃkāras* an *aṅgāṅgibhāva* is assumed, the *upamā* functioning as the *aṅga*. The result is *saṃkara* 'blending'.

Stanza 6.11

The multitude of drops of rut (on the water), in many ways similar to the eyes of a peacock's tail, being the hundred eyes of the river, so to speak, opening to gaze at a mighty elephant immersed (in the water) has caused him pleasure.

Commentary

On (the stanza beginning with) *bahu*

Barhicandrakanibham (means) *mayūramecakasadṛśam* 'similar (sg. acc. masc.) to the eyes on the tail of a peacock'. Amara says *samau candrakamecakau 'candraka* and *mecaka* are synonyms'.[56]

Bahu (means) *anekadhā* 'in various ways'.

Dānapayasām.

Paṭalam. The sg. (is used) in a collective sense.[57] That is to say, many drops of rut.

Avagāḍham (means) *antaḥpraviṣṭam* 'entered inside' (sg. acc. masc.). (The suffix) *Kta* (has been added) in the sense of *kartṛ* 'agent' after (the verbal base) *gāh-*.[58]

Ibhapatim īkṣitum.

Vikasat (means) *unmiṣat* 'opening' (sg. acc. ntr.).

Sarito vilocanaśatam.

Iva. This is *utprekṣā.*[59]

Asya (here means) *arjunasya* 'of Arjuna'.

Dhṛtim (means) *prītim* 'pleasure' (sg. acc.).[60]

Vidadhe (means) *cakāra* 'has caused'.

Note (268)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *upamā*, *ārthī* and *samāsagā*, and *utprekṣā*, the latter being noted by M. The drops of rut swimming on the surface of the water are compared to the eyes in a peacock's tail. The *sādhāraṇadharma* is to be inferred. Further, the poet fancies that the drops of rut are the eyes of the river. The *upamā* clearly assists in bringing about the *utprekṣā*. Since an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, the *upamā* functioning as the *aṅga*, *saṃkara* 'blending' results.

Stanza 6.12

On a sandbank the lotus-eyed one (Arjuna) saw a shell of mother of pearl, the rims come apart due to the swelling which takes place in (the process of) bursting open, spilling a multitude of translucent pearls, as if it were (a woman on a bed) with her mouth open due to yawning while waking up, drops of tears trickling down (her face).

Commentary

On (the stanza beginning with) *pratibodha*

(*Pratibodhaḥ* means) *sphuṭanam* 'the bursting open' and *nidrāpagamaḥ* 'the departure of sleep'. (*Jṛmbhaṇam* means) *ucchunnatā* 'the being swollen' and *jṛmbhā* 'yawn'. (*Vibhinnamukhī* means) *viśliṣṭāgrā* 'whose rims have come apart' and *vivṛtāsya* 'whose mouth has opened'. (In the sense of) *pratibodhas tatra yaj jṛmbhaṇaṃ tena vibhinnamukhī* 'whose rims have come apart/ whose mouth has opened to its being swollen/ due to yawning, which happens in (the process of) bursting open/ which happens while sleep leaves'[61] (we derive *pratibodhajṛmbhaṇavibhinnamukhī*). That is why (the shell is said to be *patadacchamauktikamaṇiprakarā*).[62]

(*Patan* means) *prasaran* 'issuing forth'. (*Prakaraḥ* means) *stoma* 'multitude'. (In the sense of) *patan mauktikamaṇīnāṃ prakaro yasyāḥ sā* 'whose multitude of pearls was issuing forth', sg. nom. fem., (we derive the form signifying the item) thus described.[63] That is why (it/she is said to be *galadaśrubindur iva*).

Galadaśrubindur iva (sc.) *sthitā* 'being, as it were (a woman) producing drops of tears which trickled down' (sg. nom. fem.). This is *utprekṣā*.[64]

(In the sense of) *śuktir vadhūr iva* 'a shell like a woman' (we derive) *śuktivadhūḥ*.[65]

Puline. The intention is: like on a bed.

Saroruhasadṛśā (means) *arjunena* 'by Arjuna'.

Dadṛśe (means) *dṛṣṭā* 'was seen'.[66]

In this (stanza we assume) the embellishment (called) *saṃdeha* of the topics of description stated by the words *pratibodha*, etc. which apply in two meanings,[67] since there is nothing (either) to establish or rule out (the use of) *upamā* or *rūpaka* in the case of the shell and the woman.[68] And because the *utprekṣā* in the form of the trickling down of tears requires that (*saṃdehālaṃkāra*), an *aṅgāṅgibhāva* 'main — subordinate relation' holds between the two.[69]

Note (269)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including the consonant-group *-kt-* in (°*acchamau*)*kti*(*ka*° ... *śu*)*kti*(*vadhūḥ*), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*saroruha*)*dṛśa* (*da*)*dṛśe*. The *arthālaṃkāras*, as explained by M., are *śleṣa, saṃdehasaṃkara* and *utprekṣā* and *aṅgāṅgibhāvasaṃkara.*

The difficulty lies in the analysis of the cp. *śuktivadhūḥ*. Conventionally, it means a pearl-oyster. But in the present stanza this meaning will not do, because in that case the woman-correlate of the *utprekṣā* would be absent, and, as a result, the *utprekṣā* intended by the poet through his use of the word *iva* would fall flat. Therefore the cp. is to be taken in its *yaugika* sense of 'shell-woman'. According to M., this etymological sense is the equivalent of *śuktir vadhūr iva* 'the shell is like a woman'. But the question is, how do we analyse the cp. from the point of view of the stanza in which it occurs? Does the stanza contain a hint indicating that the cp. is to be analysed either as *utprekṣā* or as *rūpaka*? Here one may point to the word *puline* 'on the sandbank'. Since this is a meaning which goes with a shell (in a river) only, it would make us analyse the cp. in such a way that prominence is given to the *upameya*, the shell, namely, by assuming *upamitasamāsa*. Thus the etymological sense and the sense required by the context would coincide. On the other hand, the word *galadaśrubinduḥ* conveys a meaning which goes with a woman only. On this account we would be justified in giving prominence to the *upamāna* in the cp. and analyse it as *suktir eva vadhūḥ* 'the woman is nothing but a shell (of mother of pearl)'. Thus both claims for the analysis of the cp. balance each other. Presumably this is the consideration which led M. to say that by *puline* the poet intended *śayanīye*. Since none of the other two qualifiers, *pratibodhajṛmbhaṇavibhinnamukhī* and *patadacchamauktikaprakarā*, is able to upset this balance in favour of the one or the other interpretation, the only way out is to assume *saṃdehasaṃkara*. As indicated above, the *utprekṣā* cannot be established without the meaning 'woman'. This precisely is the meaning provided by the *saṃdehasaṃkara*. Therefore between these two an *aṅgāṅgibhāva* is assumed, the *utprekṣā* functioning as the *aṅgin*.

In addition, the *śleṣa* in the qualifying word *pratibodhajṛmbhaṇavibhinnamukhī* has a definite function in feeding our incertainty regarding *rūpaka* or *utprekṣā*, because the qualifier refers to both the shell and the woman. Therefore here also, that is, between the *śleṣa* and the *saṃdehasaṃkara* an *aṅgāṅgibhāva* may be assumed, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara.*

Thus, in the understanding of the present stanza a hierarchy of *alaṃkāras* may be shown, as follows: the *śleṣa* supports the *saṃdehasaṃkara*; the *saṃdehasaṃkara* supports the *utprekṣā* which turns out to be the main *alaṃkāra* applied in the stanza. One conclusion to be drawn from this stratification is that an *aṅgāṅgibhāvasaṃkara* and a *saṃdehasaṃkara* function in different ways. A *saṃdehasaṃkara* is not different from other *arthālaṃkāras*. That is, finally it contributes to *rasa*. But an *aṅgāṅgibhāvasaṃkara* has a structural function: it is an assumption designed to explain the organization of *alaṃkāras.*

Stanza 6.13

A coral tree sprout, bright in the water (and) connected with a slender, compact piece of foam strongly reminded (Arjuna) of the passion-stimulating lower lip of the beloved showing the lustre of her teeth.

Commentary

On (the stanza beginning with) *śuciḥ*

Apsu.

Śuciḥ (means) *svacchaḥ* 'clear' (sg. nom. masc.).

(*Lavena* means) *śakalena* 'by means of a piece'. (*Saṃvalitaḥ* means) *saṃgataḥ* 'joined with'. (In the sense of) *tanunā sāndreṇa ca phenasya lavena saṃvalitaḥ* 'joined (sg. nom. masc.) with a bit of foam which (bit) is thin and compact' (we derive *tanusāndraphenalavasaṃvalitaḥ*).

(*Viṭapaḥ* means) *pallavaḥ* 'sprout'. (In the sense of) *vidrumalatāyā viṭapaḥ* 'the sprout of the coral creeper' (we derive *vidrumalatāviṭapaḥ*). The *Viśva*(*kośa*) says *viṭapaḥ pallave śṛṅge vistāre stambaśākhayoḥ* '*viṭapaḥ* (is used) in the sense of sprout, pointed end, extension (and) a tuft of grass and branch'.[70]

Smaradāyinaḥ (means) *kamoddīpakasya* 'stimulating passion' (sg. gen. masc.).

Daśanāṃśubhṛtaḥ (means) *dantakāntikalitasya* 'provided with the lustre of teeth' (sg. gen. masc.).

Dayitādharasya. The gen. ending (has been added) by P.2.3.52.[71]

Bhṛśaṃ smarayati sma. The present tense marker (has been added) in the sense of the past, by P.3.2.118.[72] A short (vowel has been substituted), by P.6.4.92.[73]

(In this stanza we find) the embellishment (called) *smaraṇa.*[74]

Note (270)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including the consonant-group *-sm-* in *sma*(*radāyinaḥ*) *sma*(*rayati*) *sma*, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants, the first constituent of which is a consonant-group, in *smara*(*dāyinaḥ*) *smara*(*yanti*), and of a pair of consonants in (*smara*)*dāyi*(*naḥ* ...) *dayi*(*tādharasya*). The *arthālaṃkāra*, as stated by M., is *smaraṇa*. An object experienced before, namely, the lower lip of the beloved, radiating with the lustre of her teeth, comes to Arjuna's mind whin seeing a similar object, namely, the red sprout of the coral tree covered with the shine of a slender piece of foam.

Stanza 6.14

He (Arjuna) saw elephants attacking watermonsters, as if they were rival elephants, which had come up from the water (in anger) after smelling the rut borne by the tremulous waves.

Commentary

On (the stanza beginning with) *upalabhya*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

(In the sense of) *cañcalataraṅgair dhṛtam* 'borne by the tremulous waves' (sg. acc. masc.) (we derive *cañcalataraṅgadhṛtam*). That is to say, transferred to them.

Madagandham.

Upalabhya (means) *āghrāya* 'having smelled'.

Payasa utthitavatām. Supply *roṣāt* 'in anger'.

(In the sense of) *karyākārāṇāṃ yādasām* 'of water-monsters having the appearance of elephants' (we derive *kariyādasām*). (The word) must be regarded as (having been listed in) the *śākapārthiva*, etc. group.[75]

Pratidantinām iva.

Abhimukhān. That is to say, advancing towards.

Kariṇaḥ (means) *gajān* 'elephants' (p. acc. masc.).

Saṃbubudhe. That is to say, he has seen.

Note (271)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *kari(yādasām ...) kariṇaḥ*. The *arthālaṃkāra*, not indicated by M., is *utprekṣā*. The poet fancies some big water animals to be rival elephants, clearly an idea belonging to poetic imagination only.

Stanza 6.15

Seeing in front a mass of water possessing a beauty like that of an autumn cloud, sent up in the sky by the forceful hisses of a snake which wanted to raise itself suddenly, he (Arjuna) was amazed.

Commentary

On (the stanza beginning with) *sa*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Puraḥ (means) *agre* 'in front'.

Sahasā.

Samutpipatiṣoḥ (means) *samutpatitum icchoḥ* 'wanting (sg. gen. masc.) to raise itself up'. The suffix *u* (has been added) after (the verbal base) *pat-* which ends in (the desiderative suffix) *saN*. The augment *iṬ* (has been added) optionally by (the statement) *tanipatidaridrātibhyaḥ sana iḍ vā vaktavyaḥ* '(the augment) *iṬ* is to be optionally prescribed after *saN* (coming) after (the verbal bases) *tan-*, *pat-* and *daridrā-*'.[76]

Phaṇinaḥ (means) *sarpasya* 'of the snake'.

Prajavibhiḥ (means) *ativegavadbhiḥ* 'possessing a strong impetus' (pl. instr. masc.).

Svasitaiḥ (means) *phuṭkaraiḥ* 'by hisses'.

Divi (means) *ākāśe* 'in the sky'.

Prahitam (means) *preritam* 'sent forth' (sg. acc. masc.).

(*Vibhramaḥ* means) *saundaryam* 'beauty'. (In the sense of) *śaradabhrasya vibhrama iva vibhramo yasya tat* 'whose beauty is like the beauty of an autumn cloud', sg. acc. ntr., (we derive *śaradabhravibhramam*).[77] That is to say, it is white and it pervades the sky.

Apāṃ paṭalaṃ pura udīkṣya vismayaṃ jagāma.

In this (stanza we find) the *alaṃkāra* (called) *svabhāvokti* supported by *upamā.*[78]

Note (272)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants (note the sequence of sibilants and *p*-sounds in the second *pada*), there is no *śabdālaṃkāra*. The *arthālaṃkāras*, as noted by M., are *svabhāvokti* and *upamā* resulting in *aṅgāṅgibhāvasaṃkara*. The mass of water sent up by the snake is compared to an autumn cloud, white and wide-spreading. This *upamā* is helpful to bring about the *svabhāvokti*, which gives us a graphic picture of the violent hissing of a snake. Therefore, since an *aṅgāṅgibhāva* is assumed between the two *alaṃkāras, saṃkara* 'blending' results.

Stanza 6.16

He (Arjuna) crossed rivers with sandbanks, being, as it were, playful girl-friends with prominent *montes Veneris*, running to meet the Gaṅgā (respectfully) (and) whose lovely eyes were the darting movements of the female *śaphara* fishes.

Commentary

On (the stanza beginning with) *sa*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Saikavatīḥ (means) *pulinavatīḥ* 'containing sandbanks' (pl. acc. fem.).

Abhitaḥ.

(*Śapharīṇām* means) *matsyīnām* 'of female fishes'. (In the sense of) *śapharīṇāṃ parisphuritāny eva cāravo dṛśo yāsāṃ tāḥ* 'whose beautiful eyes are nothing but the darting movements of the female *śaphara* fishes', pl. acc. fem., (we derive *śapharīparisphuritacārudṛśaḥ*).[79]

Suranimnagām (means) *gaṅgām* 'the Gaṅgā' (sg. acc.).

Upayatīḥ (means) *bhajantīḥ* 'paying respect to' (pl. acc. fem.).[80] (The suffix) *ṄīP* (has been added) after (the verbal base) *iṆ*, because (the suffix) *ŚatṚ* is marked with an *uK*-letter.[81] That is why (the rivers are said to be *bṛhajjaghanāḥ*).[82]

Bṛhajjaghanā lalitāḥ.
Sakhīr iva (sc.) *sthitāḥ* 'being her friends, so to speak' (pl. acc. fem.).[83]
Saritaḥ.
Tatāra (means) *aticakrame* 'he has crossed'.

Note (273)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*ta*)*tāra* (*saikava*)*tīr a*(*bhitaḥ*) and *sura*(*nimnagām* ...) *sari*(*taḥ*). The *arthālaṃkāras*, as indicated by M., are *rūpaka* and *utprekṣā*. The underlying, conventional simile is between rivers with sandbanks and women blessed with prominent *montes Veneris*. In our case, the women are fancied to be the girlfriends of the Gaṅgā, running to meet her respectfully, a poetic idea. Since this is *utprekṣā* which shows a poetic bias towards the *upamāna*, the girl-friends, the cp. *śapharīparisphuritacārudṛśaḥ* is analysed in such a way that prominence is given to the eyes, a feature belonging to the *upamāna*. That is why *rūpakasamāsa* is assumed. In addition, the *rūpaka* assumed contributes to the *utprekṣā* in the sense that a characteristic detail is added to the description of the girlfriends. Since thus an *aṅgāṅgibhāva* is assumed between the two *alaṃkāras*, in which the *rūpaka* functions as the *aṅga*, *saṃkara* 'blending' results.

Stanza 6.17

Having climbed (the mountain), he (Arjuna), on top of the mountain, came to a forest region, pure, whose natural form had been adorned all around with trees, the tops of which bent down with the load of flowers, and which was serenity of mind (itself), so to speak.

Commentary

On (the stanza beginning with) *adhiruhya*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Adhiruhya. Naturally supply the word *girim* 'the mountain' (sg. acc.).[84]

(*Namraśikhaiḥ* means) *natāgraiḥ* 'possessing tops bent down'. (In the sense of) *puṣpabhareṇa namraśikhaiḥ* 'with the tops bent down under the load of flowers' (pl. instr. masc.) (we derive *puṣpabharanamraśikhaiḥ*).[85]

Tarubhiḥ paritaḥ.

Pariṣkṛtatalām (means) *bhūṣitasvarūpām* 'whose natural form has been adorned' (sg. acc. fem.). Amara says *adhaḥsvarūpayor astrī talam 'talam,* which is non-fem., (is used) in the sense of bottom part and natural form'.[86] The augment *suṬ* (has been added) by P.6.1.137.[87]

Śucim (means) *śuddhām* 'pure' (sg. acc. fem.). That is why (the mountain is said to be *manasaḥ prasattim iva*).[88]

Manasaḥ prasattim iva (means) *mūrtaṃ manaḥprasādam iva* (sc.) *sthitām* 'being serenity of mind incarnate, so to speak' (sg. acc.). This is *utprekṣā* in the form of *taddhetau tadbhāvaḥ* 'being that in the sense of (being) the cause of that'.[89]

Girer mūrdhni vanāntabhuvam āsasāda. The word *antaḥ* (in *vanāntabhuvam*) stands for (the forest's) nature.[90] The *Vaijayantī(kośa)* says *anto 'stry adhyavasite mṛtyau svarūpe niścaye 'ntike 'antaḥ*, which is non-fem., (is used) in the sense of end, death, nature, decision (and) vicinity'.[91]

Note (274)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *pari(taḥ) pari(ṣkṛta°)*. The *arthālaṃkāra*, as explained by M., is *utprekṣā*. The poet fancies that the beautiful scenery on the mountain the sight of which produces serenity of mind is peace of mind itself.

Stanza 6.18

The (Indrakīla) mountain possessing clusters of creepers covered with flowers (and) lonely forests full of big fruit-bearing trees on every peak produced the firm resolution in the son of Hari to settle (there) for the sake of mortification.

Commentary

On (the stanza beginning with) *anusānu*

Anusānu (means) *pratisānu* 'on every peak'. (This is) an *avyayībhāva* cp. in the sense of *vīpsā* '(logical) distribution'.[92]

(*Puṣpitāḥ* means) *saṃjātapuṣpāḥ* 'on which flowers have grown'.[93] (In the sense of) *puṣpitāḥ latāvitatayo yasmin saḥ* 'in which there are clusters of creepers on which flowers have grown', sg. nom. masc., (we derive *puṣpitalatāvitatiḥ*).

(*Viviktāni* means) *vijanāni* 'lonely', or *pūtāni* 'pure'. (In the sense of) *phalitā uravo bhūruhā yeṣu tāni viviktāni vanāny asmin saḥ* 'on which there are lonely forests containing big trees bearing fruits', sg. nom. masc., (we derive the form signifying the item) thus described.[94] Amara says *viviktau pūtavijanau 'vivikta* (means) pure and lonely'.[95]

Acalaḥ (means) *indrakīlaḥ* 'the Indrakīla (mountain)' (sg. nom.).

Hares tanayasya (means) *arjunasya* 'of Arjuna'.

Tapase (means) *tapaścaryārtham* 'for the sake of mortification'.[96]

Adhivaṣṭum (means) *adhiṣṭhātum* 'to settle'. (The suffix) *tumUN* (has been added) because (the action expressed by *adhivas-*) has the same agent as the action (expressed by *tan-*).[97]

Acalām.

Dhṛtim (means) *utsāham* 'determination of will' (sg. acc.).

Ātatāna.

In this (stanza we find) the embellishment called) *kāvyaliṅga*, because word-meanings in the form of adjectives of *acala* function as the cause for making a resolution.[98]

Note (275)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate and immediate repetition just once of a pair of consonants in (*puṣpita*)*latā*(*vitatiḥ pha*)*lito*(*ru*°) and (*āta*)*tāna tana*(*yasya*), and again in (*a*)*calā*(*m a*)*calaḥ*. The *arthālaṃkāra*, as explained by M., is *kāvyaliṅga*. The poet, by means of two adjectives, presents two (poetic) causes for Arjuna's decision to choose a particular spot of the mountain for practising *tapas*. The first reason is the presence of blossoming creepers (*puṣpitalatāvitatiḥ*), the second, the presence of fruit-laden trees (*phalitorubhūruha*) in lonely forests (°*viviktavanaḥ*).

Stanza 6.19

Then, on that (mountain), the mortification, although it was difficult to perform, did not cause exhaustion to the sage of yore who practised the way of life of an ascetic, having restrained (the activities of) his mind according to rule. (For) what indeed can make those who are in control of themselves lose their peace of mind?

Commentary

On (the stanza beginning with) *praṇidhāya*

Atha.[99]

Tatra (means) *adrau* 'on the mountain'.

Vidhinā (means) *yogaśāstrānusāreṇa* 'in accordance with (the precepts of) the science of *yoga*'.[100]

Dhiyam (means) *cittavṛttim* 'the activity of the mind' (sg. acc.).[101]

Praṇidhāya (means) *dhyeyaviṣaye dhiyaṃ niyamya* 'having restrained his mind as regards the objects of thought'. *Ṇ* is substituted for *n*, by P.8.4.17.[102]

Munitāṃ dadhatuḥ. That is to say, of one practising mortification.

Purātanamuneḥ. That is to say, of Arjuna.[103]

Asukaram (means) *duṣkaram* 'difficult to perform' (sg. acc. ntr.).

Tapaḥ.

Śramam (means) *khedam* 'exhaustion' (sg. acc.).

Nādadhau (means) *na cakāra* 'has not produced'. To explain,[104]

Ātmavatām (means) *manasvinām* 'of those who are in control of their mind'.

Avasādakaram (means) *aśāntijanakam* 'producing the loss of peace of mind' (sg. nom. ntr.).[105]

Kim iva. That is to say, nothing whatsoever. The word *iva* (is used) in the sense of an embellishment of the sentence.[106]

Note (276)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in a pair of consonants in (*praṇi-*)*dhāya* ... *dhiyam* and (*asu*)*karam* ... (*avasāda*)*karam*, and of *lāṭānuprāsa* in (*purātana*)*muner muni*(*tām*). The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular fact, namely, Arjuna's unflagging practice of *tapas*, is justified by the general rule that nothing whatsoever can weaken the determination of those who are in control of themselves.

Stanza 6.20

The one without stains (of guilt), who held his main happiness to lie in turning away from the objects of sense; who dispelled the darkness consisting of evil by his spotless virtues, grew (more lustrous) day by day, like the white moon, which holds the dispelling of the heat of the sense to be its unique joy; which dispels the darkness by its spotless qualities, grows day after day because of (the increase of) its digits.

Commentary

On (the stanza beginning with) *śamayan.*

(*Indriyaśamaḥ* means) *viṣayavyāvṛttiḥ* 'turning away from the objects of sense'. (*Ekam* means) *mukhyam* 'main'. (In the sense of) *dhṛtam indriyaśama ekaṃ sukhaṃ yena saḥ* 'by whom the main happiness is held to consist in turning away from the objects of sense only', sg. nom. masc., (we derive the form signifying the item) thus stated.[107] That is to say, he delights in the *ātman.*[108] And in the other case[109] (*śamaḥ* means) *saṃtāpanivartanam* 'the repelling of heat', (*ekam* means) *advitīyam* 'unique', (*sukham* means) *āhlādaḥ* 'joy'. (Thus) in the sense of *dhṛta indriyāṇāṃ śama ekaṃ sukhaṃ yena saḥ* 'by which the repelling of heat for the senses is held to be its unique joy', sg. nom. masc., (we derive the form signifying the item) thus described.[110]

Śucibhiḥ (means) *nirmalaiḥ* 'spotless' (pl., instr. masc.).

Guṇaiḥ (means) *maitryādibhiḥ* 'by friendship, etc.'. In the other case, (*guṇaiḥ* means) *kāntyādibhiḥ* 'by brightness, etc.'.

Aghamayam (means) *pāparūpam* 'consisting of evil' (sg. acc. ntr.).

Tamaḥ (means) *ajñānam* 'false conception'.[111] (sg. acc.). And in the other case (it means) *andhakaram* 'darkness' (sg. acc.).

Śamayan (means) *nivartayan* 'dispelling' (sg. nom. masc.).

Vimalaḥ (means) *amalinaḥ* 'without stains' (sg. nom. masc.) (which means) *pāparahitaḥ* 'devoid of evil'. In the other case (it means) *śubhraḥ* 'white' (sg. nom. masc.).

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Prativāsaram.

Sukṛtibhiḥ (means) *sukṛtaiḥ* 'by meritorious acts'. That is to say, by his acts of mortification. (Apply) P.3.3.94.[112]

Kalābhiḥ.

Śītaruciḥ (means) *candraḥ* 'the moon' (sg. nom.).

Iva.

Vavṛdhe.

Note (277)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*śa*)*maya*(*n* ... *agha*)*maya*(*m*). The *arthālaṃkāras* are *śleṣa*, as explained by M., and *upamā*. The words *dhṛtendriyasamaikasukhaḥ*, *guṇaiḥ*, *tamas* and *vimalaḥ* are interpreted in a double meaning. The *śleṣa* is *abhaṅgaśleṣa*, since the sequences concerned are not broken up in different ways in order to convey their meaning. Moreover, according to Mammaṭa, it is an instance of *sabdaśleṣa* because the *śleṣa* would suffer, when the words concerned are replaced by their synonyms. The simile compares Arjuna growing more lustrous on account of his *tapas* to the moon in the *śuklapakṣa* growing bigger day after day, that is, every night. The *śleṣa* contributes a number of essential points in connection with the *upamā*. Thus between the two an *aṅgāṅgibhāva* is assumed, the *śleṣa* functioning as the *aṅga*. The result is *saṃkara*.

Stanza 6.21

Moreover, for him who had stopped busying himself with non-virtues on account of his virtue of discrimination the untroubled experience of the bliss of quietude has eclipsed the pleasures of attachment to the senses which are always accompanied by trouble.

Commentary

On (the stanza beginning with) *adharīcakāra*

The meaning of *ca* is *kiṃca* 'moreover'.

(*Vivekaḥ* means) *tattvāvadhāraṇam* 'the ascertainment of truth'. (In the sense of) *vivekaḥ sa eva guṇas tasmāt* 'the virtue consists in nothing but (the power of) discrimination',[113] sg. abl., (we derive *vivekaguṇāt*). That is to say, because of that reason.[114] The abl. ending (has been added) by P.2.3.25.[115]

Aguṇeṣu (means) *kāmakrodhādidoṣeṣu viṣaye* 'with respect to vices like desire for sex, anger, etc.'. (This is) cp.-formation of (the negative particle) *naÑ*, according to (the meaning) *tadvirodha* 'the opposite of that'.[116]

Dhiyam (means) *cittavṛttim* 'activity of the mind' (sg. acc.).[117]

Astavataḥ (means) *nivāritavataḥ* 'who has caused to turn away' (sg. gen. masc.).

Tasya (here means) *arjunasya* 'of Arjuna'.

Nirupaplavaḥ (means) *nirbādhaḥ* 'without obstruction' (sg. nom. masc.).

Śamasukhānubhavaḥ (means) *śāntyānandānubhavaḥ* 'the experience of the bliss of peace of mind' (sg. nom.).

Pratighātinīm (means) *sopaplavām* 'attended by accidents' (sg. acc. fem.).

Viṣayasaṅgaratim (means) *śabdādyupabhogarucim* 'the pleasure consisting in the enjoyment of sound, etc.' (sg. nom.).

Adharīcakāra. That is to say, he conceived contempt for the objects of sense. The intention is that extreme indifference to wordly pleasures is the cause of obtaining the highest bliss.

Note (278)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(adha-)rīca(kā)ra ca*, and of *lāṭānuprāsa* in *(viveka)guṇād (a)guṇeṣu*. There is no *arthālaṃkāra*.

Stanza 6.22

He (Arjuna) keeping himself in check, having approached the lord of the sky by means of meditation, by muttering (magic formulas) (and) by prostrations has become the substratum at the same time of two energies which nourish the sentiments of the heroic and of quietude, the one inborn, the other acquired.

Commentary

On (the stanza beginning with) *manasā*

Prayataḥ (means) *ahiṃsādiniratah* 'devoted to non-injury, etc.' (sg. nom. masc.).[118]

Manasā (means) *dhyānena* 'by meditation.[119]

Japaiḥ (means) *viśiṣṭamantrābhyāsaiḥ* 'by repetitions of different magic formulas'.[120]

Praṇatibhiḥ (means) *namaskaraiḥ* 'by respectful salutations'. In this way, with acts of mind, speech and body (he has approached Indra).[121]

Divo 'dhipatim (means) *indram* 'Indra' (sg. acc.).

Samupeyivān (means) *upasedivān* 'he has approached' (sg. nom. masc.).

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Sahajetarau (means) *naisargikāgantukau* 'the inborn one and the acquired one' (du. acc.).[122]

(In the sense of) *jīyate 'nena* 'victory is achieved by that' (we derive) *jayaḥ* (which means) *vīrarasaḥ* 'the poetic sentiment of the heroic'.[123] (The suffix) *aC* (has been added) by P.3.3.56.[124] (In the sense of) *śamyate 'nena* 'quietude is achieved by that' (we derive) *śamaḥ*.[125] (In the sense of) *jayaś ca śamaś ca* (we derive) *jayaśamau* (which means) *vīraśāntirasau* 'the poetic sentiments of the heroic and of quietude'.

Dadhatī (means) *puṣṇatī* 'the two which nourish' (du. acc. ntr.).

Mahasī (means) *tejasī* 'the two energies' (du. acc. ntr.).

Yugapad.

Bibharāṃbabhūva (means) *babhāra* 'has borne'. The suffix *ām* (has been added) optionally, by P.3.1.139.[126]

In this (stanza), since (Arjuna) is mentioned as the substratum of the poetic sentiments of the heroic and of quietude simultaneously, his greatness, which is a matter of wonder to people, is evoked.[127]

Note (279)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *bibha(rāṃ)babhū(va)*. There is no *arthālaṃkāra*.

Stanza 6.23

He (Arjuna) dark like an emerald, wearing on his head matted locks caused to become (yellowish) by bathing, had become similar to a *tamāla* tree whose top had been touched all around by the rays of dawn.

Commentary

On (the stanza beginning with) *śirasā*

Harinmaṇinibhaḥ (means) *marakatamaṇiśyāmaḥ* 'dark like the *marakata*-stone'.[128]

Abhiṣavanena (means) *snānena* 'by bathing'.[129]

Kṛtajanmanaḥ (means) *janitāḥ* 'made to become' (pl. acc. fem.). The intention is that this is why (the matted locks) are yellowish.

Jaṭāḥ śirasā vahan.

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

(*Aruṇasya* means) *anūroḥ* 'of the dawn'. (In the sense of) *aruṇasya dīdhitibhiḥ* 'by the rays of the dawn' (we derive *aruṇadīdhitibhiḥ*).

Parimṛṣṭamūrdhani (means) *vyāptaśirasi* 'whose top has been covered all over' (sg. loc. masc.).

Tamālatarāv upamām (means) *tamālataroḥ sādṛśyam* 'the likeness with a *tamāla*-tree' (sg. acc.).

Yayau. This is *ārthī upamā.*[130] The tree functions as the substratum of similarity. Taking this into account, the loc. ending (is used).[131]

Note (280)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including a consonant-group in *(harī)nma(ṇinibhaḥ ... kṛtaja)nma(no)*, there is no *śabdālaṃkāra*. The *arthālaṃkāra* is *upamā*. Once it is conveyed by a cp. and once, as noted by M., by a phrase. First Arjuna is compared to an emerald. The *sādhāraṇadharma* is expressed by *śyāma*. Then he is said to be like a *tamāla*-tree touched by the light of dawn. Here the *sādhāraṇadharma* intended by the poet lies in the colour of Arjuna's matted hair. Since the *tamāla* tree has a black bark, we may say that the first *upamā* ("dark like an emerald") contributes to bringing about the second *upamā* ("similar to a *tamāla*-tree"). Therefore an *aṅgāṅgibhāva* may be assumed. The result is *saṃkara* 'blending'.

Stanza 6.24

Not possessing a crooked mind although he wielded a weapon, surpassing the sages by his conduct, free from (the *guṇa* called) *rajas*, he (Arjuna) delighted (even) the deer. (Indeed,) whom can virtue not win over?

Commentary

On (the stanza beginning with) *dhṛta*

Dhṛtahetiḥ (means) *dhṛtāyudhaḥ* 'wielding a weapon' (sg. nom. masc.).[132]

Api.

(*Jihmā matiḥ* means) *kuṭilamatiḥ* 'a crooked mind'. (In the sense of) *adhṛtā jihmā matir yena saḥ* 'by whom a crooked mind is not borne', sg. nom. masc., (we derive *adhṛtajihmamatiḥ*).

Śucibhiś caritair munīn.

Adharayan (means) *tiraskurvan* 'surpassing' (sg. nom. masc.). The intention is that his appearance only is frightening, not his acts. Why (is that so)?[133]

Virajāḥ (means) *rajoguṇarahitaḥ* 'free from the *guṇa* (called) *rajas*' (sg. nom. masc.).[134]

Saḥ (here means) *arjunaḥ* 'Arjuna'.

Mṛgān.

Rajayāṃcakāra (means) *ramayām āsa* 'he has delighted'. Deletion of *n* (takes place) by (the statement) *rañjer ṇau mṛgaramaṇe nalopo vaktavyaḥ* 'the statement should be made that the *n* of (the verbal base) *rañj-* is deleted in the causative, when it means "hunting deer".'[135] To explain,[136]

Guṇāḥ (means) *dayādayaḥ* 'compassion, etc.' (pl. nom.).

Kam iva ramayituṃ neśate. The intention is, whom indeed couldn't they bring under control? Because purity only is another person's deepest reason to trust, not appearance, nor acquaintance.

Note (281)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *raja(yāṃcakāra vi)rajāḥ*, and of *lāṭānuprāsa* in *dhṛta(hetir apy a)dhṛta(jihmamatiḥ)*. The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular instance, namely, Arjuna's purity of conduct which delighted even the deer, is justified by a general observation clothed in the form of a rhetorical question, namely, that virtues can win over just anybody.

Transition to 6.25

Next, (the poet) describes the accomplishment of the mortification in three (stanzas)[137] by means of *anukūla*, etc.

Stanza 6.25

(By his mortification)[138] which set in motion a wind blowing favourably and gently all around; which made the dense sunrays, whose seasonal (scorching) quality had been rendered ineffective, pleasant to feel;

Commentary

On (the stanza beginning with) *anukūla*

Anukūlapatinam (sc.) *na tu pratikūlapatinam* 'blowing favourably, not, however, blowing unfavourably' (sg. acc. masc.).

Acaṇḍagatim (means) *mandagaminam* 'going slowly' (sg. acc. masc.).

Sugandhinam. (A suffix causing a change at) the end of a cp. (has been added) due to poetic licence, even if we take into account the statement *gandhasyetve tadekāntagrahaṇam* 'as regards the substitution of *i* (for the final *a*) of *gandha*, mention of (the word) *tadekānta* (is to be made)'.[139] Or rather, some (grammarians) hold that (a suffix causing a change at) the end of cp. (is added) on account of (the use of) the singular number, even though (the fragrance) is something accidental.[140]

Pavanam abhitaḥ.

Kiratā. That is to say, by something which sets in motion.

(In the sense of) *ṛtur asya prāptaḥ* 'its season has come' (we derive) *ārtavaḥ*. The suffix *aṆ* (has been added) by P.5.1.105.[141] (In the sense of) *sa cāsau guṇaḥ* 'it is (at the same time) this and a quality' (we derive *ārtavaguṇaḥ*, namely,) *tigmatvarūpaḥ* 'in the form of being scorching'. (*Avadhīritaḥ* means) *tiraskṛtaḥ* 'rendered ineffective'. (In the sense of) *ārtavaguṇo 'vadhīrito yasya tam* 'whose seasonal quality had been rendered ineffective', sg. acc. masc., (we derive *avadhīritārtavaguṇam*).

Aṃśumate rucaṃ nicayam.

Sukhatām (means) *sukhasparśatām* 'the quality of being pleasant to touch' (sg. acc.).

Nayatā (means) *prāpayatā* 'causing to reach' (sg. instr. ntr.). (The verbal base) *nī-* 'to bring' takes two objects'.[142]

Note (282)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*kī*)*ratā* .../(*avadhī*)*ritā*(*rtavaguṇam*). The stanza by itself contains no *arthālaṃkāra*. About the main *arthālaṃkāra* used in the group starting with the present stanza M. makes a statement in his commentary on stanza 6.27.

As noted by Renou 1959, p. 8, the stanzas 6.25-27 form a syntactic unit in which each stanza is syntactically based on a participle.

Stanza 6.26

(By his mortification) which caused the tall trees holding out cupped hands in the form of fresh sprouts to bow down at the time when he picked their flowers; which covered the earth serving as a bed with soft grass every night;

Commentary

On (the stanza beginning with) *nava*

Pracaye (means) *puṣpāvacayaprasaṅge* 'at the time for picking flowers'.

In the sense of *navapallavā evāñjalayas tān bibhrati* 'the cupped hands are nothing but fresh sprouts; those they hold out' (we derive the form signifying the item) thus described.[143]

Bṛhataḥ (means) *ucchān* 'tall' (pl. acc. masc.).

Tarūn.

Avanatim (means) *namratām* 'the state of bent down' (sg. acc.).

Gamayatā. The trees become the *karman* 'object' by P.1.4.52.[144]

Pratiniśam (means) *niśi* 'in the night'.[145]

Śayanīyatām upayatīm. That is to say, it became a place for lying down.

Vasudhāṃ mṛdubhis tṛṇaiḥ.

Stṛṇatā (means) *ācchādayatā* 'covering' (sg. instr. ntr.).

Note (238)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in (*śayanī*)*yatam* (*upe*)*yatim.* The *arthālaṃkāra*, as indicated by M., is *rūpaka*, conveyed by a cp. The assumption of *rūpakasamāsa*, in which the *upamāna*, in our case, the cupped hands, is given prominence, is in agreement with the context which describes the trees as being filled with awe by Arjuna's mortification, that is, as living beings.

Stanza 6.27

By his mortification which had taken compassion, as it were, and which stilled the dust by means of drops of water from a cloudless sky, he (Arjuna), who was very emaciated, was shown favour through obedient service.

Commentary

On (the stanza beginning with) *patitaiḥ*

Apetajaladāt (means) *nirabhrāt* 'possessing no clouds' (sg. abl. ntr.).

Nabhasaḥ patitair apām.

Pṛṣataiḥ (means) *jalabindubhiḥ* 'by drops of water'.

Rajaś ca śamayatā.

Tapasā. (Functions as the) *kartṛ* 'agent'.[146]

Dayāluneva. This is *utprekṣā.* (The poet) indicates the reason for being (stated to be) compassionate (in the sequel).

Parigāḍhakṛśaḥ (means) *atikṣīṇaḥ* 'very much emaciated' (sg. nom. masc.).

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Paricaryayā (means) *uktavidhayā śuśrūṣayā* 'by means of obedient service in the way stated'.[147]

Anujagṛhe (means) *anugṛhītaḥ* 'he was shown favour'. *Anugraha* here (means) being co-operative only.[148] The intention is that his mortification is certain to bear fruit, because all the elements show themselves to be favourable.[149]

Here, since the three stanzas together form one sentence, the main embellishment is *utprekṣā* only.[150]

Note (284)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of pairs of consonants in *pati(tair a)peta(jaladān)*, *(pati)tair a(petajaladān … pṛṣa)tair a(pām)* and *pari(gāḍha°) pari(caryayā)*. The *arthālaṃkāra* of the three stanzas together is *utprekṣā*, as stated by M. The poet fancies that Arjuna's *tapas* has taken compassion on him and therefore induces the elements, the trees and the earth to show him particular favours. Here the *rūpaka* in stanza 6.26 becomes helpful in so far it stresses the helpfulness of the trees. Therefore here an *aṅgāṅgibhāvasaṃkara* is assumed.

Stanza 6.28

Having noticed in front (of him) this blossoming (and) delightful flower, which was (in fact) an auspicious sign announcing a big fruit, he (Arjuna) was not struck with amazement. (For) the virtue in the form of dignity of those who are in control of themselves does not manifest itself at the cost of their composure.

Commentary

On (the stanza beginning with) *mahate*

Saḥ (here means) *arjunaḥ* 'Arjuna' (sg. nom.).

Mahate.

Phalāya (means) *śreyase* 'announcing good fortune' (and) *sasyāya* 'announcing fruit'.[151]

Vikasat.

Śivam (means) *sukhadam* 'giving happiness' (sg. acc. ntr.), as stated before.[152]

Tad.

(In the sense of) *nimittam eva kusumam* 'the flower is nothing but an auspicious sign' (we derive *nimittakusumam*, sg. acc.).[153]

Puraḥ (means) *agre* 'in front'.

Avekṣya vismayavaśaṃ na jagāma. To explain,[154]

Vaśinām.

(In the sense of) *anubhāva eva guṇaḥ* 'the virtue consists in dignity only' (we derive *anubhāvaguṇaḥ*, sg. nom.).[155] And that (virtue doe not lessen composure, as stated next).[156]

Dhairyaṃ na nihanti. That is to say, it does not give rise to an outward change in the form of surprise, etc. Indeed,[157] if it did, the mortification would be ruined. The intention is (that this is so) on the authority of the *smṛti*-passage which says *tapaḥ kṣarati vismayāt* '(the power accumulated through) mortification melts away on account of surprise (shown)'.[158]

Note (285)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate and immediate repetition just once of a pair of consonants in (*vi*)*kasa*(*nimitta*)*kusu*(*mam*) and (*vismaya*)*vaśaṃ vaśi*(*nām*). The *arthālaṃkāras* are *rupāka*, once, and *arthāntaranyāsa*, as indicated by M. The *rūpaka* is conveyed by a cp. *Rūpakasamāsa*, in which the *upamāna* stands prominent, is assumed in *nimittakusumam* on the strength of the contextual word *vikasat*, which obviously refers to a flower. *Rūpakasamāsa* is also assumed in *anubhāvaguṇaḥ*, but here we can hardly speak of an *arthālaṃkāra*, because there is no *upamānopameyabhāva* 'relation of a standard of comparison and the thing compared'. Finally, a particular instance, namely, Arjuna not showing amazement, is justified by the general observation that those who are aware of their dignity do not lose composure. Since the *rūpaka* is independent of the *arthāntaranyāsa, saṃsṛṣṭi* is assumed.

Stanza 6.29

Having decided that this power achieved (by Arjuna) in a few days (only) by means of mortification must belong to an extraordinary person, the inhabitants of the forest, their minds afflicted with trouble, approached the residence of the sacrificer of one hundred (sacrifices).

Commentary

On (the stanza beginning with) *tad*

Sukṛtaiḥ (means) *tapobhiḥ* 'by ascetic exercises'. (Functions as) the instrument.[159]

(*Abhūribhiḥ* means) *katipayair eva* 'some only' (pl. instr. masc.). (In the sense of) *abhūribhir vāsaraiḥ kṛtam* 'achieved in a few days only' (sg. acc. ntr.) (we derive *abhūrivāsarakṛtam*).

Tat (means) *pūrvoktam* 'mentioned before' (sg. acc. ntr.).[160]

Vaibhavam. That is why (the power is said to be *ananyabhavam*).[161]

In the sense of *anyasya na bhavati* 'it is not of somebody else' (we derive) *ananyabhavam*.[162] That is to say, it is not possible for somebody else.[163] (This is) cp.-formation of (the negative particle) *naÑ* with a final constituent ending in the suffix *aC* added after (the verbal base) *pac-*, etc.[164]

Upalabhya (means) *niścitya* 'having decided'.

(*Āsthitaviṣādāḥ* means) *prāptakhedāḥ* 'afflicted by trouble'. (In the sense of) *āsthitaviṣādā dhiyo yeṣāṃ te* 'whose minds are afflicted by trouble' (pl. nom. masc.) (we derive *āsthitaviṣādadhiyaḥ*).[165]

Vanecaraḥ. *Luk*-deletion (has taken place) because of the mention of (the word) *bahulam* in P.6.3.14.[166]

(In the sense of) *śatena śatasya vā* (sc.) *makhānāṃ yajvanaḥ* 'of the sacrificer by means of, or (just) of, one hundred sacrifices' (we derive *śatayajvanaḥ*, which means) *śatakratoḥ* 'of Śatakratu'. Here the knowledge of what in particular is to be counted must be arrived at on the basis of the presence of (the verbal base) *yaj-* 'to sacrifice'.[167] Amara says *yajvā tu vidhineṣṭavān* 'a *yajvan*, however, is a performer of sacrifice according to (Vedic) rule'.[168] (Apply) P.3.2.103.[169]

Vasatim.

Upatasthuḥ (means) *prāpuḥ* 'they reached'.

Note (286)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants (or of *yamaka*) in (*vai*)*bhavam* (*ananya*)*bhavam*. There is no *arthālaṃkāra*.

Stanza 6.30

Having entered on obtaining permission, having paid obeisance, they addressed the following pleasing words to Gotrabhid without losing time, because it interfered with the work assigned (to them).

Commentary

On (the stanza beginning with) *viditāḥ*

The word *vanecarāḥ* 'the inhabitants of the forest' is to be continued.[170]

Viditāḥ (means) *jñātāḥ* 'known' (pl. nom. masc.).[171] That is to say, allowed to enter.

Praviśya.

Vihitānatayaḥ (means) *kṛtapraṇāmāḥ* 'making a bow' (pl. nom. masc.).[172]

(*Adhikṛtakṛtyasya* means) *niyuktakarmaṇaḥ* 'of the work assigned (to them)', consisting in the guarding of the mountain. (*Vidhau* means) *anuṣṭhāne* 'execution'. (In the sense of) *adhikṛtakṛtyasya vidhau* 'the execution of the work assigned (to them)' (sg. loc.) (we derive *adhikṛtakṛtyavidhau*).[173]

Śithilīkṛte (sc.) *sati* 'because (the execution of their work) had been slackened', loc. abs.[174]

Anapetakālam (means) *anatikrāntakālaṃ yathā tathā* 'in such a way that time was not allowed to pass'.[175]

Gotrabhide (means) *śakrāya* 'to Indra'.

Iti (means) *vakṣyamāṇaprakāreṇa* 'as will be stated'.

Abhirāmakathāḥ (means) *śrāvyavacaḥ* 'words pleasing to hear' (pl. acc.). The suffix *aṆ* (has been added) by P.3.3.105.[176]

Kathayāṃbabhūvuḥ.

Note (287)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate and immediate repetition just once of a pair of consonants in (*śithilī*)*kṛte* ('*dhi*)*kṛta*(*kṛtya*°) and (*abhirāma*)*kathāḥ katha*(*yāṃbabhūvuḥ*). There is no *arthālaṃkāra*.

Stanza 6.31

O Indra, on your mountain a guiltless person whose body is covered with a pure garment made of bark, causing heat to the earth as if he were one of the (luminary bodies) dispelling the darkness, practises mortification for a great victory.

Commentary

On (the stanza beginning with) *śuci*

(*Valkena* means) *valkalena* 'with a garment of bark'. (*Vītā* means) *ācchaditā* 'covered'. (In the sense of) *śucinā valkena vītā tanur yasya saḥ* 'whose body is covered with a pure garment of bark', sg. nom. masc., (we derive *śucivalkavītatanuḥ*).

Timiracchidām (means) *sūryādīnām* 'of the sun, etc.'[177]

Anyatama iva (sc.) *sthitaḥ* 'as if he were one or other'.[178] This is *utprekṣā*.[179]

Anaghaḥ puruṣaḥ.

Maghavan (sg.) voc.[180]

Bhavataḥ.

Girau (means) *indrakīle* 'on the Indrakīla (mountain)'.

Jagatīm (means) *bhuvam* 'the earth' (sg. acc.).

Tapan (means) *tapayan* 'heating' (sg. nom. masc.).

Mahate jayāya.

Tapasyati (means) *tapaścarati* 'practises mortification'. The present tense marker (has been added) in the sense of *KyaṄ*, by P.3.1.15.[181]

Note (288)
Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *tapa*(*syati*) *tapa*(*n*). The *arthālaṃkāra*, as indicated by M., is *utprekṣā*. The poet fancies that Arjuna is one of the heavenly bodies on account of the heat generated by his *tapas*.

Transition to 6.32

It has been stated *jayāya tapasyati* 'he practises mortification for the sake of victory'[182] (Now the poet) states the reason for that.[183]

Stanza 6.32

His arms resembling dreadful snakes, he wields a big bow that puts terror in his enemies, and by his pure way of life he excels the sages who lead a blameless life.

Commentary

On (the stanza beginning with) *sa*

In the sense of *bhīṣayete* 'the two (of them) frighten' (we derive) *bhīṣaṇau*. The suffix *Lyu* (has been added), because (*bhī*-) belongs to the *nand*-, etc. group.[184] (In the sense of) *tau ca tau bhujaṅgau ca tāv iva bhujau yasya* 'whose arms are like those two which are (at the same time) that[185] and snakes' (sg. nom. masc.) (we derive *bhīṣaṇabhujaṅgabhujaḥ*).[186]

Saḥ (means) the person thus described.[187]

Vidviṣāṃ bhayavidhāyi pṛthu dhanur bibharti. That is why he (looks like) one desirous of victory. This is the meaning (of the passage).

Amalena.

Tasya (sc.) *puruṣasya* 'of that person'.

Caritena (*ca*).[188]

(In the sense of) *dhṛtāni saccaritāni yais te* 'who lead a blamelees life', pl. nom. masc., (we derive *dhṛtasaccaritāḥ*).[189]

Munayaḥ.

Atiśayitāḥ (means) *atikrāntāḥ* 'surpassed' (pl. nom. masc.).

Note (289)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in (*bhīṣaṇa*)*bhujaṃ*(*ga*)*bhujaḥ* and (*dhṛtasac*)*caritāni caritena*. The *arthālaṃkāra* is *upamā*, conveyed by a cp., as explained by M. Since the cp. is assumed to be an instance of *upamitasamāsa*, prominence must have been given to the *upameya*, the arms. This is in agreement with the context, because the stanza provides a description of Arjuna.

Stanza 6.33

The winds are pleasant; the earth sprouts forth young grass; the sky is clear; when dust (rises), showers (fall). The elements, being brought under his control by his abundant virtues, collectively pay him honour, so to speak.[190]

Commentary

On (the stanza beginning with) *marutaḥ*

Marutaḥ (means) *vātāḥ* 'the winds' (pl. nom.).

Śivāḥ (means) *sukhāḥ* 'pleasant' (pl. nom. masc.).

Jagatī (means) *pṛthvī* 'the earth' (sg. nom.).

Navatṛṇā. That is to say, good for lying on, sitting on, etc.

Nabhaḥ.

Vimalam (means) *nīhārādirahitam* 'free from mist, etc.' (sg. nom. ntr.).

Rajasi (sc.) *sati* 'when there is dust', loc. abs.[191]

Apāṃ vṛṣṭiḥ. Supply *bhavati* 'originates'. What is the use in (saying) more?[192]

Asya (sc.) *puruṣasya* 'of that person'.

Guṇasampadā (means) *bhūtahitādiguṇasampattyā* 'by the fullness of his virtues which are beneficial to beings, etc.'

Anuguṇatām (means) *anukūlatām* 'the being favourable' (sg. acc.).

Gamitaḥ. That is to say, brought under control.

Bhūtagaṇaḥ (means) *pṛthivyādipañcikam* 'the group of five (elements) in the form of earth, etc.'.[193]

Bhaktim (means) *sevām* 'honour' (sg. acc.).

Kuruta iva. This is *utprekṣā*.[194]

Note (290)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition, more than once, of one pair of consonants in *guṇa(saṃpadānu)guṇa(tām ... bhūta)gaṇaḥ*. The *arthālaṃkāra*, as stated by M., is *utprekṣā*. The poet fancies that the elements, earth, wind, sky, and water honour Arjuna by showing themselves to be favourable.

Stanza 6.34

Because they are free from malice towards each other the animals serve him like students their teacher, and when he picks flowers, the trees bow down for him.[195] That mountain seems as much under his control as it is under yours.

Commentary

On (the stanza beginning with) *itaretara*

Moreover,[196]

Mṛgāḥ (means) *paśavaḥ* 'the animals' (pl. nom.).

Tam.

Ante (means) *antike* 'in the vicinity'. (In the sense of) *ante sīdanti* 'they sit down in the vicinity' (we derive) *antesadaḥ* (pl. nom.) (which means) *antevāsinaḥ* 'students'. (The suffix) *KviP* (has been added) by P.3.2.61.[197]

Gurum iva.

(*Anabhibhavena* means) *adroheṇa* 'because of freedom from malice'. (In the sense of) *itaretareṣām anabhibhavena* 'because of freedom from malice towards each other' (we derive *itaretarānabhibhavena*).

Upāsate (means) *sevante* 'they serve'.

Pracaye (means) *puṣpāvacaye* 'when there is picking of flowers'.[198]

(*Ca*).[199]

Taravo 'sya vinamanti. That is to say, one can pick (their flowers) with the hand. In (the word) *tasya* the gen. ending (has been used) in the sense of relation in general.[200] What is the use in (saying) more?[201]

Saḥ.

Nagaḥ (means) *indrakīlaḥ* 'the Indrakīla (mountain)' (sg. nom.).

Bhavateva.

Tena (sc.) *puruṣeṇa* 'by that person'.

Paravān (means) *parādhīnaḥ* 'in the power of' (sg. nom. masc.). Although he is endowed with the quality *sattva* 'serenity',[202] he possesses a superior power like yours.[203]

Note (291)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the immediate repetition just once of a pair of consonants in (*i*)*taretarā*(*nabhibhavena*). There is no *arthālaṃkāra*. What is expressed by *sa nago bhavateva tena paravān* is not a simile, but an equality. The mountain is as submissive to Arjuna as it is to Indra.

Stanza 6.35

The fact that he knows no fatigue bespeaks his great stamina (and) his excellent physique proclaims victory, so to speak. When meeting him for the first time, even though he is composed, people are struck with fear which invariably comes in the wake of power.

Commentary

On (the stanza beginning with) *uru*

Moreover,[204]

Vipariśramatā (means) *āyase 'pi śramarāhityam* 'freedom from fatigue even in spite of exertion' (sg. nom.).

Uru (means) *mahat* 'great' (sg. acc. ntr.).

Sattvam (means) *antaḥsāram* 'inner strength' (sg. acc.).[205]

Āha. The intention is that due to fatigue a weak man cannot gain victory.

Paramam (means) *uttamam* 'excellent' (sg. acc. ntr.).

Vapur jayaṃ prathayatīva.[206] That is to say, from his appearance alone we understand that he is victorious.

Śaminaḥ (means) *śāntasya* 'composed' (sg. gen. masc.).

Api tasya.

Navasaṃgame (means) *apūrvaprāptau* 'at the first meeting'.

Janaḥ.

(*Vibhutāyāḥ* means) *prabhāvasya* 'of power'. (*Anuṣaṅgi* means) *vyāpakam* 'invariably associated with'. (In the sense of) *vibhutāyā anuṣaṅgi* 'invariably associated with power' (sg. nom. ntr.) (we derive *vibhutānuṣaṅgi*). The intention is: but not invariably associated with being harmful.[207]

Bhayam eti. The intention is that it makes us understand that power originates from one who is composed.

Note (292)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(vi)pari(śramatā) para(mam)*. The *arthālaṃkāra*, not mentioned by M., is *utprekṣā*. The poet fancies that Arjuna's powerful physique proclaims triumph.

Transition to 6.36

Now, if the question is asked: who is this person endowed with such qualities, (we must say that) we don't know. That is why (the forest-dwellers) say:

Stanza 6.36

We are not able to find out who this man practising mortification in your forests really is; whether he comes from the lineage of sages, or whether (he was born) from the race of the Daityas, or from a great line of kings.

Commentary

On (the stanza beginning with) *ṛṣi*

Saḥ (sc.) *puruṣaḥ* 'this man' (sg. nom.).

Ṛṣivaṃśajaḥ. Supply *vā* 'or'. Alternatively (we must apply) a change of intonation.[208]

Yadi (sc.) *vā* 'or whether'.

Daityakule. Supply *jātaḥ* 'born' (sg. nom. masc.).

Yadi vā mahati bhūmibhṛtām anvaye (sc.) *jātaḥ* 'or whether he was born in a great line of kings'.[209]

Tava vaneṣu tapaścarato 'sya.

Gatim (means) *svarūpam* 'the real nature' (sg. acc.).[210]

Nirūpayituṃ vayam.

In the sense of *sahante* 'they are able' (we derive) *sahāh*. (The suffix) *aC* (prescribed after the verbal bases listed in) the *pac-*, etc. group (has been added).[211] *Na sahāh*. Supply *smaḥ* 'we are'.

Note (293)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *yadi* ... *yadi vā*. There is no *arthālaṃkāra*.

Transition to 6.37

(The forest-dwellers now) excuse themselves for the offence of talking when not asked to.[212]

Stanza 6.37

Having considered that the cause (we mentioned) may have several (undesired) effects (for you), or rather that we speak as the simple-minded persons that we are, you please bear with it, even though that (speech) of us is not good. (Being) forest-dwellers and (being) ascetics who possess a discriminating mind do not do together.

Commentary

On (the stanza beginning with) *vigaṇayya*

Anekaguṇam (means) *bahuphalam* 'having many effects' (sg. acc. ntr.). That is to say, liable to become the means for achieving various results like (attaining) the status of Indra, etc.[213]

Kāraṇam (sc.) *taporūpam* 'the cause consisting in mortification' (sg. acc.).

Vigaṇayya (means7 *vicārya* 'having considered'.

Athavā.

Nijayā (means) *naisargikyā* 'inborn' (sg. instr. fem.).

Alpatayā (means) *bāliśyena* 'on account of simplemindedness', or (it means) *ajñānatvena* 'on account of being ones who do not possess the liberating knowledge'.[214]

Kathitam.

Naḥ (means) *asmākam* 'of us'.

Adaḥ (means) *idam* 'that' (sg. acc. ntr.). That is to say, the speech.

Asat (means) *asādhu* 'not good' (sg. acc. ntr.).

Api.

Sahitum (means) *soḍhum* 'to bear with'. The augment *iṬ* (has been added) on account of the option by P.7.2.48.[215]

Arhasi (means) *yogyo 'si* 'you are able'. Then (one might say,) why don't you (forest-dwellers) say (something) which is just good? With regard to that (question the forest-dwellers) say:

Vanecarāḥ kva

Nipuṇah yatayaḥ. (*Nipunāḥ* means) *vivekabuddhayaḥ* 'those possessing a discriminating mind' (pl. nom. masc.).[216]

Kva. That is to say, the two do not go together.[217] The intention is that ignorance commits no offence.

(In this stanza we find) the embellishment (called) *arthāntaranyāsa.*[218]

Note (294)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *lāṭānuprāsa* in *kva* ... *kva*, and of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(vi)gaṇa(yya ... aneka)guṇam*. The *arthālaṃkāras* are *viṣama*, expressed by *kva ... kva* (compare stanza 1.6) and passed over by M., and *arthāntaranyāsa*, as stated by M. The combination of forest-dwellers and an enlightened mind is an incongruity. In fact, it is not found. Further, a particular instance, namely, the forest-dwellers' simple speech, is justified by a general observation, which precisely constitutes the *viṣamālaṃkāra*. Since therefore the latter *alaṃkāra* assists in bringing about the *arthāntaranyāsa*, that is, it functions as the *aṅga* with regard to the *arthāntaranyāsa, saṃkara* 'blending' is assumed.

As a matter of fact, the stanzas 31-37 are perfectly in style: easy construction, a modest use of both *śabdālaṃkāras* and *arthālaṃkāras*, the latter being rather simple ones (*upamā, utprekṣā, viṣama* and *arthāntaranyāsa*), and only one instance of a combination of *arthālaṃkāras*.

Stanza 6.38

Having thus learnt from the host of Guhyakas of that mortification, dear to his heart, of his beloved son, Indra has concealed the joy arising (from that). For the minds of those who are powerful follow the path of prudence.

Commentary

On (the stanza beginning with) *adhigamya*

Maghavā (means) *indraḥ* 'Indra' (sg. nom.).

Iti (means) *pūrvoktam* 'as stated before'.[219]

Guhyakagaṇāt tan manasaḥ priyam.

Priyasutasya (here means) *arjunasya* 'of Arjuna'.

Tapaḥ.

Adhigamya (means) *jñātvā* 'having learnt'. (The suffix) *Ktvā* has been used because (the action signified by *adhigam-*) has the same agent as (the action signified by) *gup-*.[220]

Uditam (means) *tattapaso devakāryārthatvād utpannam* 'arising (sg. acc. masc.) because his mortification was meant for (accomplishing) a work of the gods.[221]

Harṣam.

Nijugopa (means) *gopayām āsa* 'he has concealed'. To explain,[222]

Prabhavatām (means) *prabhūṇām* 'of powerful ones'.

Dhiyaḥ.

Nayavartmagāḥ (means) *nītimārgānusāriṇyaḥ* 'following the path of prudence'.[223]

Hi. The intention is that otherwise, if secrecy were lost, the work would end in failure.[224]

Note (295)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *priyaṃ* *priya(sutasya)*. The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular instance, namely, Indra's concealment of his joy, is justified by the general observation that powerful lords do not display their emotions, because this would amount to betraying their intentions.

Stanza 6.39

Then Hari having concentrated his mind addressed the heavenly nymphs as will be stated, in order to ascertain his (i.e., Arjuna's) firmness in (the practice of) his observances, as if he (Arjuna) was not known (for his devotedness), although (in fact) he was known for his devotedness.

Commentary

On (the stanza beginning with) *praṇidhāya*

Atha.

Hariḥ (means) *indraḥ* 'Indra' (sg. nom.).

Cittam.

Praṇidhāya (means) *viṣayāntaraparihareṇātmany avasthāpya* 'having fixed (his mind) on the inner self by excluding the other objects of sense'.[225]

Tatra (means) *tasmin* (which here means) *arjune* 'Arjuna' (sg. loc.).

Bhaktatayā.

Vidite (sc.) *sati* 'although he was known', loc. abs.[226]

Api. The instr. ending (is used)[227] in the sense of distinctive feature.[228]

Apūrva iva. That is to say, as if he was not known. No substitution (takes place) of *smin* (for the loc. ending *Ṅi*) because of the option by P.7.1.17.[229]

Asya (here means) *arjunasya* 'of Arjuna'.

Niyamasthiratām (means) *dārḍhyam* 'firmness' (sg. acc.).

Upalabdhum. That is to say, in order to test. The intention is: so that people will know.

Surasundarīḥ.

Iti (means) *vakṣyamāṇaprakāram* 'as will be stated'.

Vaco 'bhidadhe.

Note (296)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(niyamasthi)ratāṃ (surasundarī)r iti*. The *arthālaṃkāra*, not mentioned by M., is *utprekṣā*. The poet fancies that Arjuna's firmness is not known and needs a test in order to be known. In fact, Arjuna's firmness is known, and the test is superfluous.

Stanza 6.40

Among (all weapons) capable of hitting a vital spot, which other (weapon) like you does Kāma have for victory, very soft (and) unique (and) finely honed, able to hit a far-off target, unerring (and) having no cure.

Commentary

On (the stanza beginning with) *sukumāram*

Marmabhidām (means) *marmacchedinām* 'among those which can hit a vital spot'. That is to say, among other other weapons. The gen. ending (has been added) by P.2.3.41.[230]

Aparam (means) *anyat* 'other' (sg. acc. ntr.).

Katamat. (Apply) P.5.3.93.[231]

Yūyam iva.

Sukumāram (means) *komalam* 'soft' (sg. acc. ntr.). Not, however, hard.[232] Another (weapon than you) is hard. Similarly,[233]

Ekam. Not, however, many. That (weapon) other (than you), however, is more than one. Similarly,

Aṇu (means) *sūkṣmam* 'fine' (sg. acc. ntr.). Not thick. The intention is that it can enter a target which is not perceptible. (A weapon,) however, which enters a perceptible target can (only) hit a near-by target. Similarly,

Amoghatayā yutam (means) *amoghatvaguṇena yuktam* 'provided with the quality of unfailingness' (sg. acc. ntr.). The intention is that it never misses. Another (weapon), however, sometimes misses the target. Similarly,

Avipakṣam (means) *asatpratikāraṃ* 'not possessing a remedy' (sg. acc. ntr.). (For the wound inflicted by) another (weapon), however, a remedy can be found.

Astram.[234]

Cittabhuvaḥ (means) *kāmasya* 'of Kāma'. The gen. ending (has been added) in the sense of *kartṛ* 'agent'.[235]

Vijayāya. Supply *etadviśeṣaṇaviśiṣṭam astram asti* '(which other) weapon qualified by these qualifiers does (Kama) have (other than you)?'. That is to say, there is no such weapon.[236]

In this (stanza we find) the embellishment (called) *upamā.*[237] And (also) the embellishment (called) *parikara* (has been applied), because the adjectives have been used with a particular intention.[238] Since between the two an *aṅgāṅgibhāva* 'main — subordinate relation' holds, (we assume) *saṃkara* 'blending'.[239]

Note (297)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers instances, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate and the immediate repetition just once of a pair of consonants in *(su)kumā(ram e)kam a(nu)* and *(vija)yāya yūyam*. The *arthālaṃkāras*, as explained by M., are *upamā* and *parikara*, resulting in *saṃkara*. The comparison between the apsarases and weapons is stated in the form of a question: *marmabhidām aparaṃ katamad yūyam ivāstraṃ kāmasyāsti vijayāya* 'of (all weapons) hitting a vital spot, which other weapon like you does Kāma have to win a victory?' The *sādhāraṇadharma* is expressed by *marmabhidām*. The weapon formed by the nymphs is described with the help of six qualifiers, whose meaning nourishes the point made by the stanza as a whole, namely, the efficacy of the nymphs as Kāma's weapon. They also nourish the comparison, which, without them, would remain rather flat. That is to say, between the two *alaṃkāras*, an *aṅgāṅgibhāva* is assumed, the *parikara* functioning as the *aṅga*. The result is *saṃkara*.

Transition to 6.41

(The speaker) removes the doubt that (the apsarases) will not be able (to do their job).

Stanza 6.41

The water of knowledge which makes the dust of (the *guṇa*) *rajas* settle for those who have dispelled the great darkness in order to end the cycle of their existence dries up, when it is drunk, so to speak, with the half-open cupped hands of your eyes.

Commentary

On (the stanza beginning with) *bhava*

Bhavavītaye (means) *saṃsāranivṛttaye* 'in order to end the cycle of existence'.[240]

Hatabṛhattamasām (means) *nirastamahāmohānām* 'of those who have cast off the great delusion'[241] (that is,) *yogināṃ* (sc.) *saṃbandhi* 'connected (sg. acc. ntr.) by means of relation in general with yogins'.[242]

Rajaḥ (means) *guṇaḥ* 'the *guṇa* (*rajas*)'.[243] *Rajas* (also means) *dhūliḥ* 'dust' (which results in) *śliṣṭarūpaka* '*rūpaka* involving *śleṣa*'.[244] Sg. gen.[245]

Śamanam (means) *nivartakam* 'removing' (sg. nom. ntr.).

(*Avabodhaḥ* means) *tattvajñānam* 'the knowledge of truth'. (In the sense of) *avabodha eva vāri* 'the water is nothing but the knowledge of truth' (we derive *avabodhavāri*).[246] Sg. nom.

Vaḥ (means) *yuṣmākam* 'your'.

Asakulaiḥ (means) *asamagraiḥ* 'not complete' (pl. instr. masc.).

(In the sense of) *nayanāny evāñjalayaḥ* 'the cupped hands are nothing but eyes' (we derive *nayanāñjalayaḥ*). Pl. instr.

Paripīyamānam iva. This is *utprekṣā.*[247]

Avasādam (means) *kṣayam* 'destruction' (sg. acc.).

Eti. The intention is that since you (apsarases) are able to ensnare even those who have found final release, how could you not be capable?

In this (stanza we find) *saṃkara* of *utprekṣā* and *rūpaka.*[248]

Note (298)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, there is no *śabdālaṃkāra*. The *arthālaṃkāras* are *śliṣṭarūpaka, rūpaka, utprekṣā* and *saṃkara*, as made clear and stated by M. The first *rūpaka* (*avabodhavāri*) involves the double meaning of the word *rajas* as its necessary condition, because the word *vāri* 'water' in *avabodhavāri* 'knowledge-water' can only become significant, if we accept the meaning 'dust' also for *rajas*. The effect of water in connection with dust is that it makes dust settle; it pacifies the dust. This is literally expressed by the word *śamanam*. On this ground we take *vāri*, which is, in fact, the *upamāna*, to be the main notion conveyed by *avabodhavāri*. The way to ensure prominence of the *upamāna* in a cp. is by analysing it as *rūpakasamāsa*. Thus *avabodhavāri* is analysed as *rūpakasamāsa.*

The second *rūpaka* is conveyed by *nayanāñjalaiḥ*. The contextual hint for assuming *rūpakasamāsa* here lies in the word *paripīyamānam*. Drinking is what one does with the help of cupped hands, not with the eyes. Therefore *añjali*, which functions as the *upamāna*, must be the main notion conveyed by the cp. The way to ensure this, is by assuming *rūpakasamāsa*. None of the intentions enumerated by Renou 1959, p. 31-32, who wrongly thinks that *nayanāñjalaiḥ* is a kind of periphrastic locution, makes the point intended by the assumption of *rūpakasamāsa* clear.

The poet further fancies that the water of the liberating knowledge of true being is being drunk by the cupped hands in the form of the eyes of the apasarases. This is a flight of poetic imagination, which is made possible on the basis of the second *rūpaka*. That is to say, here an *aṅgāṅgibhāva* is assumed, which leads to *saṃkara.*

Between the first *rūpaka* and the *utprekṣā* no *aṅgāṅgibhāva* holds; both are mutually independent. Therefore here *saṃsṛṣṭi* may be assumed.

Stanza 6.42

Having collected together the beauty scattered earlier over different faces in the world, the emanator of beings who shaped you made people intent on going to the heavenly world.

Commentary

On (the stanza beginning with) *bahudhā*

Moreover,[249]

Purā jagati.

Bahudhā gatām (means) *nānāmukhena viprakīrṇām* 'scattered over different faces' (sg. acc. fem.).

Kamanīyatām (means) *candrādyupamānadravyagatalāvaṇyam* 'the beauty (sg. acc.) inherent in the item which functions as the *upamāna* "standard of comparison" in the form of the moon, etc.'[250]

Samabhibhṛtya (means) *saṃgṛhya* 'having collected together'.

Bhavatīḥ.

Vidadhatā (means) *sṛjatā* 'by the one who emanates'.

Bhūtasṛjā (means) *brahmaṇā* 'by Brahma'.

Janatā (means) *janasamūhaḥ* 'people as a whole' (sg. nom.). (The suffix) *taL* (has been added) by P.4.2.23.[251]

Surasadmayānasumukhī (means) *svarlokayātrāpravaṇā* 'intent on going to the heavenly world' (sg. nom. fem.).

Upapāditā (means) *kṛtā* 'made' (sg. nom. fem.). The intention is: how could you, being such, not be capable, since it is by your favour that even heaven has become a commendable place for all people.

In this (stanza we find) *atiśayokti*, because, although the apsarases have no connection with the collection of beauty scattered all over, they are said to be so connected.[252]

Note (299)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *gatāṃ* (*ja*)*gati*. The *arthālaṃkāra*, as explained by M., is *atiśayokti*. The poet assumes a connection which does not really exist. That is to say, the beauty of the apsarases has not come about as a result of Brahma's effort to collect whatever beauty he had scattered earlier, in the days of the emanation of the universe, in many ways. Still, the poet says so.

Transition to 6.43

Now (the speaker) states what is the share (of the apsarases) in the work to be undertaken.

Stanza 6.43

Therefore, in the company of the Gandharvas skilled in the arts, go and obstruct the mortification of this (man). O (apsarases), for you who seized the minds of people free from desire the victory over a person who is attached to enjoyment is easily achieved.

Commentary

On (the stanza beginning with) *tad*

Tat (means) *tasmāt* 'therefore' (that is,) *samarthatvāt* 'because of the fact that (you) are capable'.

Kalāsu (means) *gītavādyādiṣu* 'in song, instrumental music, etc.'.[253]
Kṛtibhiḥ (means) *kuśalaiḥ* 'skilful' (pl. instr. masc.).
Sacivaiḥ (here means) *gandharvaiḥ* 'by the Gandharvas'.[254]
Sahitāḥ.
Upetya (means) *gatvā* 'having gone'.
Tasya (sc.) *puruṣasya* 'of this man'.
Tapaḥ.

Vighnayata (means) *vighnavat kuruta* 'make full of obstancles'. That is to say, obstruct. The imperative marker in the sense of (the suffix) *ṆiC* (has been added) by (the rule) *tat karoti* (*tad ācaṣṭe*) 'he makes that (or he teaches that)'[255] after the word *vighna* ending in (the suffix) *matUP. Luk*-elision of *matUP* (takes place), because the grammatical operations applicable (to a nominal stem) before (the suffix) *iṣṭha* also apply (to a nominal stem before the suffix *ṆiC*).[256] And one should not doubt whether (the apsarases) are able (to do their job). This is why (the poet) by way of *arthāntaranyāsa* says *hṛta* (etc.).[257]

Nanu (has been used) in the sense of *saṃbodhana* 'addressing (somebody)'.[258] (Thus it means) *he apsarasaḥ* 'o apsarases!'.

(*Hṛtāni* means) *vaśīkṛtāni* 'brought under control'. (*Vītarāgāṇām* means) *niḥspṛhāṇām* 'of those who are free from desire' (that is,) *mumukṣūṇām* 'of those who desire release (from the *saṃsāra*)'. (*Manāṃsi* means) *cittāni* 'minds'. (In the sense of) *hṛtāni vītarāgāṇāṃ manāṃsi yābhis tāsām* 'by whom the minds (even) of those who are free from desire have been brought under control', pl. gen. fem., (we derive *hṛtavītarāgamanasām*).

Vaḥ (means) *yuṣmākam* (sc.) *apsarasām* 'of you apsarases'.

Sukhasaṅginaṃ (sc.) *puruṣaṃ prati* (means) *sukhābhilāṣiṇaṃ* (*puruṣaṃ*) *prati* 'with regard to a man who desires a good life'.

(*Avajitiḥ* means) *vijayaḥ* 'victory'.[259] (*Sukha* means) *sukhāsadhyā* 'easy to achieve'. (In the sense of) *avajitiḥ sukhā* 'the victory is easy to achieve', and certainly not difficulty to gain, (we derive *sukhāvajitiḥ*).[260] Hereby it is stated that this (man Arjuna) is a seeker for a good life, not one desiring release (from the *saṃsāra*).

(In this stanza we find the embellishment called) *arthāntaranyāsa.*[261]

Note (300)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *sukha*(*saṅginaṃ prati*) *sukhā*(*vajitiḥ*). The *arthālaṃkāra*, as stated by M., is *arthāntaranyāsa*. A particular instance, namely, the expectation that the apsarases will not fail with regard to Arjuna, who is described anyway as a seeker after a good life and a fake yogin, is justified by the general observation that the apsarases had their way even in the case of serious seekers after truth.

Transition to 6.44

Now (the speaker) states the proof for (Arjuna's) being attached to a good life.

Stanza 6.44

(O apsarases,) this (man) pursues the enjoyment of the objects of sense through killing off his enemies. This (attachment to the objects of sense) is not subject to doubt, because this way (of practising mortification) is not such that it leads to the cessation of the cycle of existence. A bow and the path towards final release do not go together.

Commentary

On (the stanza beginning with) *avimṛṣyam*

(Supply) *he apsarasaḥ* 'o apsarases!'.[262]
Saḥ (sc.) *puruṣaḥ* 'this man' (sg. nom.).

Dviṣatām (means) *śatrūṇām* 'of the enemies'.

Vadhena (means) *śatruhananadvārā* 'through killing his enemies'.

Viṣayābhiratim (means) *viṣayasukham* 'the enjoyment of the objects of sense' (sg. acc.).

Abhilaṣyati (means) *vāñchati* 'he pursues'. (The suffix) *ŚyaN* (has been added) by P.3.1.70.[263]

Etat (sc.) *viṣayāsaktatvam* 'this attachment to the objects of sense' (sg. nom. ntr.).

Avimṛśyam (means) *avicāryam* 'not to be questioned' (sg. nom. ntr.). *Avimṛṣyam* amounts to saying: it should not be doubted.[264] (The suffix) *KyaP* (has been added) by P.3.1.110.[265] That is to say, you need not doubt.

Hi (means) *yasmāt* 'because'.

Sa vidhiḥ (means) *sa bibharti bhīṣaṇabhujaṅgabhujaḥ ityādiślokokto 'nuṣṭhānaprakāraḥ* 'the manner of practising (*tapas*) as stated by the stanza which begins with *sa bibharti bhīṣaṇabhujaṅgabhujaḥ* "his arms resembling dreadful snakes, he wields".'[266]

Bhavavītaye (means) *saṃsāramuktaye* 'for the release from the cycle of existence'.[267]

Na tathā[268] (sc.) *bhavati* 'it is not such (that it is for)'. Why (not)?[269] In answer (the speaker) says:
Śarāsanam (means) *dhanuḥ* 'bow' (sg. nom.).
Kva.
(In the sense of) *vimukteḥ panthāḥ* 'the path of release (from the *saṃsāra*)' (sg. nom.) (we derive *vimuktipanthāḥ*).

Ca kva. That is to say, the two are mutually exclusive.[270] The intention is that, certainly, release (from the *saṃsāra*) cannot be achieved by (acts of) violence.

(In this stanza we find) the embellishment (called) *arthāntaranyāsa.*[271]

Note (301)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *lāṭānuprāsa* in *kva* ... *kva.* The *arthālaṃkāras* are *arthāntaranyāsa*, as stated by M., and *viṣama*, passed over by M. as on previous occasions (compare 1.6 and 6.37). The latter *alaṃkāra*, which declares the incongruity of carrying arms and striving for *mokṣa*, forms the general observation used to justify a particular instance, namely, Arjuna being a mock practiser of *tapas*. Thus an *aṅgāṅgibhāva* between the two *alaṃkāras* is assumed, which leads to *saṃkara* 'blending'.

Transition to 6.45

And even the fear that he (Arjuna) is going to curse you is not to be entertained. In this sense (the speaker) says:

Stanza 6.45

And don't you be afraid of (an outbreak of) anger with regard to this (man) who possesses a very fiery temper, like in the case of another sage. (For) the minds of audacious persons who are keen on protecting their fame do not consider evil deeds against women.

Commentary

On (the stanza beginning with) *pṛthu*

Pṛthudhāmni (means) *mahātejasi* 'possessing a very fiery temper' (sg. loc. masc.).

Tatra (means) *tasmin puruṣe* 'with regard to this man'. The loc. ending (has been used) in the sense of *viṣaya* 'domain'.[272]

Anyamunivat (means) *anyasmin munāv iva* 'like in the case of another sage'. The suffix *vat* (has been added) by P.5.1.116.[273]

Vikṛtiḥ (means) *kopavikāraḥ* 'alteration due to anger' (sg. nom.).

Ca bhavatībhiḥ.

Mā paribodhi (means) *mā vijñāyi* 'let no be considered'. It amounts to saying: let not be feared. The aor. marker (has been added) in the passive sense after (the verbal base) *budh-*. Absence of the augment *aṬ* due to the connection with *mā*, when the sense of *āśis* 'well-wishing' is conveyed.[274] To explain,[275]

Svayaśāṃsi.

Avatām (means) *rakṣatām* 'of those who protect'. That is to say, of those who regard fame as their wealth.

Vikramavatām.

Dhiyaḥ (means) *cittāni* 'the minds' (pl. nom.).

Vadhūṣu (means) *strīviṣayeṣu* 'with regard to women'.[276]

Aghāni (means) *vyasanāni* 'evil deeds' (pl. acc.). The *Vaijayantī(kośa)* says *duḥkhainovyasaneṣv agham 'agham* (is used) in the sense of pain, guilt and evil'.[277]

Na vimṛṣanti.

(In this stanza we find the embellishment called) *arthāntaranyāsa.*[278] This is to say that this (man) does not harm you in any way, because to harm women results in the loss of fame for heroes.

Note (302)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the non-immediate repetition just once of a pair of consonants in *(vikrama)vatā(m a)vatā(m)*, The *arthālaṃkāra*, as stated by M., is *arthāntaranyāsa*. A particular instance, namely, the fact that the nymphs need not fear Arjuna's anger and a possible curse as a result, is justified by the general observation that heroes do not risk losing their fame by becoming angry with women.

Stanza 6.46

On thus receiving instruction in such a way that it was pleasing because of the highly valued words of honour in front of the gods, the host of apsarases took on the highest lustre in the presence of the lord (of the gods). For honour shown to someone who has been instructed (to carry out a task) adds beauty to him.

Commentary

On (the stanza beginning with) *āśaṃsita*

Amartyavadhūsamūhaḥ (means) *apsarasāṃ gaṇaḥ* 'the host of apsarases' (sg. nom.).

Surāṇām.

Puraḥ (means) *agre* 'in front'.

(*Āśaṃsitāpacitibhir* means) *apekṣitasaṃbhāvanābhiḥ* 'because of the highly regarded utterances of honour'.[279] (In the sense of) *āśaṃsitāpacitibhiś cāru yathā tathā* 'pleasing because of highly valued utterances of honour', adverbial function,[280] (we derive *āśaṃsitāpaciticāru*). Amara says *kṣayārcayor apacitiḥ 'apacitiḥ* (is used) in the sense of decrease and honour'.[281]

Abhimukham (means) *samakṣam* 'in the presence of'.

Bhartuḥ (means) *svāminaḥ* 'of the lord'.

Iti (means) *pūrvoktam* 'as stated before'.[282]

Ādeśam (means) *niyogam* 'order' (sg. acc.).

Samavāpya parāṃ dyutiṃ lebhe. To explain,[283]

(*Hi*).[284]

Adhikṛtasya (means) *kvacid adhikāre niyuktasya* 'of one to whom a mission somewhere has been assigned'.

Saṃbhāvanā (means) *svāmikṛtā pūjā* 'the honour shown by the lord' (sg. nom.).

Tejaḥ (means) *kāntim* 'beauty' (sg. acc.).

Tanoti.

Note (303)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition just once, in non-adjoining *pādas*, of a pair of consonants in *puraḥ .../... parām*. The *arthālaṃkāra*, as indicated by M., is *arthāntaranyāsa*. A particular instance, namely, the fact that the apsarases took on a glow of satisfaction on hearing Indra's flattering words, is justified by the general observation that honour shown to somebody who has been instructed to carry out a task adds to his vigour.

The metre has changed to *vasantatilaka*, for which see Note (107).

Stanza 6.47

Then the thousand eyes of the lord of the gods, motionless with wonder, taking away the beauty of motionless lotuses, were not adequate to see these women who were satisfied (with the honour received), their bodies bent with the weight of their breasts, departing from the palace after having made an obeisance.

Here ends the sixth Canto in the *mahākāvya* (called) *Kirātārjunīya*, a composition by Bhāravi.

Commentary

On (the stanza beginning with) *praṇatim*

Atha praṇatiṃ vidhāya.

Sadmanaḥ (means) *indrabhavanāt* 'from the palace of Indra'.

Prasthitāḥ (means) *pracalitāḥ* 'gone away from' (pl. acc. fem.).

(In the sense of) *stanabharair namitāny aṅgāni yāsāṃ tāḥ* 'whose bodies bent under the weight of their breasts', pl. acc. fem., (we derive *stanabharanamitāṅgīḥ*). (The fem. suffix) *ṄīṢ* (has been added) by (the rule) *aṅgagātrakaṇṭhebhyo vaktavyam* 'the statement must be made that (*ṄīṢ* is optionally added) after *aṅga, gātra* and *kaṇṭha* (when the word functions as a subordinate member of a cp.)'.[285]

Prītibhājaḥ (means) *svāmisaṃbhāvanayā saṃtuṣṭāḥ* 'satisfied with the honour (shown) by the lord (of the gods)' (pl. acc. fem.).

Tā aṅganāḥ.

(*Acalanalinānām* means) *sthirakamalānām* 'of motionless lotuses'. (In the sense of) *acalanalinānāṃ lakṣmīr harati* 'it takes away the beauty of motionless lotuses', sg. nom. ntr., (we derive the form signifying the item) thus described.[286] That is to say, delightful like that.[287] Why (is that so)?[288]

Stimitam (means) *vismayaniścalam* 'motionless with wonder' (sg. nom. ntr.).

Amarabhartur akṣṇāṃ sahasram. (Functions as the) *kartṛ* 'agent'.[289]

Draṣṭum.

Alam (means) *samartham* 'adequate'.

Na babhūva. The intention is: because the ocean of their loveliness overflowed its banks.

In this (stanza we find) the embellishment (called) *upamā.*[290]

Here ends the sixth Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by *Śrī Mahopādhyāya* Mallināthasūri of Kolācala.

Note (304)

Apart from *vṛttyanuprāsa* in the form of a repetition of single consonants, including the consonant-group *-ṅg-* in the sequence (°*namita*)*ṅga*(*ir a*)*ṅga*(*nāḥ*), the stanza offers an instance, not specially noted by M., of *vṛttyanuprāsa* consisting in the repetition more than once of one pair of consonants in (*acala*)*nalinala*(*kṣmīhāri*) *nālam*. The *arthālaṃkāra*, as noted by M., is *upamā*, expressed indirectly through *lakṣmīhāri*. Indra's fixed eyes are compared to motionless lotuses.

The final stanza contains the word *lakṣmī* again. The metre has changed to *mālinī*, for which see fn. 581 on *Kir.* 1.46.

NOTES TO CANTO I

1 *Kasmaicit* 'to some kind of', that is, to something which is beyond the power of comprehension or description.

2 *Dāṃpatyam* is a *ṢyaÑ*-derivation from *daṃpati* by P.5.1.124 (*ākṛtigaṇa*) in the sense of *tasya bhāvaḥ* 'the state of that'. The derivation is as follows:

daṃpati	+ *ṢyaÑ*	P.5.1.124
dāṃpati	+ *ya*	P.1.3.7; 1.3.3; 7.2.117
dāṃpat°	+ *ya*	P.6.4.148
dāṃpatya.		

3 Theoretically there are three ways of forming a cp. of the words *ardha* and *aṅga*, it being assumed that P.2.2.2 which prescribes *ekadeśisamāsa* is a rule in its own right (see *TA*, Introduction 1.4). The first is by P.2.1.57. It results in the *kdh.* cp. *ardhāṅga*, derived from the syntactic structure underlying *ardhaḥ aṅgaḥ*. The second is by P.2.2.2. This results is in the *tp.* cp. *ardhāṅga*, derived from the structure underlying *ardham aṅgasya*. The third is by P.2.2.8. It results in the *tp.* cp. *aṅgārdha*, derived from the structure underlying *ardhaḥ aṅgasya*. Since the latter form is not the desired form here, the question is whether to derive the cp. by P.2.1.57 or by P.2.2.2. The answer depends on the other question, whether the male and female halves of Śiva's *ardhanārīśvaramūrti* can be said to be exact halves. Sculpture gives the impression that the halves are pretty exact, though, of course, unequal, one indication being that Śiva's third eye is halved and is contiguous with half a *tilaka* on Pārvatī's side (see *EHI*, II, Part I, p. 324-25). Therefore we may derive the cp. by P.2.2.2.

The derivation of *ardhāṅgī* is as follows:

ardhāṅga	+ *Cvi* (+ *kṛ-*)	P.5.4.50
ardhāṅgī	+ *v*	P.1.3.7; 1.3.2; 7.4.32
ardhāṅgī	+ °	P.6.1.67
ardhāṅgī.		

The particular form of Śiva mentioned here is also referred to in *Kir.* 5.40 and again in the *maṅgalaśloka* of M.'s commentary on the *Raghuvaṃśa*. There M. says *mātāpitṛbhyām jagato namo vāmārdhajānaye/sadyo dakṣiṇadṛkpātasaṃkucadvāmadṛṣṭaye* 'obeisance to the parent of the world whose left half is the wife (and) the look of whose left eye is immediately contracted, when the right eye happens to glance at it'. Thus, whenever Śiva looks at Pārvatī, she closes here eye, out of modesty. Another instance is the introductory stanza of the *Uttarabhāga* of the *Kadambarī*, p. 416, *dehadvayārdhaghaṭanāracitaṃ śarīram ekaṃ yayor anupalakṣitasaṃdhibhedam/vande sudurghaṭakathāpariśeṣasiddhyai sṛṣṭer gurū girisutāparameśvarau tau* 'for the completion of the supplement to the tale which is very difficult to combine (with the first part) I salute these two, the parents of the emanated world, whose body is one, formed out of the union of the halves of two bodies (and) whose (places of) uniting and dividing cannot be observed' (compare Scharpé 1937, p. 131, stanza 1). Vidyādhara (*EA*, 1.10) speaking about *kāvya* says *śānotkīrṇam ivojvaladyuti padaṃ bandho 'rdhanārīśvaraślāghālaṅghanajaṅghiko divi latodbhinneva cārthodgatiḥ* 'its words possess a blazing lustre as if it had been intensified on a touch-stone, the union of (its) words is quick to surpass the praise bestowed on the *ardhanārīśvara* (form of Śiva) and it meaning bursts forth like a lightning bursts forth in the sky.' Here also the point of comparison is the seamless junction of the two bodies. For references mainly from the *Śivapurāṇa* see Kramrisch 1981, chapter VIII, The androgyne god.

According to *MMED*, s.v. *ardhāṅga*, one of the meanings is 'wife', much like 'one's better half'. Compare also *Mahābhārata* 1.68.40 a (Śakuntalā speaking to Duḥṣanta), *ardhaṃ bhāryā manuṣasya* 'the wife is the half of the husband'.

4 The contrast between *ardhāṅgīkṛta* 'turned into (a relation between) halves (of a body)' and *gāḍhānurāgin* 'experiencing a deep love' intended by M. is an *alaṃkāra*, namely, *virodhābhāsa* 'seeming contradiction' (or *virodha*), for which see Appendix II, s.v. In our case the *virodha* is between two qualities.

In *Kumārasaṃbhava* 1.50, *tāṃ nāradaḥ … kanyām … prekṣya / … samādidesaikavadhūṃ bhāvitrīṃ premnā śarīrārdhaharam harasya* 'Nārada seeing that girl (Pārvatī) foretold her that she was to become the only bride of Hara sharing half his body through love' the idea of *virodha* is absent, because here sharing half of the body is stated to be a manifestation of love.

5 The cp. *herambacaraṇāmbujam* is formed by P.2.1.56 (*ākṛtigaṇa*). The cp. is analysed as *herambacaraṇāv ambujam iva* 'the feet of Gaṇeśa are like a lotus', that is, as *upamitasamāsa*, because in this analysis the *upameya*, the feet, stands prominent, as required by the context. See further Note (48).

6 *Pratyūhavārdhayaḥ* is to be analysed as *rūpakasamāsa* in the form *pratyūdha eva vārdhayaḥ* 'the oceans are nothing but obstacles', because only in this way prominence can be given to the oceans which function as the *upamāna*. Prominence of the *upamāna* is required by the context which contains the verb *śuṣyanti*. Only oceans can be said to dry up, not obstacles. See further Note (48).

The element *dhi* in *vārdhi* is formed from *dhā* (which is *ghu*, P.1.1.20) with the suffix *Ki* (P.3.3.93). The *laukikavigrahavākya* of *vārdhi* is *vāri dhīyante asmin* 'waters are collected in that'.

The *alaṃkāra* in *śuṣyanti rajaḥsparśāt pratyūhavārdhayaḥ* is *atiśaya* 'hyperbole', of the variety *asaṃbandhe saṃbandhaḥ* 'although (really) there is no connection (still) a connection (is assumed)'. See further Appendix II, s.v. *atiśaya*. As is known, Gaṇeśa is *vighnavināyaka* 'remover of obstacles'.

7 Sarasvatī is the patroness of learning, arts and music. In sculpture and on paintings she is usually represented as having four arms. In one of the right arms she may hold a *vīṇā*, in one of the left hands she invariably holds a book (*EHI*, I, Part II, p. 377-78). Her colour is white. She stands on a lotus or rides a goose. She is called *devī vāgīśī* or °*īśvarī* 'the goddess, ruler of speech', or also *lipidevī* 'the goddess of the alphabet' (de Mallmann 1963, p. 190-91). Daṇḍin in his *maṅgalaśloka* of the *KAD* poetically identifies her with a *haṃsavadhū* 'a she-goose' and calls her *sarvaśuklā sarasvatī* 'the all-white Sarasvatī'. Ānandavardhana (*DhA*., 4.17) mentions her as the goddess who provides a good poet with ideas of his own. Mammaṭa (*KP*, 1.1) invokes her indirectly as *kaveḥ bharatī* 'the speech of the poet' which brings about a work free from the fetters of the laws of nature and which consists of delight only. Vidyānātha (*PR*, 1.1) calls her among other things *vidyākairavakaumudīm …/dārān padmabhuvas … girāṃ devatām* 'the moonlight on the (white) lotus of science, the wife of Brahma, the goddess of speech'.

8 According to P.5.4.79, *tamas* when preceded by *andha* in a cp. takes the *samāsānta*-suffix *aC*. Therefore we expect the form *andhatamasa*, and, consequently, the genitive *andhatamasasya*. The text, however, reads *andhatamasaḥ*. The non-addition of the *samāsānta*-suffix can be justified by *pb*. 84 which says: *sāmāsantavidhir anityaḥ* 'a rule regarding *samāsānta*(-suffixes) is not invariably valid'.

AK, 1.8.3, lists *andhatamasa* in the sense of *dhvāntaḥ gāḍhaḥ* 'deep darkness'. The non-compound form *andhaṃ tamas* is used by Daṇḍin, *KAD*, 1.4, *idam andhaṃ tamaḥ kṛtsnaṃ jāyate bhuvanatrayam/yadi śabdāhvayaṃ jyotir ā saṃsārān na dīpyate* 'these whole three worlds would have become utter darkness, if the light called 'word' had not been shining from the beginning of the *saṃsāra* till the end.'

9 Construe (*yaḥ*) *ajīgaṇad avāśāsīc ca … acakalad … yaś ca … mallināthakaviḥ so 'yam … vyākhyātum icchati*.

10 *Ajīgaṇat* is the redupl. aor. of *gaṇ*- with optional -*ī*- by P.7.4.97. The form is quoted in the *SK*, No. 2573, on this rule. The usual meaning of *gaṇ*- is 'to count', but the context requires another meaning. In fact, *CCat*., Part I, s.v. *Kolācala Mallinātha*, mentions a work called *Tārkikarakṣāṭīkā Niṣkaṇṭikā*. According to Banerjea, 1972, p. 301, in this *ṭīkā* on the *Tārkikarakṣā* M. mentions a commentary of his own, also called *Niṣkaṇṭīkā*, on the *Praśastapādabhāṣya*.

11 The word *kāṇabhujī* (*vāṇī*) is derived from *kaṇabhuj*, a nickname of the author of the *Vaiśeṣikasūtras*, by applying P.4.3.101 (*aṆ* in the sense of *tena proktam* 'declacred by him'), P.7.2.117 (*ādivṛddhi*) and P.4.1.5 (*ṄīP*) successively.

12 *Avāśāsīt* is an aor. of *śo tanūkaraṇe* (*Dhp.*, 4.37). The form is recorded in the *Mādhavīyadhātuvṛtti*, p. 290, and quoted by the *SK*, No. 2510, on P.7.3.71. 'He sharpened' may be interpreted to mean 'he explained', or perhaps 'he wrote a gloss on'.

The reading *avāsāsīt*, attested in the 1889 *NSP* ed., means 'he brought to an end' (aor. of *avaso-*), perhaps to be interpreted as 'he completed the study of'. From the point of view of meaning, *avāśāsīt* is the better reading. *Avāsāsīt* may be explained as a hypercorrection.

13 *Vaiyāsikī* (*vāṇī*) is a *ṭhaK*-derivation from *vyāsa*, as follows:

vyasa	+ *ṭhaK*		P.4.3.101
vaiyāsa	+ *ika*		P.7.3.3; 7.3.50
vaiyās°	+ *ika*		P.6.4.148
vaiyāsika		+ *ṄīP*	P.4.1.15
vaiyāsik°		+ *ī*	P.6.4.148
vaiyāsikī.			

It is not clear to what exactly M. refers by *vaiyāsikī vāṇī*. Since the context deals with shastric works, and since one of the works attributed to Vyāsa is the *Vedāntasūtras*, M. may mean to say that he did some work of an explanatory nature on these *sūtras*. But this is not confirmed from other sources.

14 *Antastantra* can be read as one word or as *antas tantra*. In the first case it means 'the in-between science' (*tantra* = *śāstra*), as translated. Here it is assumed that reference is to Mīmāṃsā, the study of which is taken up traditionally after that of the Nyāya-Vaiśeṣika (and Sāṃkhya-Yoga) and before that of Vedānta. A direct argument for the position of Mīmāṃsā as the science which comes in between may be found in the expression *padavākyapramāṇapārāvārapārīṇa* 'one who has crossed to the other shore of (the science of) words, the sentence and the means of acquiring correct knowledge', used with reference to pandits who are fully conversant with grammar, Mīmāṃsā (the *vākyaśāstra*) and Nyāya. In the second case (*antas tantram* as two words), the word *antas* apparently refers to a period between M.'s study of the *Vaiśeṣikasūtras* and that of Vyāsa's work.

More specifically, *tantra* may refer to the *Tantravārttika*. Banerjea 1972, p. 301, on the authority of A.N. Chakravarti, mentions that M. has written a commentary called *Siddhāñjana* on the *Tantravārttikā*. The word *tantraśāstra* is used in the *PR*, p. 409, precisely to refer to Kumārilabhaṭṭa's doctrine.

15 *Ajāgarīt* is an aor. form of *jāgṛ-* by P.7.2.5.

16 Reference is, of course, to the *Mbh. Gavigumpha* is a poetical word, a *tp.* cp. not prohibited by P.2.2.14 (see *TA*, Note (117)). It literally means 'the stringing together of speech', like that of flowers in a garland, a fitting expression to refer to *Mbh.* as a sequence of *bhāṣyas*.

''Pannaga'' here refers to Patañjali who is said to be an incarnation of Śeṣa. The story is told in the *Patañjali-Charita*, Canto II, stanzas 7-10. Phaṇīndra, i.e., Śeṣa, who is instructed by Śiva to compose a big *bhāṣya* on the *Vārttikas*, wants to incarnate himself. He arrives in a settlement of ascetics in a forest.
Then the text says:

7. *Tatra kāpi dadṛśe munikanyā goṇiketi guṇasindhur anena*
   yā hi yāpayati putranimittaṃ dāraṇena tapasā divasāni.
8. *Janma tāpasakule pariśuddhe śīlam īśagṛhiṇīspṛhaṇīyam.*
   Tāṃ ca vīkṣya tapasā glapitāṅgīṃ mātaraṃ sa manasā niranaiṣīt.
9. *Dātum arghyamahimadyutaye 'mbhaḥ putram añjalipuṭe vinidhāya*
   sā nimīlya nayane bhagavantaṃ bhāskaraṃ hṛdi tadā paridadhyau.
10. *Prājñam arpaya sutaṃ mama bhāsvann antar. Ittham abhisandhijuṣo 'syāḥ.*
    Pannagādhipatir arkaniyuktaḥ praviśaj janitum añjaligarbham.

'There he saw a certain daughter of an ascetic, called Goṇikā, an ocean of qualities, who spent the days in severe mortification in order to have a son. Her birth (had taken place) in a pure family of ascetics, her virtue was enviable (even) to the wife of the Lord. Seeing her, with her body emaciated by mortification, he (Śeṣa) decided in his mind that (she was to be) the mother. Having put clean water in her cupped hands to offer it as *arghya* to the sun, she, closing her eyes, then mediated on the glorious sun. (She prayed) "Give me an intelligent son inside, o luminous one." Her intention stated in this way found favour. The lord of the snakes entered the womb formed by her cupped hands in order to be born.'

In stanza 19 cd the etymology of the name Patañjali is explained as follows: *yat patann abhavad añjalito 'sau tat patañjalir iti prathamānam* 'because he had fallen from her cupped hands, therefore (his name) became known as Patañjali.'

17 *Acakalat* is the redupl. aor. of *kal-*. The form *acakalat* is mentioned in the *SK*, No. 2677, on P.3.1.21. According to *Vt.* I on this rule, the peculiar form in which Pāṇini mentioned the verbal base *kal-* in his *sūtra* serves to exclude the form *acikalat. Kal-* is recorded in the sense of *saṃkhyāna* 'counting' (*Dhp.*, 1.526). The context requires a modified sense.

18 *Sphur*, a noun derived from the verbal base *sphur-* with the zero-suffix *KviP* by the general rule P.3.2.76. The derivation is as follows:

sphur	+	*KviP*	P.3.2.76
sphur	+	*v*	P.1.3.8; 1.3.3; 1.3.2
sphur	+	°	P.6.1.67
sphur.			

19 The supposed author of the *Nyāyasūtras. CCat.*, Part I, s.v. *Kolācala Mallinātha* mentions a *ṭīkā* by Mallinātha called *Niṣkaṇṭikā* on the *Tārkikarakṣā*, itself an exposition (*kārikas* and commentary) of the Nyāya system (*GIL*, III, p. 470).

20 According to P.2.4.21, *upajña* in the sense of a matter desired to be communicated for the first time takes the neuter gender when occurring as the final member of a *tp.* cp. Thus *yadupajñam* is interpreted as a *tp.* cp. in which *yad* refers back to *rahasyam.*

The question here is whether M. means to pay tribute to Akṣapāda or to himself. The expression *vacāṃ rahasyam akṣapādasphuraṃ yadupajñam eva yaśo 'bhūt* is ambiguous, perhaps intentionally so, since the *Nyāyasūtras* themselves can be considered to be a secret revealed by Akṣapsāda, and since one could read here that M., presumably by his commentary on the *Tārkikarakṣā*, revealed the deep meaning of the *Nyāyasūtras*, and that this earned him fame among the scholars of his own age. The latter interpretation seems a bit steep, even for an all-round pandit like M., but one can never be sure. Therefore it seems best to retain the ambiguity.

PSED, s.v. *upajña*, in connection with M.'s commentary on the *Raghuvaṃśa* in which the line under discussion recurs identically, assumes the meaning 'undertaking' for unclear reasons.

21 *Viduṣāṃ yaśaḥ* is understood as '(a matter of) fame among scholars'. A *sujana* is a good or well-disposed man, especially in the sense of a well-mannered or courteous person. *Saujanya* is a *ṢyaÑ*-derivation in the sense of *tasya bhāvaḥ karma vā* 'his being (such) or his activity' by P.5.1.124.

22 *Kavi* means 'wise', 'intelligent' and also 'poet'. M. could be called *kavi* in both senses, because of his activies as a commentator, and because he was a poet. *CCat*, Part I, s.v. *Kolācala Mallinātha*, mentions at least one poetic production, the *Raghuvīraracita*, for certain, and a possible second one, the *Udārakāvya*. Moreover, as stated by Banerjea 1970, p. 301, the introductory verses of M.'s commentaries show poetic skill. In *SD*, p. 247, Viśvanātha mentions his relative Caṇḍīdāsa as a *kavipaṇḍitamukhya* 'the best of poets and scholars'.

23 *Tat*, i.e., *prasiddham* 'wellknown'.

24 The word means 'a work about (the fight between) the Kirāta and Arjuna'. For the derivation of the word *kirātārjunīya* see the commentary on *Kir.* 1.46. For some remarks on Kirāta see fn. 63 below.

25 The poet is mentioned, together with Kālidāsa, in the Aihole inscription of the Cālukya king Pulikeśin II (*Ep. In.*, Vol. VI, p. 7). The inscription, a *praśasti* engraved on

a Jaina temple, is dated Sakasamvat 556 = A.D. 634-635. It is composed by Ravikīrti, who in the last line of stanza 37 says *sa vijayatām ravikīrttiḥ kavitāśritakālidāsabhāravikīrttiḥ* 'may that Ravikīrti who has attained the fame of Kālidāsa and Bhāravi based on his (or: their) poetic genius be victorious'. He is also mentioned by Daṇḍin (presumably the latter half of the 7th cent.) as an acquaintance of his great-grandfather, in the time of a king called Viṣṇuvardhana. The king in question, if identical with Yaśodharman Viṣṇuvardhana, is believed to have reigned around 530. On the strength of this date Bhāravi may be said to have lived in the first half of the 6th century. His only known work is the *Kirātārjunīya*. A later nickname of his is *ātapatrabhāravi* 'umbrella-Bhāravi', for which see *GIL*, III, p. 67. See also *INCLA*, II, § 1775, and *IKL*, III, §§ 1489-1491.

26 Obviously, M.'s point is twofold: one cannot wait to enjoy Bhāravi's poem, and the poem is a hard nut to crack. The word *vibhajyate* contains a *śleṣa*. With regard to the *upamāna* (the coconut) it means 'is broken apart'. With regard to the *upameya* (the poem) it means 'is analysed' and explained piece meal. The expression ending in *saṃmitam* can be taken as an adverb with *vibhajyate* or as an adjective qualifying *vacas*.

The comparison with a coconut calls for some further remarks. Rājaśekhara, while discussing the concept *pāka*, i.e., *śabdapāka* 'the poetic maturity of words' which, according to Renou 1959, p. 86, n. 127, consists in words losing their ability of being replaced by synonyms, distinguishes nine varieties named after fruits (*KM*, p. 20-21). Among these we find *mṛdvīkāpāka* 'maturity (like that) of a grape', defined as *ādāv asvādu pariṇāme svādu* 'not sweet at the beginning (but) sweet in the end', and also *nālikerapāka* 'maturity (like that) of a coconut', defined as *ādyantayoḥ svādu* 'sweet at the beginning and in the end'. This latter variety is regarded as the best. It is in this context that Rājaśekhara speaks the memorable words *kukavitā hi socchvāsaṃ maraṇam* 'indeed, to be a bad poet is death come alive'.

Vidyānātha also has a discussion on *pāka*. In the *PR* (p. 67) he defines it as *arthagambhīrimā* 'profundity of sense'. According to the commentator, Kumārasvāmin, M.'s son, *artha* here means *śṛṅgāra* 'the poetic sentiment of love', etc., and *gambhīrimā* means *āsvādyamānatā-viśeṣa* 'a kind of being relished'. This *pāka* is subsequently divided into two. The first variety is *drākṣāpāka* 'maturity (like that) of a grape', defined as *bahirantaḥsphuradrasaḥ* 'in which the poetic sentiment bursts forth outside and inside'. The second variety is *nārikelapāka* 'maturity' (like that) of a coconut', defined (ibid. p. 69) as *antargūḍharasodayaḥ* 'in which the origination of the sentiment lies hidden inside'. The difference between the two is therefore one of *rasa* being immediately clear and being enjoyed immediately and of *rasa* not being immediately clear and rather requiring an effort to be enjoyed. As compared to Rājaśekhara, Vidyānātha shows a noteworthy development of the *pāka*-theory: the number of varieties has been reduced to two, and these two are used in contrast, not in a hierarchical relation. *MMED*, s.vv. *drākṣāpāka* and *nārikelapāka*, records usages which conform to Vidyānātha's definitions.

The fact that Bhāravi was known for his *artha*, though in a sense different from the one assumed by Kumārasvāmin, is also expressed by the wellknown stanza in praise of his competitor Māgha, *upamā kālidāsasya bhāraver arthagauravam/naiṣadhe padalālityaṃ māghe santi trayo guṇāḥ* 'Kālidāsa's (strong point) is simile, (that) of Bharavi profundity of sense, in the *Naiṣadha* (we find) grace of words, (but) in Māgha the three qualities (are united)'.

27 The word *rasagarbha* is recorded in the *PW* in the *rūḍha* 'conventional' senses of 'Collyrium' and 'Mennig' only. M. uses it in its *yaugika* 'etymological' sense of 'a womb of *rasa*'. Since the question is of *rasikas* and since *rasikas* are better known for their appreciation of literary art than of coconuts, it seems better not to look for a *śleṣa* 'double entendre' in the word *rasa*, which may also mean 'juice'.

Among the meanings listed for the word *rasa* in *PW* two are relevant here, namely, *Geschmack, Genuss* and *Charakter, Grundton, Grundstimmung* of a work of literary art which determines its *Geschmack*. Apparently, the word refers both to a subjective experience and to an objective quality (see also Krishnamoorty 1979, p. 61-62). In its technical sense in Indian dramaturgy and poetics *rasa* stands for a sentiment stylicized and raised to the status of poetic sentiment—eight or nine only are recognized—which is supposed to set the emotional tone of a whole drama or a literary composition not meant for dramatic performance. The concept and the term in the sense just mentioned are already known to what is considered the oldest preserved document in the field of Indian dramaturgy, the *Nāṭyaśāstra*. Regarding the meaning of the word *rasa* Bharatamuni (*NŚ*, p. 82-83, ad stanza 6.31) says *rasa iti kaḥ padārthaḥ. Ucyate āsvādyatvāt. Katham āsvādyate rasaḥ. Atrocyate yathā hi nānāvyañjanasaṃskṛtaṃ annaṃ bhuñjānā rasān āsvādayanti sumanasaḥ puruṣā harṣādīṃś cāpy adhigacchanti tathā nānābhāvābhinayavyañjitān vāgaṅgasattvopetān sthāyibhāvān āsvādayanti sumanasaḥ prekṣakā harṣādīṃś cādhigacchanti* 'what is the meaning of this word *rasa*? The answer is (that it is called so) because it is something to be relished. How is *rasa* relished? To this the answer is that just as conoisseurs while eating food prepared with various condiments relish the (different) tastes and become joyful, etc., so also the connoisseurs (of drama) while looking on relish the stable feelings (like love, etc., see *NŚ*, 6.17) flavoured with various emotional states (see *NŚ*, 7. 1-3) and gesticulations (see *NŚ*, 8.5 ff.), and accompanied by words, gestures and (representations of the underlying) emotional nature (see *NŚ*, 24; for *sattva* especially, *NŚ*, 24.3)'.

In their search for a general principle underlying all *alaṃkāras* and capable of explaining literary art as such, rhetoricians of the *dhvani* school tried to establish a connection with *rasa*. According to Ānandavardhana (around 900), *dhvani* 'suggestiveness' is the soul of *kāvya* (*DhA*, 1.1). Stating the relation between the literal sense and the sense suggested or evoked Ānandavardhana (*DhA*, 1.13) says *yatrārthaḥ śabdo vā tam artham upasarjanīkṛtasvārthau/vyaṅktaḥ kāvyaviśeṣaḥ sa dhvanir* ... 'that kind of *kāvya* in which (a given) meaning renders itself subordinate, or (in which a given word) renders its meaning subordinate (and) which evokes that (other, suggested) meaning, is (called) *dhvani*' (translation mainly after Krishnamoorty, ibid. p. 18). In other words, as stated by Abhinavagupta (on *DhA*, 2.2), *mukhyatayā prakāśamāno vyaṅgyo 'rtho dhvaner ātmā* 'the life-principle of *dhvani* is an evoked (suggested) meaning which comes across as the main meaning' (translation mainly follows Krishnamoorty, ibid. p. 40). Ānandavardhana then says (DhA, 2.3-4) *rasabhāvatadābhāsatatpraśāntyādir akramaḥ/dhvaner ātmāṅgībhāvena bhāsamāno vyavasthitaḥ//vācyavācakacārutvahetūnāṃ vividhātmanām/rasādiparatā yatra sa dhvaner viṣayo mataḥ* '*rasa*, feeling, their semblance, their (origination and) cessation, etc., when appearing as the main (meaning) without a time sequence (between the suggesting factor and the suggested factor becoming noticeable; see *Locanā* on *DhA*, 3.33, translation Krishnamoorty, p. 191, 193) are settled upon as (constituting) the life-principle of *dhvani*.' Or, to use Krishnamoorty's words (*DhA*, Introduction, p. xxxi), "The thesis of the *Dhvani* theorist can be simply stated: "- '*Dhvani*' is the quintessence of poetry; and '*rasa*' is the quintessence of '*dhvani*'."

Because Ānandavardhana is convinced that *utkarṣa* 'superiority' is reached only, when a work of literary art has just one *rasa* as its main evoked sense (*DhA*, 3.21), *rasa* becomes a principle of literary composition. Abhinavagupta (*Locanā* on *DhA*, 3.32) says *ayam eva mahākaver mukhyo vyāpāro yad rasādīn eva mukhyatayā kāvyārthīkṛtya tad vyaktyanuguṇatvena śabdānāṃ copanibandhanam* 'this alone is the main business of a great literary author, that *rasa*, etc. having been turned into the main (meaning to be evoked) in his composition shows itself through words and meanings being clearly in conformity'. Already earlier (*Locanā* on *DhA*, 3.14) Abhinavagupta has stated *kavinā kāvyam upanibadhnatā sarvātmanā rasaparatantreṇa bhavitavyam. Tatretivṛtte yadi rasānuguṇāṃ sthitiṃ paśyet taṃ bhaṅktvāpi svatantratayā rasānuguṇaṃ kathāntaram utpadayet* 'a literary author when composing a work must completely subject himself to (the demands of) the *rasa* (he wants to evoke). This being so, if in his historical source he finds a situation which does not fit (the *rasa*), (then) he must throw it out and freely introduce another story which does not go against the *rasa*' (translation mainly after Krishnamoorty, ibid. p. 145).

On the subject of *rasa* Mammaṭa, about one hundred years after Abhinavagupta and indebted to him to a considerable extent, says (*KP*, 4.27-28) *kāraṇāny atha kāryāṇi mahākārīṇi yāni ca/ratyādeḥ sthāyino loke tāni cen nāṭyaklāvyayoḥ//vibhāvā anubhāvāś tat kathyate vyabhicāriṇaḥ/vyaktaḥ sa tair vibhāvādyaiḥ sthāyi rasaḥ smṛtaḥ* 'what is commonly known as causes and effects and accompanying factors of the stable feelings 'love', etc., when occurring in drama and (other) literary compositions, is called *vibhāva* 'a quality belonging to a given situation which awakens a particular poetic sentiment', *anubhāva* 'the perceptible emotional response' (and) *vyabhicārin* 'a passing mood'. That stable feeling, when (awakened and) manifested by those *vibhāvas*, etc. is traditionally known as *rasa*'. This remains strictly within the framework of Bharatamuni's phrase (*NŚ*, 6.31, prose-section) *na hi rasād ṛte kaścid apy arthaḥ pravartate. Tatra vibhāvānubhāvavyabhicārisaṃyogād rasaniṣpattiḥ* 'no (poetic) meaning proceeds without a poetic sentiment. This being so, poetic sentiment arises from the interplay of *vibhāva, anubhāva* and *vyabhicārin*'. For the different interpretations of this phrase in Indian tradition see Trivedi's Notes, *EA*, p. 423-27.

The definitions of *rasa* given by the early 14th cent. textbooks, the *PR* (p. 219) and the *SD*, 3.1, adopt the same terminology. The *EA* (p. 86-88) goes into raptures about *rasa*, which is practically identified with the *sthāyibhāva*, as follows: *vibhāvair lalanādibhir ālambanakāraṇair aṅkuritaḥ, sitakarakokilālāpamalayanilakelikānanādibhir uddīpanakāraṇaiḥ kandalito, 'nubhāvair nayanāntāvalokitasmitabhujavallīvellanādibhiḥ pratītipaddhatim adhyāropito, vyabhicāribhiś cintādibhiḥ pallavitaḥ, kadācid api nānubhūto 'bhidhayā, na karṇātithīkṛtas tātparyeṇa, na lakṣyīkṛto lakṣaṇayā, na svaviṣayaṃ prāpitaḥ pratyakṣeṇa, nātmanaḥ sīmānam ānīto 'numānenāpariśīlitasariṇaḥ smaraṇena, nākrantaḥ kāryatayā, na jñāto jñāpyatayā, vigalitavedyāntaratvena parimitāv anadhītī, dhvananābhidhānābhinavavyāpārapariranbhanirbharatayānukāryānukartṛgatatvaparihareṇa sāmājikānāṃ vāsanātmatayā sthitaḥ, sthāyī ratyādiko bhāva eva vibhāvādijīvitāvadhiḥ pānakarasanyāyena carvyamāṇaś carvyamāṇataikaprāṇaḥ samullasan, brahmāsvādasabrahmacārī, lokottaracamatkārakārī śṛṅgārādiko raso 'bhidhīyate* '(the stable feelings 'love', etc.) sprout from *vibhāvas* (functioning as) *ālambanakāraṇas* in the form of women, etc. (and) are fanned by (*vibhāvas* functioning as) *uddīpanakāraṇas* in the form of the moon, etc., the calls of the cuckoo, the breeze from the Malaya-mountain and pleasure-gardens. It is brought to our attention by *anubhāvas* in the form of side-glances, smiles, movements of the creeper-like arms of women, etc. It reaches its ultimate shoots in *vyabhicārins* consisting in anxiety, etc. It is never apprehended by *abhidhā* "the primary meaning-denotation function of a word (to denote literally)," it is not made a guest of the ear by *tātparya* "the speaker's intention (as conveyed by an utterance)," it is not turned into an object (of meaning) by *lakṣaṇā* "the secondary meaning-denotation-function of a word (to denote figuratively)." It is not the proper domain of *pratyakṣa* "sense-perception," it has no limit imposed on itself by *anumāna* "inference," it is not found on the road employed by *smaraṇa* "remembrance." It is not affected by the state of being a product. It is not known as a knowable object. It is unfamiliar in respect of delimitation, because it is something in which other knowable objects are dissolved. Appearing as the unfailing domain of a totally new denotative function (of the word) called *dhvanana* "evocative power," refusing to be located in the person to be enacted or in the actor, being firmly established as possessing the nature of *vāsanā* "subconscious impression" of the spectators, the *sthāyin* (that is,) the feeling of love, etc., entirely subsisting on the *vibhāvas*, etc., being enjoyed in the manner of a (composite) drink, coming to life in the very fact of being enjoyed, approaching the experience of the *brahman* (and) causing a sense of wonder which surpasses this world, is itself called *rasa* in the form of *śṛṅgāra* "love", etc.' If M. has any views of his own on the point of *rasa* he does not say so in his commentary on the passage just quoted where he confines himself to explaining Vidyādhara.

Something similar to the Indian *rasa* was noted by Heinze 1915, p. 169, with regard to Vergil, as follows: "Einen letzten sehr wesentlichen Unterschied des virgilischen Gedichts vom homerischen kann man vielleicht in ein Wort zusammenfassen: das virgilische hat Stimmung. Der Dichter hat sich mit groszer Lebhaftigkeit in die Simmung seiner handelnden Personen versetzt und bemüht sich nun, die Gefühlslage in der er sich selber befindet, auf den Leser zu übertragen; wieviel bei diesem Streben bewuszt is ... läszt sich schwer entscheiden. ...das Freudige is der Grundton der gesamten Schilderung."

See further *RS*, p. 267-81; Jacobi 1969, p. 4-5, 312, 313-14; *GIL*, III, p. 9-10; *SDOD*, p. 314-26; *INCLA*, II, §§ 1573-75; *HSP*, II, p. 17-25; *IKL*, I, §§ 48-61, 76-79; *IP*, p. 245-250; Filliozat, P.-S. 1963, Notes, p. 312-13, 331-336.

28 *Kam api.* Compare the meaning of *kasmaicid*, fn. 1 above.

29 The word *ghaṇṭāpatha* is an instance of *asamarthasamāsa*, for which see *KA, Vts* V-VII on P.2.1.34-35. It literally means 'a bell-road', that is, a road on which the sound of bells

is often heard. The bells form part of the equipment of oxen and of horses and elephants belonging to the king's retinue.

The *VK*, p. 160, stanza 16 cd, says *rājamārge saṃsaraṇam śrīghaṇṭābhyāṃ pathaḥ paraḥ* '*saṃsaraṇa* and the word *patha* after *śrī* and *ghaṇṭā* (are used) in the sense of "a king's road".' In other words, *śrīpatha* is a synonym of *ghaṇṭāpatha*. According to *KAS*, 2.5.3-4, a *rājamārga* has a width of eight *daṇḍas*, twice that of an ordinary road.

30 *Nitāntam* 'extremely' is connected with *sāśaṅka* in the cp. beginning with *sāśaṅka*. Strictly speaking, this is ungrammatical. *Sāśaṅka* functions as the subordinate member of the cp. and, according to the maxim *sāpekṣam asamarthaṃ bhavati* (*SA, Bh.* No. 26), a subordinate member of a cp. should not be qualified by an outside word. The grammatically correct solution is to connect *nitāntam* with *aśaṅkam*, which results in the meaning 'extremely safe'. But from the point of view of meaning, to speak of an extremely unsafe approach seems to make better sense than to speak of an extremely safe access. Moreover, it may be more in line with M. as a pandit to qualify his predecessors as extremely bad guides to Bhāravi's poem than to describe himself as an extremely safe guide. And finally, the maxim quoted above is not universally accepted.

But if *nitāntam* is to be connected with *sāśaṅka*, why hasn't it been made part of the cp.? The answer is that here metre plays a role. Stanza 7 shows the *vasantatilakā* metre which requires two prosodically long syllables at the end of a *pada*. This is the requirement met by the syllables *tāntam* in *nitāntam*. In other words, the form *nitāntasāśaṅka*, etc. would have resulted in a metrical *doṣa*.

31 The meaning of *ekapada* is uncertain. In the translation the word is interpreted as a *bv.* cp. in a sense nowhere recorded. The *AK*, 2.1.15, and the *VK*, p. 39, stanza 49, mention the word *ekapadī* as a synonym of *vartman, mārga* and *adhvan*, all of them meaning 'road'.

32 *Nānānibandha* literally means 'various compositions'. This is taken to refer to previous commentaries on the *Kir.* In this interpretation the cp. *nānānibandhaviṣamaikapada* is a *bv.* cp. containing a *rūpaka.*

33 *Aśaṅka* means 'devoid of fear'. In connection with *praveśa* 'entrance' and in opposition to *sāśaṅka* 'connected with fear', i.e., dangerous, *aśaṅka* is rendered as 'safe'.

34 *Bandha* means any kind of construction. Here it is taken in a concrete sense mainly inferred from its contextual connection with *viṣamaikapada* and *sāśaṅkacaṅkramaṇa*. These words suggest a place difficult to reach, something like a *vanadurga* 'jungle fort' (or even a hill-fort) mentioned in *KAS.* 2.3.1-2.

35 *Anvaya* is the *kriyākārakasaṃbandha* 'the connection between the action and the operators', the semantic connection between words as desired by the speaker and as shown formally with the help of syntactic means. Generally, according to Sanskrit grammarians, the main semantic unit responsible for the coherence of the utterance is the action expressed by a finite verb. Every other word in the utterance must eventually show a connection with this action. Compare also the minor discussion in *KM*, p. 23, lines 23-26, on a verse consisting of eighteen finite verbs (2nd person sg. pres. indic.), *ākhyātaparatantrā vākyavṛttir. Ato yāvad ākhyātam iha vākyam ity ācāryāḥ. Ekākāratayā kārakagrāmasyaikārthatayā ca vacovṛtter ekam evedaṃ vākyam iti yāyāvarīyaḥ* 'a sentence functions in dependence on its verb. Therefore we have as many sentences as we have verbs, so the teachers say. (But) the Yāyāvarīya (i.e., Rājaśekhara) says that here we have to do with one sentence only, because all the *kārakas* show the same form, and because the words refer to one and the same item'. For the *ācāryas*, or rather the *ācārya* referred to see *SA, Vt.* X on P.2.1.1.

When *anvaya* is lacking, the utterance does not constitute a sentence, but a group of loose words. Practically, *anvaya* means the word-order assumed for purposes of construction. It is the habit of the Indian commentators to explain the words of a given passage in this order. By just following this order we will know how the passage is to be construed.

36 The word *kāvya* is used in at least three meanings, (1) literary art in metrical form (i.e., poetry) in general, (2) literary art both metrical and non-metrical written in a particular ornate style, (3) a composition of such literary art written in that style. For the term 'ornate' see Curtius 1954, p. 159, "... in der Prosa gibt es verschiedene

Höhenlagen. Die vornehmste ist dasjenige was wir seit Norden "Kunstprosa" nennen. Der antike Ausdruck dafür ist *rhetoricus sermo* ... oder *eloquentiae prosa*. (...) Ennodius gebraucht für Kunstprosa den bezeichnenden Ausdruck *fabricata latinitas*. Neben der Kunstprosa, die einen groszen Aufwand an Zeit, Kraft und Gelehrsamkeit voraussetzte, gab es auch eine schlichte Prosa der sachlichen Mitteilung. (...) Die Kunstsprache wird nun seit dem 5. Jahrhundert immer künstlicher und ist schlieszlich nur noch für Gelehrte verständlich". Renou 1959, n. 264, to whom the reference to Curtius is due, notes the correspondence between *fabricata* (*latinitas*) and *saṃskṛtā* (*bhāṣā*), and says "Le "sanskrit" par excellence, c'est celui du *kāvya*, qui use à plein des ressources de la grammaire et de la rhétorique". Earlier (ibid. p. 60), Renou had declared that in Sanskrit India, apart from certain excesses, *kāvya* is nothing but classical art itself, reflected in painting and sculpture.

To quote a few definitions of *kāvya* in sense (2), Vāmana (around 800), *VKAS*, 1.1.1, says *kāvyaṃ grāhyam alaṃkārāt* '(what is) *kāvya*, is to be understood on account of embellishment'. Here 'embellishment' corresponds to what in Western poetics is traditionally known as figures of speech. Ānandavardhana (*DhA*, 1.1, says *kāvyātmā dhvaniḥ* '*dhvani* is the soul of *kāvya*'. Abhinavagupta (*Locanā* on *DhA*, 1.1, text, p. 6) adds, *tasya hi dhvaneḥ svarūpaṃ sakalasatkavikāvyopaniṣadbhūtam atirāmaṇīyam aṇīyasībhir cirantanakāvyalakṣanavidhāyināṃ buddhibhir anunmilitam* 'the nature of that *dhvani* which is the secret of all good poets (and) a most beautiful thing has not been revealed previously by even the most subtle minds of those who laid down rules for *kāvya* in olden times'. Rājaśekhara (around 950) (*KM*, p. 24, line 26) says *guṇavad alaṃkṛtaṃ ca vākyam eva kāvyam* '*kāvya* consists in an utterance provided with poetic qualities and embellishments only'. Mammaṭa (last half 11th cent.), in an attempt to combine ideas of different schools, says (*KP*, 1.4) *tad adoṣau śabdārthau saguṇāv analaṃkṛtī punaḥ kvāpi/idam uttamam atiśayini vyaṅgye vācyād* ... 'this (*kāvya* consists in) sound and meaning which are without defect, possessing poetic qualities, but (which is) sometimes without embellishments. That is the best type in which the evoked sense eclipses the directly expressed one'. Thus, whereas to Vāmana, *kāvya* is beautified diction pure and simple, to Mammaṭa, who has gone through the *dhvani* school, it is diction of the allusive, evocative kind in its best representations, though in any case it requires a considerable degree of sophistication. A laudatory stanza in Mahārāshtrī quoted by Mammaṭa (*KP*, p. 567) puts it as follows: *saalakaraṇaparavīsāmasiriviaraṇaṃ ṇa sarasakavvassa/dīsai aha va ṇisammai sarisaṃ aṃsaṃsametteṇa* 'no one has (ever) seen or heard something similar by just a fraction of a fraction to a *kāvya* containing *rasa* which yields the totality of the highest relief to all senses.' See further *GIL*, III, p. 1-4; *HSLCP*, p. 27-28, 32-36, 41-42; *IKL*, I, §§ 5, 12, 242-245, 298-300; *IP*, p. 219-20; but essentially Renou 1959, p. 2-3; 8-11; 60; 61; 63 n. 3,4,5; 96, n. 179.

37 *KP*, 1.2. In all, six objectives are achieved by *kāvya* to be divided among the poet and the reader or to be shared by both. The quotation is best explained by Mammaṭa himself. In his *vṛtti* he says *kālidāsadīnām iva yaśaḥ śrīharṣāder dhāvakādīnām iva dhanaṃ rājādigatocitācāraparijñānam, ādityāder mayūrādīnām iva anarthanivaraṇaṃ, sakalaprayojanamaulībhūtaṃ samanantaram eva rasāsvādanasamudbhūtaṃ, vigalitavedyāntaraṃ, prabhusaṃmitaśabdapradhānavedādiśāstrebhyaḥ suhṛtsaṃmitārthatātparyavat purāṇāditihāsebhyaś ca śabdārthayor guṇabhāvena rasāṅgabhūtavyāpārapravaṇatayā vilakṣaṇaṃ yat kāvyaṃ lokottaravarṇananipuṇakavikarma tat kānteva sarasatāpadanenābhimukhīkṛtya rāmādivad vartitavyaṃ na rāvaṇādivad ity upadeśaṃ ca yathāyogaṃ kaveḥ sahṛdayasya ca karoti* '*kāvya* is the work of a poet skilled in describing things that surpass normal experience. According to their respective circumstances, it produces for the poet and for the man of poetic sensibility fame like (that) of Kālidāsa, etc., wealth like (that) of Dhāvaka, etc. (earned) from Śrīharṣa, etc., the knowledge of proper behaviour found with kings, etc., protection from evil like the sun, etc. protected Mayūra, etc. (from evil). It is the crown of all purposes, because it leads to tasting *rasa* immediately. In it, all (other) knowable objects have been dissolved. It offers advice like (that of) a beloved (wife), as "proceed like Rāma, etc., and not like Ravaṇa, etc.," after she has coaxed her husband into a state of one experiencing *rasa*; unlike (the advice given by) the *śāstras* "authoritative scriptures" like the Veda, in which the literal

sense is the main thing, as (is the case with the command of) a king; (and unlike the advice given by the *purāṇas*, etc. and the *itihāsa*, whose purport lies in their secondary meaning, as (is the case with the advice given by) a friend. The reason (for this) lies in the propensity of *kāvya* to subordinate the (usual) denotative functions (of a word) to (the conveyance of) *rasa*, due to the subordinate status of the literal and the secondary senses'.

The comparison *prabhusaṃmita*, etc. recurs in the *EA*, 1.3-6, where Pāṇini opens the line of the *śāstras*, and in *PR*, 1.8.

The word *kāvya*, rendered as *kavikarma* 'the work of a *kavi*' by Mammaṭa, is explained by Vidyādhara, EA, p. 17, as *kavayate iti kavis. Tasya karma kāvyam. Taccārthād varṇanātmakam* 'in the sense of *kavayate* "he describes" (we derive the word) *kavi*. (In the sense of) *tasya karma* "his activity" (we derive the word) *kāvya*. And that naturally consists in description'. *Mon. W.*, s.v. *kav-* does not mention the form *kavayate*, but notes a class X conjugation *kāvayati* or *kāvayate. PSED*, s.v. *kav-* notes the class I *Atm.* form *kavate*, and so does *pw*. Apart from *kav-, pw* mentions *kavay-* (*kavayati*) in the sense of 'to write poetry'. *KEWA*, s.v. *kaviḥ*, derives the word from an Indo-european base meaning 'to notice', 'to observe'.

Pāṇini mentions the word *kavi* in two *gaṇas* (on P.4.1.105, prescribing the suffix *yaÑ* in the sense of a *gotra*-descendant and on P.4.1.151, prescribing the suffix *Ṇya* in the sense of a descendant) and thus knows the word *kāvya* in the sense of 'a descendant of Kavi'. The derivation of the word *kāvya* in the sense of *kaveḥ karma* 'the activity of a *kavi*', and, by extension, 'the result of that activity' is as follows:

kavi	+ *ṢyaÑ*	P.5.1.124
kāvi	+ *ya*	P.7.2.117
kāv°	+ *ya*	P.6.4.148
kāvya.		

38 Unidentified quotation, in which *kāvya* is used in sense (1), see fn. 36 above, because the meanings (2) and (3) are hardly applicable. The consequence is that M.'s argument using the same word in different meanings is incoherent. The *KM* mentions three objections against *kāvya*, namely, (p. 24) *asatyārthābhidheyitvān nopadeṣṭavyaṃ kāvyam* 'because it mentions things which are not true, *kāvya* should not be taught', (p. 26) *asadupadeśakatvāt tarhi nopadeṣṭavyaṃ kāvyam* 'because it mentions indecent things, *kāvya* should not be taught'. Against this, Rājaśekhara says (p. 25), *nāsatyaṃ nāma kiṃcana kāvye yas tu stutyeṣv arthavādaḥ/sa na paraṃ kavikarmaṇi śrutau ca śāstre ca loke ca* 'there is nothing untrue indeed in *kāvya*. Whatever mention of plain fact (is made), that concerns praiseworthy things (and) that is not confined to the work of a *kavi*. It occurs also in the Veda, in (other) authoritative scriptures and in daily life'; (p. 26) *asty ayam upadeśaḥ. Kiṃtu niṣedhyatvena na vidheyatvena* 'it definitely is instruction, but as something which is to be prohibited, not something which is to be enjoined'. In this connection Rājaśekhara quotes the stanza *kāvyamayyo giro yāvac caranti viśadā bhuvi/tāvat sārasvataṃ sthānaṃ kavir āsādya modate* 'as long as the brilliant words making up *kāvya* circulate on earth, so long a poet having obtained the rank belonging to Sarasvatī rejoices'; (p. 27) *prakramāpanno nibandhanīya evāyam arthaḥ* 'when it is introduced at the right moment, such a meaning is definitely fit for literary treatment'. Rājaśekhara adds that this is what happens in the Veda and in the *śāstra.*

39 *KAD*, 1.14 cd. The stanza forms part of Daṇḍin's definition of a *mahākāvya* which runs up to stanza 19 ab. From stanza 15 onwards the text reads *itihāsakathodbhūtam itarad vā sadāśrayam/caturvargaphalāyattaṃ caturodāttanāyakam//nagarārṇavaśailartucandrārkodayavarṇanaiḥ/udyānasalilakrīḍāmadhupānaratotsavaiḥ//vipralambhair vivāhaiś ca kumārodayavarṇanaiḥ/mantradūtaprayāṇājināyakābhyudayair api//alaṃkṛtam asaṃkṣiptaṃ rasabhāvanirantaram/sargair anativistīrṇaiḥ śravyavṛttaiḥ susaṃdhibhiḥ//sarvatra bhinnavṛttāntair upetaṃ lokarañjanam* '(a *mahākāvya*) is based on a story from the epic or on a true story from a different source. (Composing it and listening to it) leads to reaching the four aims of human life. Its hero is an ingenious and noble person. It contains (various) descriptions: cities, oceans, mountains, the moon- and sunrise, fun in gardens and in ponds, drinking, lovemaking and festivities, the separation of lovers, marriages, the birth of princes, also (descriptions of) consultations with ministers, (of) messengers, expeditions, battles, and

the victories of the hero. It is ornate, it deals with things at length, it is densely packed with *rasa* and human emotion. It is divided into Cantos, not too lengthy, (written) in metres pleasing to the ear, with good *saṃdhis*, with a change of metre at the end everywhere. It pleases people.'

According to Bhāmaha (*KAB*, 1.19) a *mahākāvya* must contain the five *saṃdhis*, a notion borrowed from dramaturgy. See *NŚ*, 21.36, *mukhaṃ pratimukhaṃ garbho vimarśaś ca tathaiva hi/tathā nirvahaṇaṃ caiva sandhayo nāṭake smṛtāḥ* 'the five segments of a play are the opening, the progression, the development, the pause and the conclusion' (translation M. Ghosh). For *saṃdhi* in dramatic composition see further Raghavan 1963, p. 593-594.

40 That is, the supposedly unbroken tradition of learning handed down by a teacher to his pupil (*guruśiṣyaparaṃparā*).

41 I.e., auspiciousness.

42 Individual letters are classified as *śubha* 'auspicious' and *aśubha* 'inauspicious'. So are particular combinations of letters (sounds). This being so, we may wonder whether the letters *ś* or *r* or *y* in the opening word *śriyaḥ* do or do not posses purificatory power, or whether a group like *śr* is auspicious or not, or perhaps whether a sequence of *akṣaras* like *śri* + *yaḥ* + *ku* is an auspicious sequence depending on the number of *śubha* letters which it contains. But M. says we need not go into all that. The authority quoted maintains that words standing for names of deities and for good fortune already have the desired effect. Shastri 1961, p. 34-35, speaking about the *nāndī* of a play says "It has ... become a convention sanctioned in its large practice by poets of eminence that the opening verse ... should commence with an initial letter of recognised merit. No combination of letters of opposite effect is permissible in the opening sentence. The observance of this rule tends towards the prosperity of the hero of the play". In support he gives a quotation wrongly attributed to Bhāmaha. In addition, he quotes from an unnamed text which reads *akṣare pariśuddhe tu nāyako bhūtim ṛcchati* translated as 'with the sanctity of the opening letter there is prosperity of the hero'.

An *alaṃkāraśāstra* source for the *śubhatva* and *aśubhatva* of letters has not been found.

43 Unidentified quotation.

44 P.4.2.69 prescribes the suffix *aṆ* in the sense of *tasya nivāsaḥ* 'his dwelling-place'. But since the word *kuravaḥ* is intended in the sense of a *janapada*, we must apply P.4.2.81. This rule prescribes *lup* of the suffix, so that the name of the people and that of their land become identical. *Lup* is Pāṇini's name for the elision of *taddhita*-suffixes (P.1.2.51). For *janapada* see Agrawala 1963, p. 49-64.

45 The use of a demonstrative pronoun like *tad*- or *idam*- in a particular case in connection with a given derivation is a commentator's way of indicating the case of the word just derived. Thus *teṣām* stands for a masc. or ntr. word x plus the pl. gen. ending.

46 To indicate that the genitive case ending here conveys its general sense of *saṃbandha* 'relation' M. uses the word *saṃbandhin* which is part of a commentator's technical vocabulary. For *saṃbandha* see *KARA*, Introduction, p. xvii.

47 *Śeṣa* is Pāṇini's term to lump together instances not treated so far. Before dealing with the grammatical meaning of the gen. case ending Pāṇini has defined the meanings of the other endings. Then, in P.2.3.50, he says *ṣaṣṭhī śeṣe* 'the genitive ending denotes the rest'.

48 *Śrī* is the personified *gloria victrix* of a king. With *lakṣmī* it is one of the two words used to render the Avestan concept of *xvarənah*-'the royal good fortune' in Parsi-Sanskrit. See H. W. Bailey 1943, Introduction p. xviii-xix, and p. 13, 23, 63.

49 The rule says that the gen. ending is used to denote the *karman* on the condition that the word governing the genitive word is a *kṛt*-derivation. In *śriyaḥ pālanīm* (sc. *vṛttim*) the word *śrī* functions as the *karman* of the action implied by *pālanīm*.

50 *Pālyate anayā* is the non-technical meaning-paraphrase of *pālanī* in which *anayā* represents the sense of *karaṇa*. Technically, *pālanī* is a *kṛt*-derivation with the help of the suffix *LyuṬ* by P.3.3.117. The derivation is as follows:

pāl + *LyuṬ*	P.3.3.117
pāl + *ana*	P.7.1.1

pālana + *ṄīP* P.4.1.15
pālan° + *ī* P.6.4.148
pālanī.

51 *Ity arthaḥ* is a commentator's technical expression indicating a straightforward clarification of the meaning of a word or a passage, as distinct from *iti bhāvaḥ*. The clarification may consist in nothing more than a synonym, in the case of a word.

52 *Iti bhāvaḥ* is a commentator's technical expression indicating his rendering of the author's *tātparya* 'intention' in a given passage. *KAD*, 2.364 cd, says *bhāvaḥ kaver abhiprāyaḥ kāvyeṣv āsiddhi saṃsthitaḥ* '*bhāva* is the author's intention which makes itself felt in *kāvya*-compositions (from the beginning) up to the end'. See also Filliozat, P.-S., 1963, Notes, p. 300-302.

53 The rule says that the feminine suffix *ṄīP* is added after a word formed with a suffix containing the *anubandha Ṭ.*, such as *LyuṬ*. See further fn. 50 above.

54 A meaning not recorded by Pāṇini, but to be inferred from P.2.3.36. See *VIBHA*, Note (63), especially the sense of *vaiṣayika* mentioned under (3) on p. 79.

55 *AK*, 3.3.32.

56 For the occurrence of a relative pronoun in a stanza marked by style A see Renou 1959, p. 19.

57 The praise is given because the student has not broken his vow of studentship. The rules ensuing from this vow are summed up by *MS*, 2.69-249. Prominent among these rules is the one enjoining strict celibacy (*brahmacarya*). *MS*, 3.155, in connection with 3.166, says that a student who is *avakīrṇin*, that is, *strīsaṃparkād viplutabrahmacaryaḥ* 'who has broken his celibacy due to association with a woman' is to be carefully shunned. See further *HDS*, II, p. 374. As noted by Renou 1959, p. 55, the word *varṇin* in the sense indicated has been borrowed from Kālidāsa. The passages in question are *Kumārasaṃbhava* 5.52 and 5.65.

58 Unidentified quotation. The eight-fold union of love may be compared with the *gradus amoris* known from Western medieval treatises on the doctrine of love. According to Schlösser 1962, p. 108, Andreas Cappellanus, a presumably late 12th century theorist, distinguishes four such grades, namely, *spei datio, osculi exhibitio, amplexus fruitio*, and *totius personae concessio.* The point here seems to be that the sophisticated lover not proceeds *sicut equus et mulus ad Veneris opera*, but goes *gradatim ad inferiora.* The *Carmina Burana*, 1979, p. 486, song 154, lines 7-10, distinguish five grades: *quod sunt quinque modi quibus associamur amori/visus, colloquium, tactus, compar labiorum/nectaris alterni permixtio, commoda fini/in lecto quintum tacite Venus exprimit actum.*

59 Or: praise consists in the negation of this eightfold union of love. Since *brahmacarya* is the opposite, it is to be defined by adding a particle or word expressing negation to all *lakṣaṇas* enumerated, e.g. *asmaraṇam* 'not thinking of (a girl)', *guhyabhaṣaṇābhāvaḥ* 'not talking secretly (with a girl)', etc.

60 The rule specifically says that the suffix *inI* is added in the sense of *matUP* after *varṇa*, provided that the meaning to be denoted is that of *brahmacārin.*

61 Here the suffix *inI* is added by P.5.2.115 in the sense prescribed by P.5.2.94.

62 According to *MS*, 3.64, the attributes of a *brahmacārin* consist in a *mekhalā* 'belt', *ajina* 'antelope skin', *daṇḍa* 'stick', *yajñopavīta* 'sacred thread' and a *kamaṇḍalu* 'pitcher'. See further *HDS*, II, p. 278-81.

A forest-dweller disguised as a student is not one of the varieties of spies mentioned by *KAS*, 1.11. However, students (*chātras* named *kāpaṭika*) are among the regular *gūḍhapuruṣas* 'secret agents', and so are *vanecaras, KAS.* 1.11.2 and 1.12.23.

63 The *Rāmāyaṇa, Kiṣkindhākāṇḍa*, 39.26, describes the Kirātas as *karṇacūḍa* (meaning unclear), *hemāṅga* 'having bodies the colour of gold', *priyadarśin* 'pleasant to look at', *āmamīnāśana* 'eaters of raw fish' and *dvīpavāsin* 'living on islands' (presumably low alluvial formations surrounded by a river). They are located somewhere in the East (*Kiṣkindhākāṇḍa*, Introduction, p. xliv). Kirātas are mentioned in *Raghuvaṃśa* 4.76, in Raghu's *digvijaya* 'triumphal conquest in all directions' as forest people who infer the height of Raghu's army-elephants from the scratches made on *devadāru* trees by the

neck-ropes of the elephants. Kālidāsa seems to place them in the N.W. of India rather than in the N.E. The *Nītivākyāmṛta* 14 (*carasamuddeśa*).14, (p. 173) says *alpākhilaśarīrāvayavaḥ kirātaḥ* 'all parts of the body of a Kirāta are of small size'.

Lassen (*IA*, Bd. II, 1, p. 662-63) identifies the Kirātas with Ctesias's pygmies. B.C. Law 1934-1935, 1. The Kirātas, p. 381, thinks that they are probably a flat-nosed people of primitive origin, dwelling in the woods and living on hunting and known in the tradition of the great epics as having settled in the neighbourhood of the Brahmaputra. Warder 1974, p. 89, mentions a tradition according to which the name Kirāta belongs to an early dynasty ruling in Nepal. S.K. Chatterji 1971, p. 18, mentions a tribe of Eastern Nepal called the Kirantis and says that a collection of Kiranti religious and mythological tradition has been published under the title of *Kirāt-Mundhum* or *Kirāt-ko Veda*, by Iman Singh Chemjongh, in Patna, 1971. The same author (Chatterji) published a book in 1974 (*Kirāta-jana-kṛti*. The Indo-Mongoloids: Their Contribution to the History and Culture of India, Calcutta) which was reviewed in the *Journal of the Asiatic Society*, Vol. XVIII, Calcutta, 1976, p. 129-31, by G. Ferrari. As stated by the review, the Kirātas are the mongolic population in direct contact with the Aryans and the Austrics, and appear to have settled in what was called the NEFA area and adjoining districts of Nepal. Their language or languages must therefore be regarded as belonging to the Sino-Tibetan group.

Apart from this, the Kirātas as a poetic convention are tribal, aboriginal hunters, living in the forests of Central and Northeast India. Compare finally *HDS*, III, p. 130, which refers to Kirātas in their role of spies.

64 *AK*, 2.10.20.

65 The rule regarding *Ṭa* specifically prescribes this suffix after the verbal base *car-* when in composition with an *upapada* 'accompanying word' signifiying location. The rule regarding *luk*-elision says that in a *tp*. cp. whose second constituent is a word ending in a *kṛt*-suffix the locative case ending is retained in many cases. Otherwise it is deleted by P.2.4.71.

66 The sense of possession has been prescribed by P.5.2.94.

67 And not about the *ātman* in which case the word *vidita* is not used.

68 The rule says that the suffix *aC* is added after *arśas*, etc. in the sense of *matUP*. Thus *arśasa* means a person possessing, i.e., suffering from haemorrhoids. The *arśaādi* group is an *ākṛtigaṇa* 'sample list' allowing additions. Thus *aC* is added also after *vidita*. The resulting form is taken to mean 'the thing (news) known' by P.3.4.70. The derivation is as follows:

vidita	+ *aC*	P.5.2.127
vidit°	+ *a*	P.6.4.148
vidita.		

69 According to P.3.4.70, the suffix *Kta* conveys the sense of *karman* 'object' and of *bhāva* 'state' (impersonal action). Some exceptions are noted by later rules like P.3.4.72, which allows *Kta* in the sense of agent after intransitives and some other categories of verbs. M.'s problem is whether *Kta* can be added after the transitive base *vid-* 'to know' in the sense of agent, in order to have the desired sense of 'one who knows'. The solution proposed is to assume *upacāra* 'use in a wider sense' involving the transference of a property. M. also uses the word *āropyate* 'is superimposed on' to express practically the same idea. The property concerned here is *viditatva* 'the quality of being known', which belongs to the *karman*. This property can be said to reside in the agent also, in the sense that the *viditatva* of the object is present in the agent of the action of knowing. This being the case, we can justify the form *vidita* in the sense desired by assuming that *karmatva*, i.e., *viditatva*, has been superimposed on the agent, and manage by P.3.4.70.

70 The examples, with the exception of *bhuktā brāhmaṇāḥ*, occur in the *Mbh*. II, p. 179, lines 23-25. The example *bhuktā brāhmaṇāḥ* is quoted in the *KV* on P.3.4.76, together with *pītā gāvaḥ*, and explained here with the help of the *matvarthīya*-suffix *aC*, for which see fn. 68 above.

71 P.3.4.72 prescribes the suffix *Kta* in the sense of agent after intransitives.

72 *Pitā gāvaḥ*, etc.

73 That is, the suffix *aC* prescribed by P.5.2.127.

74 *Mbh.* II, p. 179, lines 23-24.

75 *Uttarapadalopa* 'deletion of the final member (of a cp.)' is prescribed by Kātyāyana on more than one occasion, e.g., *Vt.* IV on P.2.1.34-35 (*dadhyodanaḥ* derived from *dadhnā upasiktaḥ odanaḥ* 'rice flavoured with curds'), *Vt.* VIII on P.2.1.69 (*śākapārthivaḥ* derived from *śākabhojī pārthivaḥ* 'a vegetable-eating king'; see *ANA*, Introduction, p. xxv-xxvi), and *Vt.* XII on P.2.2.24 (*uṣṭramukha* derived from *uṣṭramukham iva mukham asya* 'his face is like the face of a camel'). In the examples the constituents *upasikta, bhojin* and the word *mukham* functioning as the *upamāna* are termed *uttarapada*, because in the second or third stage of cp.-formation they become the *uttarapada* of a cp. which as a whole functions as the first constituent of the cp. eventually to be derived. For the theoretical implications of this procedure see *ATA*, Introduction, p. xxii-xxiv; *BDA*, Introduction, p. xxi-xxiii, lii-liii, and also *KA*, Note (47).

76 *Mbh.* II, p. 179, lines 24-25. The *NSP* editions of 1889 and 1954 do not indicate this passage as a quotation.

77 The origin of this example is not known. Perhaps M. has added it himself.

78 Kaiyaṭa on the last *Bhāṣya* on P.3.4.67, see the *NSP* ed., Vol. III, Bombay 1937, p. 273. This text reads *bhrātṛṣūpacaryate* for *bhrātṛṣūpacaritam*, and *pitā gāvaḥ* for *pītodakā gāvaḥ* in M.'s commentary. The same quotation occurs in Rāghavabhaṭṭa's commentary on the *Śakuntalā*-passage referred to in fn. 81 below.

79 In the case of *vidita.*

80 *Raghuvaṃśa*, 2.1 c. In his commentary on this passage M. says *pītaṃ panam asyāstīti pītaḥ. Pītavān ity arthaḥ. "Arśaādibhyo 'c" ity acpratyayaḥ. "Pītā gāvo bhuktā brāhmaṇāḥ" iti mahābhāṣye darśitam* '(*pītam* means) *panam* "drinking". In the sense of *pītam asyāsti* "drinking belongs to him" (we derive) *pītaḥ*. That is to say, having drunk. The suffix *aC* (has been added) by P.5.2.127. (This) has been shown in the *Mahābhāṣya* (by the examples) *pītā gāvaḥ* "cows which have drunk", *bhuktā brāhmaṇāḥ* "brahmins who have eaten".' The discussion in the *Mbh.*, concerns the examples *vibhaktā bhrātaraḥ* and *pītā gāvaḥ*, not *bhuktā brāhmaṇāḥ*, see fn. 70 above. Thus, in his commentary on the *Raghuvaṃśa*-passage M. clearly opts for the *matvarthīya aC*-explanation, see fn. 68 above.

81 *Śakuntalā*, 4.11 a. Kāśyapa is addressing the trees of the *tapovana*. Here the commentator Rāghavabhaṭṭa (see the ed. by M. R. Kale, 1969, on *Śakuntalā* 4.9, commentary, p. 138-139) mentions the *matvarthīya aC*-explanation and refers to Kaiyaṭa for the idea of *uttarapadalopa.*

82 *Viditavant-* is derived with the suffix *KtavatU* (P.1.1.26; 3.2.102), which has been prescribed in the sense of agent (P.3.4.67).

83 For a discussion on the meaning of the term *akāraka* and for the role of *avivakṣā* in this connection see *KARA*, Kaiyaṭa on *Bh.* No. 19 on P.1.4.52, and ibid. fn. 849, and Introduction, section 2.17.3.

84 A *nipātana*-rule which specifically prescribes the form *āśita* in the sense of agent. In *āśita* the *karman*, i.e., the food, has not been expressed.

85 The quotation is from *VP*, 3.7.88. The same verse has been quoted by the *SK*, No. 2701, on P.7.1.7, and provided with examples. The examples are, for (1) *bhāraṃ vahati* 'he carries a burden' and *nadī vahati* 'the river flows'; for (2) *jīvati* 'he lives', which includes the object *prāṇāḥ* 'life', or also *sevate*, explained as *sevāṃ karoti* 'he is in attendance'; we don't say *sevāṃ sevate*, so here the verb becomes intransitive; for (3) *megho varṣati* 'the cloud rains'; we don't say 'rains water', because the object is too wellknown to be expressed separately; for (4) any transitive verb in connection with which the speaker prefers not to express the object. *Vid-* 'to know' comes in the last category. Therefore *Kta* can be added in the sense of agent by P.3.4.72.

86 Thus *dvaitavana* is explained as a *rūḍha* 'conventional' word. *NSMA*, p. 315, says *śaktaṃ padam. Tac caturvidhaṃ, kvacid yaugikaṃ, kvacid rūḍhaṃ, kvacid yogarūḍhaṃ, kvacid yaugikarūḍham. Tathā hi, yatrāvayavārtha eva budhyate tad yaugikaṃ, yathā pācakādipadam. Yatrāvayavaśaktinirapekṣayā samudāyaśaktyā budhyate tad rūḍhaṃ, yathā gomaṇḍalādipadam* 'a word has the capacity to signify. It is of four kinds. Sometimes it is *yaugika*, sometimes

rūḍha, sometimes *yogarūḍha* (and) sometimes *yaugikarūḍha*. To explain, (a word) in which the meaning of its constituents only is understood is (called) *yaugika* "whose meaning is based on etymology", like the words *pācaka* "cook", etc. (A word) in which (the meaning) is understood through the denotative power of the whole without taking into account the denotative power of its constituents is (called) *rūḍha* "whose meaning is based on usage/convention", like the words go "cow", *maṇḍala* "circle", etc.' The examples for *yogarūḍha* and *yaugikarūḍha* are *paṅkaja* 'lotus', etc. (ibid. p. 316) and *udbhid* 'sprouting forth' and 'a kind of sacrifice' (ibid. p. 319).

In *pācaka* the meaning is wholly determined by that of the verbal base *pac-* and of the suffix *ṆvuL* prescribed in the sense of agent (P.3.1.133). In *go* and *maṇḍala* the meaning is not determined by that of a verbal base plus that of a derivative suffix, but only by usage or convention. See further *ITM*, p. 59-63.

87 An explanation given on the authority of the maxim that verbal bases have many meanings (*dhātūnām anekārthatvam*). The maxim is used to support an *ad hoc* meaning desirable in a given context.

88 The derivation is as follows:

((*dvi* + *au*) + (*ita* + *au*))$^{ap.}$	+ *sU*	P.2.2.24
((*dvi* + °) + (*ita* + °))$^{ap.}$	+ *sU*	P.2.4.71
dvīta	+ *s*	P.6.1.101
dvīta	+ *am*	P.7.1.24
dvītam		P.6.1.107
dvītam.		

89 *Dvaita* is derived from *dvīta* in the meaning mentioned with the help of the suffix *aṆ* in the sense of *svārtha* 'the (stem's) own meaning'. That is to say, the suffix does not effect any change in the meaning of the *prātipadika* after which it is added. This is made clear by the use of the word *eva* in the non-technical meaning-paraphrase *dvītam eva*. The suffix *aṆ* is added by P.5.4.38, which is regarded as an *ākṛtigaṇa* 'sample list' by M. Thus *dvaitavane* is alternatively explained as a *yaugika* word.

The word *svārthe* seems to originate from Patañjali, see *Mbh*. II, p. 98, line 10, *anirdiṣṭārthaś ca pratyayaḥ svārthe bhavati* 'suffixes for which no meaning has been prescribed are (used) in (the stem's) own meaning'. Compare also *PN, pb.* 113.

90 This is the scheme designed to show *sāmānādhikaraṇya* 'reference to one and the same thing', prescribed for *kdh.* cps by P.1.2.42. The word *tad* here refers to *dvaitam*.

91 These are the two things which have supposedly left the ascetics' dwelling.

92 Thus M. makes it clear that *yudhiṣṭhira* is a *yaugika* word.

93 The rule says that, contrary to P.2.4.71, the loc. case suffix is not deleted after a stem ending in a cons., when the cp. is a name.

94 The rule specifically prescribes *ṣatva* for *sthira* when preceded by *yudhi*. The difficulty was that here *s* occurs at the beginning of a *pada* and is therefore exempt from *ṣatva* by P.8.3.111. The name *pada* still extends to *sthira* as a cp. constituent by P.1.1.62. *Ṣth* becomes *ṣṭh* by P.8.4.41.

95 For *vṛttyanuprāsa* see Appendix A.

96 The *gaṇas* 'prosodic units' are defined by the *VRA*, 1.7 (p. 4). The stanza says *sarvagur mo mukhantarlau yarāv antagalau satau/gmadhyādyau jbhau trilo no 'ṣṭau bhavanty atra gaṇas trikāḥ* 'the (*gaṇa* called) *ma* has short syllables all of them. The *ya* and the *ra* have a short syllable at the beginning and in the middle (respectively). The *sa* and the *ta* have a long syllable in the middle and at the beginning (respectively). The *na* has three short (syllables). (Thus) here (in prosody) there are eight *gaṇas* consisting of three (syllables).'

To sum up, *ya* means short-long-long; *ra* means long-short-long; *sa* means short-short-long; *ta* means long-long-short; *ja* means short-long-short; *bha* means long-short-short. To these *ma* and *na* are added.

97 It is the frequent practice of commentators to provide a stanza with an introductory remark intended to clarify the flow of thought, leading over from the preceding stanza to the next. These introductory remarks are called *avataraṇa, avataraṇikā*, or also *avatārikā*. They are often phrased in the form of a possible doubt or objection (*śaṅkā* or *āśaṅkā*)

which is supposed to have risen in the mind of the author and which is removed by what the following stanza says. These remarks are quite useful, especially in a metrical *kāvya* in which most of the stanzas form a unit by themselves directed at a particular *pointe*. See Renou 1959, § 3, and p. 64, n. 8 (the static character of a verse-*kāvya*), and also Ingalls 1956, General Introduction, p. 34, and Gerow 1974, p. 126-27.

98 *Bv.* cps having a ppp. as their first constituent are common in Bhāravi. They can generally be rendered by active relative clauses. See Cappeller, p. 158, note 13, in his *Anmerkungen zum vierten Gesang*, and Renou 1959, p. 22.

99 *AK*, 2.8.10 cd. The word *sapatna* in the sense of enemy occurs in P.4.1.145. *NLA*, p. 269, explains the meaning of *sapatna* as *sapatnīva* 'like a co-wife'.

100 P.1.4.32 assigns the designation *saṃpradāna* to that item which one has in view through the object. To obviate difficulties, Patañjali (or Kātyāyana, see *KARA*, Note (82)) suggests that the word *kriyā*, i.e., *kriyayā* 'through the action', be added to the rule. Thus P.1.4.32 comes to mean: what one has in view through the *karman* or through the action receives the designation *saṃpradāna*. By the latter alternative *mahībhuje* receives this designation.

101 For the function of the participle *nivedayiṣyataḥ* see Renou 1959, p. 18.

102 The rule says that the suffix *ŚatṚ* (and *ŚānaC*) is preferably the substitute for *lṚṬ* which is the general symbol of the future endings. What exactly the rule means is not too clear. For a plausible interpretation see Kiparsky 1979, p. 107-08. The derivation is as follows:

ni + vid + ṆiC + lṚṬ	P.3.1.26; 3.3.13
ni + ved + i + ŚatṚ	P.7.3.86; 3.3.14
ni + ved + i + sya + at	P.3.1.34
ni + ved + i + iṬ + sya + at	P.7.2.35
ni + ved + e + i + sya + at	P.7.3.84
ni + ved + ay + i + sya + at	P.6.1.78
ni + ved + ay + i + syat	P.6.1.97
ni + ved + ay + i + ṣyat	P.8.3.59
nivedayiṣyat.	

103 *Dhp.* 1.108. The derivation is as follows:

vyath + lIṬ	P.3.2.115
vyath + ta	P.3.4.78
vyath + e	P.3.4.81
vyath + vyath + e	P.6.1.8
vith + vyath + e	P.6.1.17; 6.1.108
vi° + vyath + e	P.7.4.60
vivyathe.	

104 See Appendix II, s.v. *arthāntaranyāsa*.

105 Technically, *hitaiṣin* is to be derived as follows:

((hita + am) + iṣ)) + ṆinI	P.3.2.78
((hita + °) + iṣ)) + in	P.2.4.71
(hita + eṣ) + in	P.7.3.84
hitaiṣ + in	P.6.1.88
hitaiṣin.	

106 *NVA*, 14.2. The text reads *alaulyam* 'steadiness' for *amauḍhyam*. The editor notes that the reading *amauḍhyam* is not found in a printed edition. On the institution of spies see *HDS*, III, p. 129-31, and Losch 1959, p. 63-64.

107 By P.2.3.65. In *dviṣāṃ vighātāya* the word *vighāta* is a *kṛt*-derivation. The meaning *dviṣaḥ* 'enemies' is construed as the *karman* 'object' of the action signified by *vighāta*.

108 The rule says that the dat. ending is used after a nominal stem ending in a suffix conveying the sense of *bhāva* 'state' (impersonal action), with the force of the infinitive suffix *tumUN*.

109 The derivation is as follows:

vi + *han* + *GHaÑ*	P.3.3.11
vi + *ghāt* + *a*	P.7.3.54; 7.2.116; 7.3.32
vighāta.	

110 By *Vt.* I on P.2.3.13. This *Vt.* is rejected by Patañjali (see *ANA, Bh.* No. 14 on P.2.3.13), but apparently M. is not impressed.

111 Here M. may refer to earlier commentators on the *Kir.* It is not known whom in particular M. had in mind when saying that a *prayogavaicitrīviśeṣa* is an *alaṃkāra.*

112 The rule prescribes the suffix *tumUN* after a verb in construction with a verb of wishing, on the condition that the agents of both actions are one and the same.

113 *Ata eva* is a commentator's technical expression used to indicate a logical connection of reason or ground between word-meanings or between meanings of phrases. It is translated as 'therefore' or as 'that is why'.

The king's aim is to destroy his enemies. This aim is furthered by the information collected by the spy. That is the reason why permission to speak is granted to the forest-dweller.

114 *Sauṣṭhava* is obviously meant to refer to a *guṇa* 'quality' of the forest-dweller's speech. In his commentary on *Kir.* 2.26 M. uses the word *śabdasauṣṭhava* to gloss Bhāravi's term *śucitva.* According to Raghavan 1963, p. 257, *sauṣṭhava* covers both grammatical correctness and grace of expression. See ibid., p. 256-59 for Bhāravi's notions regarding *guṇas* of speech.

The term *sauṣṭhava* in this technical sense is not known to *KAD*, 1.41-42 (which accepts ten *guṇas* in the *vaidarbhamārga*, among them *prasāda, mādhurya* and *ojas*; the latter being defined as *samāsabhūyastva* 'abundance of cps', ibid. 1.80); nor to *KAB*, 2.1-3 (accepts three *guṇas, mādhurya, prasāda* and *ojas*, and declares that that the first two are not compatible with too many cps); nor in *VKAS*, 3.4 (accepts ten *guṇas*, among them *ojas, prasāda* and *mādhurya*); nor in *KP*, 8, *kārikā* 68 (accepts only *mādhurya, ojas* and *prasāda*); nor to *AS* (no section on *guṇas*); nor to *PR*, section on *guṇas*, the first five lines, p. 322; accepts 24 *guṇas*, following Bhoja; among them *prasāda, mādhurya* and *ojas*; nor to *EA*, 5.2-9 (accepts only *mādhurya, ojas* and *prasāda*).

115 P.5.1.129. *Suṣṭhu* is no. 10 in this group. The suffix conveys the meanings *bhāva* (P.5.1.119) and *karman* (P.5.1.124).

116 According to Raghavan 1963, p. 258, *audārya* is one of the many words (*arthasampat, gaurava, gāmbhīrya*, etc.) used by Bhāravi for what he terms *gurvī abhidheyasampat* 'the great richness of ideas' in *Kir.* 14.5. Raghavan thinks that this represents Bhāmaha's *abhidheyālaṃkāra.*

Audārya (or *udāra*) appears as a *guṇa* in *KAD*, 1.76. It is defined as *utkarṣavān guṇaḥ kaścid yasminn ukte pratīyate/tad udārāhvayaṃ. Tena sanāthā kāvyapaddhatiḥ* 'when (a line) is uttered in which a certain quality consisting in *utkarṣa* "superiority" is understood, (this) is called *udāra*. In that (quality) the style of the *kāvya* has an excellent basis.' In *KAD*, 1.79, Daṇḍin mentions the view of some, according to whom *udāra* is defined as *ślāghyair viśeṣaṇair yuktam* 'that which is connected with qualifying words which bring out the excellence of the object qualified'.

VKAS, 3.1.22, says that *udāratā* means *vikaṭatā*. The commentary explains: *yasmin sati nṛtyantīva padānīti janasya varṇabhāvanā bhavati tad vikaṭatvaṃ līlāyamānatvam ity arthaḥ* 'that is (called) *vikaṭatva*, which, when it occurs, is described by people as *nṛtyantīva padāni* "the words are dancing, so to speak". That is to say, (*vikaṭatva* means) the status of what moves easily and gracefully.'

The *KP*, p. 378-79, says, *...samādhi yā ca vikaṭatvalakṣaṇā udāratā ... teṣām ojasy antarbhāvaḥ* '*samādhi* and *udāratā*, which is defined as *vikaṭatva*, are included under (the quality) *ojas*.' Jhalakīkar's commentary here glosses *vikaṭatva* with *vicchedāt padānāṃ nṛtyaprāyatvam. Udāratā yathā "svacaraṇaviniviṣṭair nūpurair nartakīnāṃ jham iti raṇitam āsīt tatra citraṃ kalaṃ ca" ityādau* 'the predominantly dancing character of the words is on account of their variety. *Udāratā* is like (what has been expressed as) "there the jingling sound made by the dancing girls by means of their ankle-rings put round their feet was varied and sonorous," etc.'

The *PR*, p. 326, says *vikaṭākṣarabandhatvam āryair audāryam iṣyate* 'the experts consider that *audārya* consists in a configuration of unusual syllables.' The *EA*, 5.7, finally says *audāryam api svīkṛtam ojasā 'audārya* is included under *ojas*' and thus agrees with Mammaṭa.

The main break in recorded tradition here seems to lie between Daṇḍin and Vāmana. As stated by Raghavan 1963, p. 258, the view of some *ālaṃkārikas* mentioned by Daṇḍin may have some connection with Bhāravi's *audārya* or *gāmbhīrya.*

117 Against P.2.2.33-34.

118 Against P.2.2.34.

119 *KV* on P.3.2.126. Patañjali, in his *Bhāṣya* on this rule, does not mention any *jñāpaka* here, nor in his *Bhāṣya* on P.2.2.34 either.

120 Here *sauṣṭhavaudārya* is analysed as an irregular *kdh.* cp. by P.2.1.72 and as a *tp.* cp. by P.2.2.8 resp. The difference in meaning between the two analyses is negligible.

121 By P.3.2.78.

122 According to Raghavan 1963, p. 259, *viniścitārtha* represents a *guṇa* ("precision"), the reverse of which is a *doṣa* called *saṃdigdha.* This *doṣa* is known as a meaning-defect of words to Vāmana (*VKAS*, 2.2.20) and to Mammaṭa (*KP*, p. 280, merely illustrated by an example). The defect meant is that of ambiguity.

123 This is the formalized rendering of the particle *he* used by M. to indicate that *nṛpa* is a voc.

124 The *pacādi* verbs (an *ākṛtigaṇa*) are mentioned in P.3.1.134. These verbal bases take the suffix *aC* in order to form agent nouns. Thus from *car* + *aC* we derive *cara.*

125 Next, M. points out that *cāra* is derived from *cara* with the help of the *svārthika* suffix *aṆ*. For the meaning of *svārthika* see fn. 89 above. Thus there is no difference of meaning between *cara* and *cāra.* The *svārthika* suffix *aṆ* is prescribed after words belonging to the *prajña*, etc. group (P.5.4.38) which is regarded as an *ākṛtigaṇa* by M. Compare also fn. 546 below.

The reading *careḥ pacādyajantāt* in the 1889 and the 1954 *NSP* editions makes no sense. Here two things have been mixed up: a verbal base *car-* which is included in *pacādi*, and the *kṛdanta* word *cara* which ends in *aC*, because *car-* belongs to the *pac-*, etc. group. Therefore the text is emended to read *careḥ pacāditvāc carād ajantāt* 'after *cara* ending in *aC* on account of the fact that (the base) *car-* belongs to the *pac-*, etc. group'.

Car- is quoted as *cari* by *Vt.* II on P.3.3.108, according to which the suffix *iK* is used to indicate verbal bases.

126 The cp. *cāracakṣus* is analysed in conformity with the standard pattern of the non-technical meaning-paraphrase of a *bv.* cp. Here the *matubartha* 'sense of possession' and the *anyapadārtha* '(reference to) the meaning of another word', which together form the characteristic of a *bv.* cp., have been indicated by the use of a relative and a demonstrative pronoun resp.

KNS, 19.28 cd. calls spies *nṛpateś cakṣur dūracaram* 'the far-ranging eye of the king', and the same text, 19.29, says *svapann api hi jagarti cāracakṣur mahīpatiḥ* 'a king having spies for his eyes is awake, even while sleeping'.

127 *NVA*, 14.1. The *KAS*, 1.7.1, says *tasmād ariṣaḍvargatyāgenendriyajayaṃ kurvīta ... careṇa cakṣuḥ* 'therefore (a *rajarṣi*) by abandoning the six-group of enemies should bring under control his senses (and) keep an eye (on affairs) by means of spies'. *MS*, 9.298, says *careṇotsāhayogena kriyayaiva ca karmaṇām/svaśaktiṃ paraśaktiṃ ca nityaṃ vidyān mahīpatiḥ* 'by means of spies, by (showing himself to be) full of energy, and by action itself let the king continuously ascertain his own strength and that of his enemies'.

128 By adding *hetoḥ* M. indicates that the abl. ending is used in the sense of *hetu* 'cause'. See *SS*, § 102; *GS*, § 221 a. Compare fn. 115 on *Kir.* 6.21.

129 *Kutaḥ* is a standard commentator's expression designed to show a logical connection in the sense that the reason constituting the answer to the question has been stated in the sequel.

130 For the quotation form *śāsi* see fn. 125 (end) above.

131 *Ślokavārttika* (i) on P.1.4.51. See *KARA*, Notes (124) and (117).

132 Reference is to P.2.1.64. The derivation is as follows:

((*kim* + *sU*) + (*sakhi* + *sU*)) + *sU*	P.2.1.64
((*kim* + °) + (*sakhi* + °)) + s	P.2.4.71
(*kim* + *sakhan*) + *s*	P.7.1.93
(*kim* + *sakhān*) + *s*	P.6.4.8
(*kim* + *sakhān* + °	P.6.1.68
kim + *sakhā*°	P.8.2.7
kiṃ + *sakhā*	P.8.1.16; 8.2.23
kiṃsakhā.	

133 The rule says that a *samāsānta*-suffix is not added in a cp. in which *kim* conveying the sense of censure figures as the first constituent. This rule debars P.5.4.91 by which we would have otherwise derived the form *kiṃsakha*.
134 *Tathā* is a standard commentator's expression which indicates that the following phrase is construed on the same pattern.
135 See M.'s gloss on *prabhavaḥ* in the commentary on *Kir.* 1.4.
136 By adding *sakāśāt* M. already makes it clear that *hitopadeṣṭuḥ* is an abl. conveying the sense of *apādāna*.
137 The rule says that a person who provides information is called *apādāna*, when he becomes instrumental in bringing about an action, on the condition that (the information supplied) is useful. See *KARA*, Note (58).
138 *Śṛṇoti* is a way of quoting the verbal base *śru-*, by *Vt.* II on P.3.3.108, according to which the suffix *ŚtiP* is added to indicate verbal bases. Compare fn. 125 (end) above.
139 Actually, by *Vt.* II on P.1.3.29. But the *KV* on this rule includes parts of *Vts* I and II in the *Pāṇinisūtra*.
140 See fn. 85 sub (4) above.
141 See fn. 132 above.
142 For the use of *hi* indicating a gnomic expression see Renou 1959, p. 16.
143 Reference is to P.4.2.104. The suffix is *tyaP*, a *śaiṣika*-suffix conveying the sense of *tatra bhavaḥ* 'being in/with that' by P.4.3.55. Thus *amātya* is explained as a *yaugika* word.
144 See fn. 143 above. Here M. continues the explanation of a preceding word after having already quoted the next word.
145 The forms *sati/satyām* and *satsu* are a commentator's expressions to indicate a loc. abs. See *VIBHA*, fn. 261.
146 This explains *sadā kurvate.*
147 This answers the doubt stated in the transition to stanza 1.5. Compare *KAS*, 1.7.9, *sahāyasādhyaṃ rājatvaṃ. Cakram ekaṃ na vartate/kurvīta sacivāṃs tasmāt teṣāṃ ca śṛṇuyān matam* 'the king's office is to be carried out with the help of assistants. A wheel by itself cannot turn. Therefore (the king) should appoint councillors and he should listen to their views'.
148 See Appendix II, s.v.
149 The rule says that the suffix *KHaL* is added to a verbal base, when an *upapada* cp. is formed (by P.2.2.19) with *dus*. The latter word being no. 9 in the *pra*, etc. group (P.1.4.58) is called *nipāta* by P.1.4.57, and therefore receives the designation *avyaya* by P.1.1.37. The derivation is as follows:

((*dus* + *sU*) + *grah*)) + *KHaL*	P.3.3.126
((*dus* + °) + *grah*)) + *a*	P.2.4.71
(*durU* + *grah*	P.8.2.66
durgraha.	

150 This explains the expression *kva* ... *kva*. According to Renou 1959, p. 16, the use of this expression is typical of the discourse-style B. The same author (ibid. p. 93, n. 160) refers to *Raghuvaṃśa*, 1.2 ab, which reads *kva sūryaprabhavo vaṃśaḥ kva cālpaviṣayā matiḥ* 'how can (a story of) the lineage of the sun and my limited mind go together?', and connects the expression with the "Unsagbarkeitstopoi" thus named by Curtius 1954, p. 168. Here Curtius says 'Die Wurzel dieser von mir so genannten topoi ist die Betonung

der Unfähigkeit, dem Stoff gerecht zu werden. Sie kommt seit Homer zu allen Zeiten vor'.

151 *Tathāpi* is used by M. here to indicate the meaning-contrast between the ignorance of the forest-dweller and the fact that he was able to find out the hidden political intentions of Duryodhana.

152 Here Kangle's translation of an almost identical passage (*KAS*, 7.1.12) is mainly followed. For *āśraya* '(seeking) shelter' in the *KAS* the quotation reads *saṃsthā* of uncertain meaning. The definitions of the different items are given in the *KAS*, 7.1.6-12. The *NVA* (p. 323, sutra 42) says *sandhivigrahayānāsanasaṃśrayadvaidhībhāvāḥ ṣaḍguṇyam* 'peace, war, incursion, sitting quiet, seeking shelter and dual policy are the six ways of statecraft'. The definitions of the several items follow in *sūtras* 43-48.

153 The aorist marker *lUṄ* (P.3.2.110) is added in the sense of *karman* (passive sense) by P.3.1.66. The derivation is as follows:

		vid			+	*lUṄ*	P.3.2.110
		vid			+	*ta*	P.3.4.78
aṬ	+	*vid*			+	*ta*	P.6.4.71
a	+	*vid*	+	*Cli*	+	*ta*	P.3.1.43
a	+	*vid*	+	*CiṆ*	+	*ta*	P.3.1.66
a	+	*ved*	+	*i*	+	*ta*	P.7.3.86
a	+	*ved*	+	*i*	+	°	P.6.4.101

avedi.

154 M. apparently means to say that, although *ayam* goes with *anubhāvaḥ*, it should go with *nayavartma*. But attraction of gender has taken place under the influence of *anubhāvaḥ*, which is taken as a predicate. M.'s construction may have been as follows: *mayā nayavartma avedi* 'I have come to know the way of policy'. *Idaṃ vedanaṃ tava anubhāvaḥ* 'this knowledge is (due to) your power'. Here *anubhāva* functions as the *vidheya*, and it must have caused Bhāravi to say *ayaṃ tava anubhāvaḥ*. However, in the translation *tavānubhāvo 'yam* is taken to means 'this power of yours', which is a simpler construction.

155 In other words, *anu* which is a word belonging to the *pra*, etc. group (no. 5 in this list) enters into a cp. with *bhāva*, which is a word ending in *GHaÑ*. As explained by M., the point is that we are not allowed to derive *anubhāva* from *anubhū-* + *GHaÑ*, by P.3.3.24. Therefore we will first derive *bhāva* from *bhū-* + *GHaÑ*, and then form a cp. from *anu* + *bhāva*.

156 P.1.4.59 introduces the designation *upasarga* for *pra*, etc. words.

157 The text of the *KV* on P.3.3.24 reads *rājñaḥ*.

158 The practice of supplying passive past participles to account for the required semantic connection between cp. constituents was already followed by Kātyāyana, see *ATA*, *Vts* V-VIII on P.2.1.34-35; *BDA*, *Vts* XIV-XV on P.2.2.24. For further examples involving *upasargas* see *TA*, Introduction, 1.5 (*Saunāgavārttikas*).

159 The meaning assumed for *samyak* here in construction with an absolutive is not attested in the *PW*, nor in *PSED*, s.v., but it provides a better sense than the usual meaning 'correctly'.

160 Of the *nayavartman* of the enemies.

161 In the epic tradition hostile to the Kauravas Suyodhana is known as Duryodhana, literally, 'one who fights badly'. Compare Renou 1959, p. 9.

162 This is a *Vt.* as read by the KV on P.3.3.130. Actually, it consists of *Vt.* I on Pāṇini's rule plus a *Bhāṣyavārttika* which adds the verb *mṛṣ-* (*Mbh.* II, p. 157, lines 9-12). The suffix *yUC* is replaced by *ana*, by P.7.1.1. Patañjali quotes the examples *duḥśāsana, duryodhana, durdarśana, durdharṣaṇa* and *durmarṣaṇa*.

163 For the lion-throne, which according to *Mudrārākṣasa*, 3.2, is *siṃhāṅkāsana* 'a throne marked with (figures of) lions', see Auboyer 1949, p. 34-35, 44, 108-112.

164 The function of *san* (or a derived form of a different gender or number) after adjectives or participle forms is a commentator's way of indicating the appositional function of the preceding word. In connection with a ppp. *san* is specially used to indicate that the

participle does not function as the main verb. For this usage of *san* compare also *Kir.* 1.44, *jaṭādharaḥ san*, and fn. 547 below.

165 Read *pṛṣodarāditvāt sādhu* with the 1889 *NSP* ed.

166 *Durodara* is a *nipātana* (for which see *ATA*, Note (69)). It is comfortably included in the *pṛṣodara*, etc. group (P.6.3.109), which is an *ākṛtigaṇa*.

167 *AK*, 3.3.172. The *pw* mentions the masc. form in the sense of 'Einsatz beim Würfelspiel', but the metrical division of Amara's line may lead one to connect the meaning *pāṇa* with the ntr. form.

168 *VK*, p. 247, stanza 9 ab.

169 For *kāvyaliṅga* see Appendix II, s.v.

170 The rule prescribes the instr. ending in the sense of *hetu* 'cause'. Here Pāṇini uses *hetu* in its general sense, not in its technical meaning of *prayojakahetu* 'prompting agent', as in P.1.4.55.

171 For similar enumerations of virtues by M. see his commentary on *Kir.* 1.21 and 3.13.

172 Here the instr. ending is prescribed by P.2.3.18.

173 *Tathā hi* is a commentator's standard expression to indicate *arthāntaranyāsa*.

174 The rule prescribes *ŚatṚ* as a substitute for the present tense marker *LAṬ* on the condition that the participle does not stand in syntactic agreement with a word in the nominative.

175 The *KV* on P.3.2.124 says *laṭ iti vartamāne punarlaḍgrahaṇam adhikavidhānārtham. Kvacit prathamāsamānādhikaraṇe 'pi bhavati* 'although (the word) *LAṬ* is continued (from the previous rule) the repeated mention of *LAṬ* serves to have an extra injunction (namely, that) sometimes (*LAṬ*) is also (used), when it agrees with a word ending in the nominative'. The idea behind this argument is that of *punaḥśruti* (see *SA*, fn. 380 and *KARA*, fn. 407). Since the term *LAṬ* has been mentioned in P.3.2.123, there is no reason for repeating it in the next rule, since we can have it by *anuvṛtti*. Still, since it has been mentioned again, it must have some special reason. The special reason assumed is that it has been mentioned to give us a hint, namely, that sometimes *LAṬ*, that is, its substitutes *ŚatṚ* and *ŚānaC*, are used even when we find agreement with a word in the nominative.

176 *AK*, 3.4.5.

177 The rule prescribes the abl. of comparison.

178 Enmity with good people is not very good, but still preferable to friendship with bad ones.

179 *AK*, 3.3.174.

180 The *KP*, 7.1 (p. 263) defines *doṣa* as *mukhyārthahati* 'that which detracts from the principal sense'. By principal sense Mammaṭa understands *rasa* and whatever other meaning is intended. Thus, in works of literary art conveying *rasa*, the *rasa* should not be harmed, and in literature conveying any other meaning the direct understanding of the sense should not be obstructed.

PR, p. 296, says *doṣaḥ kāvyāpakarṣasya hetuḥ śabdārthagocaraḥ* 'a *doṣa* which may pertain to the word or to its sense is a cause for inferior quality of a *kāvya*.' The *EA*, 6 (p. 151-183) takes the general definition for granted and starts its treatment of *doṣas* with a particular *doṣa* or a group of *doṣas* in which what should be principal is presented as subordinate. M. in his commentary here (p.151) follows Mammaṭa and defines: *kāvyāpakarṣahetavo doṣāḥ* 'defects are causes of inferior quality in a work of literary art'.

181 This statement has not been found in the *KP*-edition used for reference. The *PR*, p. 311, says *samāpya punarādāne samāptapunarāttakam* 'when (an utterance) is resumed after it has been finished (we speak of) *samāptapunarāttaka*'. The *EA* does not mention this *doṣa*.

Jhalakīkar's commentary on the *KP*, p. 343, explains the *doṣa* by saying *kriyākārakānvayena samāpte 'pi vākye viśeṣābhidhitsāṃ vinā punas tadvākyānvayipadābhidhānaṃ yatra ... tad* 'where a word is used depending on the construction of a sentence, without the desire to state a particular (new) thing, after the sentence has been completed according to the connection of the operators with the action, that (we call *samāptapunarātta*)'. The same commentary (p. 344) explains the word *samāptapunarātta* as a *kdh.* cp. by P.2. 1.69 (*viśeṣaṇobhayapada kdh.*).

M.'s point seems to be that after *bhūtiṃ samunnayan* the construction of the first sentence is complete. In that case, *samunnayan* goes with *tanoti*: increasing his prestige he spreads, etc. But by adding the rest of the second line the poet resumes a sentence which had already been completed and connects *samunnayan bhūtim* with *virodhaḥ* for no good reason.

182 M. means to say that there is no *vākyāntara* 'other sentence'. The words after *bhūtiṃ samunnayan* have been appended as a kind of afterthought, after the sentence was already complete.

183 For *arthāntaranyāsa* see Appendix II, s.v.

184 *Anuprāṇita*. This is the word frequently used by M. in the context of *saṃkara*, a blending of *alaṃkāras* in the manner of water and milk, to indicate the hierarchical relation of the *alaṃkāras* concerned, in which one functions as the *aṅga* 'subordinate' or 'supportive' item whereas the other functions as the *aṅgin* 'main', 'supported' item. *Anuprāṇita* literally means 'infused with life', 'animated', but in the context mentioned it is no more than a poetical expression for 'supported'. M. uses the word *utthāpita* 'brought about' in the same context in his commentary on *Kir.* 5.35, or even *mūla* 'based on' in the commentary on *Kir.* 2.31.

185 For *arthāntaranyāsa* see Appendix II, s.v.

186 In the form of *samunnayan bhūtim* summed up as *bhūtisamunnaya* by M.

187 The quotation is from the *Raghuvaṃśa*, 17.47. The stanza goes on to say *śauryaṃ śvāpadaceṣṭitam* 'heroism is behaving like a wild animal'. As explained by M., the poet here means to say that *nīti* alone and *śaurya* alone do not lead anywhere. The one needs to be accompanied by the other.

188 Duryodhana's.

189 According to G. Bühler 1886, Introduction, p. cxiii, it is probable that here Bhāravi refers to the seventh Chapter of Bhṛgu's version of the *Manusmṛti* which declares *vinaya* to be one of the qualities required for a king, and which minutely describes the employment of each watch of the day and the night.

190 The word *śivabhāgavata* occurs in the *Mbh.* on P.5.2.76 (vol. II, p. 387, line 19). Pāṇini's rule prescribes the suffix *ṬHaK* (= *ika*, P.7.3.50) after *ayaḥśūla* in the sense of 'striving to gain something with that'. *Ayaḥśūla* literally means 'an iron pike'. Patañjali says that if this is the meaning conveyed by *ayaḥśūla* when *ṬHaK* is added, then Pāṇini's rule would equally apply to the word *śivabhāgavata*. The reason must be that a *śivabhāgavata* is a man who strives to gain something with an iron pike, namely, a *triśūla* 'trident', an attribute of Śiva. But this is not desired; we don't want the word **śaivabhāgavatika*. It is prevented by assuming that *ayaḥśūla* is not to be taken in its literal sense, but in the secondary sense of somebody who uses violent means where a mild approach is called for.

Kaiyaṭa, in his commentary on Patañjali's *Bhāṣya* here, derives the word *śivabhāgavata* in two stages, (1) *bhagavat* + *aṆ*, which results in the form *bhāgavata*. Here *aṆ* is taken by Kaiyaṭa to convey the sense of *bhakti* (P.4.3.95), so that *bhāgavata* means '*bhagavān*, i.e., Viṣṇu or Kṛṣṇa, is the object of his devotion'; (2) ((*śiva* + *Ṅas*) + (*bhāgavata* + *sU*)) + *sU*, a gen. *tp.* cp. formation resulting in the form *śivabhāgavata*. Literally this means 'a *bhagavān*-worshipper of Śiva'. But it is assumed that the meaning actually conveyed by the cp. is the same as the one conveyed by the corresponding wordgroup *śivo bhagavān bhaktir asya* '*bhagavān*, who is Śiva, is the object of his devotion'.

Nāgeśa (on Kaiyaṭa on the same *Bhāṣya*) explains that the cp. is an instance of *gamakatva* '(anomalous cp.-formation based on) the assumption that (the cp.) conveys (the same meaning as the corresponding wordgroup)'. Otherwise, when we start from the sequence of the formal elements *śiva* + *bhagavat* + *aṆ*, and strictly adhere to the *sāmarthya*-principle laid down by P.2.1.1, elaborated by Patañjali (see *SA*, *Bh.* No. 26 c; Kaiyaṭa on *Bh.* No. 31; Note (35); and *Bh.* No. 33), no *vṛtti* (whether *taddhitavṛtti* or *samāsavṛtti*) would be possible at all. Nāgeśa then identifies the Śivabhāgavatas with the sect of the Kāpālikas on account of the fact that the latter ascetics use to ask for alms which an iron pike in their hands. See further Agrawala 1963, p. 383, and Lorenzen 1972, p. 5 (for the *triśūla*), and p. 85-93 (for cult and doctrine).

M.'s point is that *ariṣaḍvarga* is an irregularly formed cp. like *śivabhāgavata*. Starting from the formal sequence *ari* + *ṣaṣ* + *varga* we could never form a connection between *ṣaṣ* 'six' and *varga* 'group', because *ṣaṣ* semantically goes with *ari*. But the actual form of the cp. leaves M. no option but to derive it in the way he does.

The word *ariṣadvarga* already occurs in the *KAS*, see fn. 127 above.

191 For the standard non-technical meaning-paraphrase of a *bv*. cp. see fn. 126 above. For *kṛtajaya* = *jita* 'conquered' see Renou 1959, p. 39.

Tathokta is a a commentator's shorthand device to refer to a form stated in the stanza, especially if this is a lengthy word, as may happen in the case of cps. By saying *tathokta* the commentator is relieved of the duty to quote the form under discussion in full.

192 Reference is to P.4.3.120, *tasyedam*, which prescribes a general suffix-meaning.

193 Or: followed by people of exemplary behaviour instructed by Manu. In the translation *sadācāra* is taken as a *bv*. cp., because *kṣuṇṇa* requires a human agent. More often, however, *sadācāra* represents a *tp*. cp. in the sense of 'the conduct of the good', mentioned as a separate source of *dharma* by *MS*, 2.6 (*ācāras caiva sādhūnām*), though ranking below the Veda, the *smṛtis* and the *śīla* 'morality' of those who know the Veda like Manu himself.

194 The rule says that before the desiderative suffix *saN* the vowel of the verbal base *pad-* is replaced by *is*.

195 The rule says that in the case of substitution as prescribed by P.7.4.54 the reduplication syllable is deleted. The derivation is as follows:

pra		+ *pad*	+ *saN*		P.3.1.7
pra		+ *pisd*	+ *sa*		P.7.4.54
pra	+ *pisd*	+ *pisd*	+ *sa*		P.6.1.9
pra	+ °	+ *pisd*	+ *sa*		P.7.4.58
pra		+ *pisd*	+ *sa*	+ *u*	P.3.2.168
pra		+ *pisd*	+ *s*°	+ *u*	P.6.4.48
pra		+ *pi°d*	+ *su*	*u*	P.8.2.29
pra		+ *pit*	+ *su*		P.8.4.55
prapitsu.					

196 And not in the *Dhp*. The *SK*, under *Uṇādisūtra* No. 506, also says *tadiḥ sautro dhātuḥ*, which could be the quotation of a grammatical statement, since M. uses it in the same form, and states the meaning *moha* 'delusion' for *tandri*. It is not clear in which *sūtra* the base *tad-* occurs.

197 *Uṇādisūtra* No. 506 (*SK*, p. 551). The *sūtra* says that *vaṅkri*, etc. are quoted as *nipātanas* ending in the suffix *KriN*.

198 This is a *gaṇasūtra* stated under P.4.1.45 (No. 18), to which M. has added the *anuvṛtti*-part *vā ṅīṣ* (*vaktavyaḥ*). This *sūtra* allows the form *tandrī* too. The derivation is as follows:

tad	+	*KriN*		*Uṇadisūtra* No. 506
tand	+	*ri*		P.7.1.58
tandri			+ *Ṅīṣ*	*gaṇasūtra* (P.4.1.45)
tandrī				P.6.1.101
tandrī.				

199 The quotation which has not been located in Kṣīrasvāmin's commentary on the *Amarakośa* enumerates a series of nouns which usually do not end in *i*, but which are found with that ending also.

200 Mentioned in an insertion (15*, line 5) on *Rāmāyaṇa*, 2.1.19. Apparently, M. derives *nistandri* from *nis* + *tandrī*.

201 The word *puruṣa* is mentioned as no. 5 in the *yuvādi*-group (*gaṇa* on P.5.1.30), where an exception is made for *puruṣa* occurring as part of a cp. The meaning of the suffix *aṆ* (*karmaṇi*) has been prescribed by P.5.1.124.

202 *ViPr*., p. 172, stanza 17 ab.

203 A peculiar habit of M. is his use of the term *nipāta* for what is regularly called *nipātana* (or *nipātita*) in Pāṇinian grammar. For the meaning of this latter term see *ATA*, Note (69).

204 The word *naktaṃdivam* is mentioned as such in P.5.4.77. The rule declares that it has been formed with the suffix *aC* which is continued from P.5.4.74. *Samāsānta*-suffixes convey no meaning of their own. That is why they can be added to cp.-stems.

205 Renou 1959, p. 41, notes the use of the verb *tan-* in *kāvya* and translates "il déploie son énergie par la politique".

206 For the use of the gen. in connection with a verb of showing see *SS*, § 132, sub 4, and especially n. 1 on § 132* in which Speyer proposes a different reading of P.2.3.61-63 considering P.2.3.63 to be an interpolation.

207 The rule says that to convey the sense of *hetumat* 'the causative agent' the suffix *ṆiC* is added to a verbal base.

208 The rule says that the *ātmanepada* endings are added to a causative base when the result of the action is thought to benefit the (causative) agent. The derivation is as follows:

dṛś	+ *ṆiC*			P.3.1.26
dṛś	+ *i*		+ *ta*	P.1.3.74; 3.4.78
dṛś	+ *i*	+ *ŚaP*	+ *ta*	P.3.1.68
dṛś	+ *i*	+ *a*	+ *te*	P.3.4.79
darś	+ *i*	+ *a*	+ *te*	P.7.3.86
darś	+ *e*	+ *a*	+ *te*	P.7.3.84
darś	+ *ay*	+ *a*	+ *te*	P.6.1.78
darśayate.				

209 For M.'s use of the term *nipāta* see fn. 203 above. In the rule mentioned Pāṇini directly prescribes the form *suhṛd* (and *durhṛd*) as a *nipātita* form without going into details as to how to derive it from *suhṛdaya* (and *durhṛdaya*).

210 M. repeats this verb for the obvious reason that it is to be construed with *samānamānān bandhubhiḥ* also.

211 The rule prescribes the suffix *taL* in the sense of *tasya samūhaḥ* 'a multitude of that' (P.4.2.37). Words ending in *taL* invariably take the fem. gender. Compare the *Śakaṭāyanaliṅgānuśāsana*, stanza 31 d, *talminyanistrīyuktāḥ* '(words ending in the suffixes) *taL, mi, ni, ani* and (words taught as) connected with a fem. suffix are fem.', see Franke 1890, p. 72-73. The fem. suffix used in connection with *taL* is *ṬāP*.

Renou 1959, p. 36, wrongly translates *bandhutā* as "les parents" — friends are simply never treated as parents —, and observes that here *-tā* has a semi-concrete value.

212 The verb is repeated again to show construction with *kṛtadhipatyām iva bandhutām* also.

213 This rule traditionally prescribes the designation *karman* for the object most desired by the agent. For another interpretation of the word *īpsitatama* in P.1.4.49 (and for *anīpsita* in P.1.4.50) see *KARA*, Note (117), and Introduction sub 2.14.1 and 2.15.1.

214 *Sakhīnīva anujīvinaḥ darśayate saḥ.*

215 This sentence, *sa rājā anujīvyādīn sakhyādīniva darśayate* forms the introduction backwards to a causative transformation designed to show that P.1.3.67 cannot apply to justify the *ātmanepada* ending in *darśayate*.

216 This is the non-causative sentence in which the servants function as the agent and the king as the object. Put in a simple form it reads *paśyanti bhṛtyā rājānam* 'the servants see the king' (see *Mbh.* I, p. 292, line 7, and *KARA*, Bh. No. 1 on P.1.4.53).

217 This is a (reflexive) causative sentence in which the servants function as the object and the king as the agent. Put in a simple form it reads *darśayate bhṛtyān rājā* 'the king cause his servants to see' (see *Mbh.* I, p. 292, line 7, and *KARA, Bh.* No. 1 on P.1.4.53. The expression does not say whom the king causes his servants to see. "In that way" means *sakhyādīniva* 'as his friends'.

218 If we ask, whom does the king cause his servants to see, the answer is: himself. Here the (reflexive) causative object ("himself") is none other than the non-causative object

("the king"). The corresponding expression reads *darśayate rājā svayam eva* 'the king causes to see himself only (not any other item)' (*KV* on P.1.3.67). Note that M. explains the word *svayam eva* as an adverbial in the sense of "of his own free will", and not as the expressed (reflexive) object. This object is introduced by the word *sva* in *svadarśanam* 'the view of himself'.

219 Namely, by his servants.

220 *Vt.* I on P.1.4.53. Here M. does not adopt the reading given by the *Mbh.*, but that of the *KV* with some variation of his own. The *KV* on P.1.4.53 reads the *Vt.* as *abhivādidṛśor ātmanepada upasaṃkhyānam* 'inclusion (is to be made) of (the verbs) *abhivādi-* and *dṛś-*, when (used with) *ātmanepada* (endings)'. The option-indicating particle *vā* in M.'s version is the continuation of the word *anyatarasyām* in P.1.4.53.

221 And, consequently, the accusative ending is added by P.2.3.2.

222 This rule prescribes the *ātmanepada* endings after verbal bases in *ṆiC*, in the general sense of an agent benefitting from the result of the action.

223 And, as a consequence, P.1.3.67 would become applicable.

224 The phrase (*sakhyādīniva*) *anujīvinaḥ darśayate saḥ.*

225 P.1.3.67. The rule says that with the exception of verbs of remembering the *ātmanepada* endings are added after bases in *ṆiC*, if the non-causative object appears as the causative agent. However, Patañjali explains that the rule is applicable, if the causative object appears in the non-causative construction either as the agent or as the object. See *KARA*, Note (184).

226 Another object than the non-causative object. But, in fact, a different object has been expressed, namely, *anujīvinaḥ.*

227 The example is taken from the *KV* on P.1.3.67. Here the object expressed (*svayam eva* 'himself only') is not different from the object ("the elephant") of the non-causative sentence *ārohanti hastinaṃ hastipakāḥ* 'the mahouts mount the elephant'.

228 The example *darśayate bhṛtyān/bhṛtyai rājā* which is supposed to correspond to *anujīvinaḥ darśayate saḥ.*

229 *Mbh.* I, p. 292, lines 7-8.

230 The text of M.'s quotation of Kaiyaṭa's commentary here reads ... *padena bhāvyam.* The sense, however, requires a negation. This is borne out by the text of Kaiyaṭa's commentary in the *NSP* ed., Vol. II, p. 182, which reads ... *padena na bhāvyam.* The point of the negation is that the *ātmanepada* endings in question cannot be added by P.1.3.67. In the non-causative phrase *paśyanti bhṛtyā rājānam* 'the servants see the king' the king functions as the object. In the causative phrase *darśayate bhṛtyān rājā* 'the king cause the servants to see' the expressed object *bhṛtyān* is different from the non-causative object. So P.1.3.67 cannot apply. Then how do we account for the *ātmanepada* ending?

231 Quoted in the *Bhāṣya*-text.

232 Namely, that P.1.3.67 does apply.

233 The words *ārohayamāno hastī* are added both in the *Mbh.* reading of the example (Vol. II, p. 291, lines 4-5) and in that of the *KV* on P.1.3.67. The example serves as a counter-example, because here we find an object (*sthalam*) which did not appear in the corresponding non-causative construction *ārohanti hastinaṃ manuṣyāḥ* 'the men mounted the elephant', whether as the object or as the agent. Therefore P.1.3.67 does not apply, and we add a *parasmaipada* ending by P.1.3.78.

The meaning of *sthalam* is uncertain.

234 In *anujīvinaḥ darśayate saḥ* we do not find an object which has not appeared in the corresponding non-causative phrase *paśyanti anujīvinas tam* 'the servants see him', namely, as the agent. Therefore P.1.3.67 is applicable.

235 Kaiyaṭa on *Bh.* No. 18 on P.1.3.67.

236 According to S.K. De 1960, p. 79, the schematic enunciation of the *trivarga* or three objects of human existence, namely, *dharma, artha* and *kāma*, is not found in the early Vedic texts, but the *Hiraṇyakeśi Gṛhyasūtra*, 2.19.6, recognizes the set. The *Kāmasūtra*, 1.2.4, adds *mokṣa* as the fourth. See *HDS*, V, Part II, p. 1510-11.

KAS, 1.7.4-5, prescribes that a king should divide his attention equally between the constituents of the *trivarga*, since they are interconnected. If one among them is given too much attention, the others will suffer.

237 The rule quotes the form *yathāyatham* in which *yathā* has been doubled. In this passage M., or in any case the text of his commentary, uses the term *nipātana*, instead of the usual *nipāta*. See fn. 203 above.
238 The rule says that in the neuter a short vowel is substituted for the final vowel of a nominal stem. Thus from *yathāyathā* + *am* (P.7.1.24) we derive *yathāyatha* + *am* (P.1.2.47) and finally *yathāyatham* (P.6.1.97).
239 Read *yasyāṃ sā tayā* with the 1889 *NSP* ed. instead of *yasyāṃ sā tathā tayā* in the 1954 ed. where *tathā* is redundant.
240 This is a non-technical *bv.* meaning-paraphrase, for which see fn. 126 above.
241 The nearest identifiable line is *sūtra* no. 16 in Nārada's *Bhaktisūtras*. It says *pūjādiṣv anurāga iti pārāśaryyaḥ* 'the son of Parāśara thinks (that *bhakti* consists in) attachment to worship, etc.' By 'the son of Parāśara' the mythological author Vyāsa is meant. The *sūtra* quoted opens a section in which Nārada mentions three earlier views on the nature of *bhakti* and states his own view in *sūtra* no. 19.
242 *AK*, 2.7.57.
243 The rule specially prescribes the suffix *ya* after *sakhi* in the sense of *bhāva* 'being' laid down by P.5.1.119 and continued in P.5.1.124.
244 For *utprekṣā* see Appendix II, s.v.
245 Reference is to the *KV* on P.3.2.109. Since the form *upeyivān* is a *nipātana* form, and since according to the *KV* the use of the preverb *upa* here is not intentional, the form *īyivān* is also a *nipātana*. The difficulty of irregularity which Pāṇini has avoided by quoting the full form lies in this that P.7.2.10 prohibits the addition of *iṬ* to the verb *i-* (*iṆ gatau, Dhp.* 2.36). However, in the derivation of *īyivān* this *iṬ* is needed to effect the substitution of *y* for the preceding *i*, as follows:

i + *lIṬ*	P.3.2.115
i + *KvasU*	P.3.2.109
i + *i* + *iṬ* + *vas*	P.6.1.8 (*nipātana*)
ī + *i* + *i* + *vas*	P.7.4.69
ī + *y* + *i* + *vas*	P.6.4.81
īyivas.	

246 Unidentified quotation. The sense coincides with that of *KAS*, 1.7.4-5, for which see fn. 236 above. Compare also *NVA*, 3.2-4, *dharmārthavirodhena kāmaṃ seveta tataḥ sukhī syāt. Samaṃ vā trivargaṃ seveta. Eko hy atyāsevito dharmārthakāmānām ātmānam itarau ca pīḍayati* 'one should practice enjoyment in such a way that *dharma* and *artha* do not suffer. Then one will be happy. Or one should practice the three goals of life equally. For if one out of *dharma, artha* and *kāma* is practised too much, it harms oneself and the two others.'
247 *KAS*, 7.16.3, says *sāmadānābhyāṃ durbalān upanamayed bhedadaṇḍābhyāṃ balavataḥ* '(The king) should make the weak bend by means of conciliatory words and bribes, the strong (however,) by (sowing) dissension and by (applying) punishment'. The *MS*, 7.109, says that, according to scholars, out of the four *upāyas* 'expedients (of policy)' *sāman* and *daṇḍa* are the best for the welfare of the kingdom. The *upāyas* are enumerated by *AK*, 2.8.20. See further *HDS*, III, p. 171-75.
248 *AK*, 2.8.21, says *sāma sāntvam atho samau/bhedopajapau* '*sāman* (means) *sāntvam* "(the policy of) conciliation". Next, *bheda* and *upajapa* are synonyms (meaning "dissension").' Thus either M. wrongly refers to the *AK*, or he quotes (wrongly) from memory, or M's *AK* differs from the text known to us.

According to Renou 1959, p. 52, *sāman* in the sense of "conciliation (by means of words)" is one of the few terms of epic origin proper to *kāvya*.
249 Thus M. indicates that the verb *pravartate* is to be supplied in the first *pada*.
250 The 1889 *NSP* ed. reads *lubdhādyāvarjanasya śuṣkapriyair vākyair* '(difficult) to win over greedy people, etc. by means of dry and pleasing words'. Apparently, the text of the commentary is corrupt here, but, in any case, the 1954 ed. presents a plausible reading.
251 The text as quoted by L. Sternbach 1963 in the *Vṛddha-Cāṇakya*, Textus Ornatior Version, 6.11, reads *lubdham arthena gṛhṇīyāt stabdham añjalikarmaṇā/mūrkhaṃ chandonuvṛt-*

tena yathārthyena ca paṇḍitam. The only difference is in the word *stabdham* which means 'proud' (sg. acc. masc.).

252 See fn. 134 above.

253 *Vyākaraṇa,* which is a *vedāṅga* 'auxiliary (science) of the Veda' is a *smṛti* in the sense of an authoritative, though derived source of *dharma.* Kumārila on *JMS,* 1.3.27 (p. 285), says *smṛtitvaṃ tv aṅgānāṃ dharmasūtrāṇāṃ cāviśiṣṭam* 'the auxiliary (sciences) and the *dharmasūtras* (like those of Manu, etc.) share the character of being a *smṛti* equally'. See further Jha 1964, p. 193, "*Vyākaraṇa* ... provides the knowledge of the correct and incorrect forms of words, and this serves a perceptible purpose ...", and ibid. p. 194, "Thus all the *smṛtis* and the *Auxiliary Sciences* are authoritative; they derive their authority directly from the Veda." The *KV* on P.4.1.114 says *...pāṇininā smṛtir upanibaddhā* 'a *smṛti* has been composed by Pāṇini'. Therefore Pāṇini's teaching can be correctly called *smaraṇa* 'remembrance', that is, teaching the authority of which is based on the fact that it comes from a *smṛti* in the sense indicated above.

254 The rule says that *sat* in the sense of *ādara* receives the designation *gati.* A *gati* is called *nipāta* by P.1.4.56. *Nipātas* are called *avyaya* by P.1.1.37. Thus in M.'s statement a few things have been telescoped.

255 As noted by Renou 1959, p. 18, the absolutive here has the value of a preposition, not, however, of 'à l'exception de', but of 'without'.

256 The rule prescribes the substitution of *ay* for the suffix *ṆiC* following after a short vowel, when *LyaP* is to be added. The *prakriyā* is as follows:

vi + rah + ṆiC + Ktvā	P.3.1.26; 3.4.21
vi + rah + i + LyaP	P.7.1.37
vi + rah + ay + ya	P.6.4.56
virahayya.	

257 Thus M. indicates that the verb *pravartate* is also to be supplied in the second *pāda.*

258 At the beginning of the second line.

259 The rule prescribes the instr. case ending optionally in connection with *vinā,* together with the abl. and the acc. endings.

260 Stated above, namely, *avivekatva* 'lack of discrimination' and *kośahani* 'losses for the treasury'.

261 For *ekāvalī* see Appendix II, s.v.

262 *VK,* p. 236, stanza 78 b.

263 Thus M. indicates connection with the main verb.

264 See fn. 134 above.

265 Thus M. connects *na* with the previous *na.*

266 *AK,* 3.3.154 cd.

267 Unidentified quotation.

268 For the function of *san* see fn. 164 above.

269 *MS,* 8.128.

270 *Nār. Sm.,* 1.35 (p. 15). Jolly's translation (*SBE* XXXIII, Part I, 1889) has been mainly followed.

271 *MS,* 7.17, says *sa rājā puruṣo daṇḍaḥ sa netā śāsitā ca saḥ* 'the king is punishment personified and the leader and the ruler', and *MS,* 9.25, *yatra syāmo lohitākṣo daṇḍaś carati pāpahā/prajās tatra na muhyanti* 'where black-coloured, red-eyed punishment keeps moving, killing the wicked, the citizens do not become confused'.

272 For the function of *san* see fn. 164 above.

273 For the political theory of the *maṇḍalas* in which the king is regarded as *vijigīṣu* 'bent on conquest' see *KAS,* 6.2.13-27.

274 The form *itarayanti* is a denominative formation by *Vt.* V on P.3.1.26, *tat karoty upasaṃkhyānaṃ sūtrayatyādyartham* '(the statement) *tat karoti* "he makes that" is to be included for the sake of (deriving the forms) *sūtrayati* "he makes *sūtras*", etc.' The rule referred to is usually combined with part of *Vt.* VI on P.3.1.26 and quoted as *tat karoti tad ācaṣṭe* 'he makes that (or) he tells that'. The verbal base *itari-* 'to make different' is derived as follows:

itara + *ṆiC*	*Vt.* V on P.3.1.26
itar° + *i*	P.6.4.155
itari.	

The form *paretarān* is an *upapada* cp. involving the addition of the suffix *aṆ*, as follows:

((*para* + *Śas*) + (*itara* + *ṆiC*)) + *aṆ*	*Vt.* V on P.3.1.26; 3.2.1
((*para* + °) + (*itara* + °)) + *a*	P.2.4.71; 6.4.51
paretara + *a*	P.6.1.87
paretara	P.6.1.97
paretara.	

275 About the need for secrecy compare *KAS*, 1.15.7-17, and *MS*, 7.102,148-150.
276 See fn. 124 above. *Rakṣ-* is included in the *pac-*, etc. group.
277 I.e., through what his spies have learnt from their conversations with the enemies.
278 *Yena* 'so that ... not', after a negative clause. Not noted by *SS*, § 468.
279 At the beginning of the second line.
280 The form *adhīna* is a reference to P.5.4.54, which prescribes the suffix *sāt* after a word in the sense of *tadadhīna* 'dependent on him/that', when the word thus formed is in construction with one of the verbs *kṛ-*, *bhū-*, *as-* or *saṃpad-*. According to Renou 1959, p. 24, formations with *sāt* are attested only twice in the *Kir.*
281 So the gift is permanent.
282 By the word *ca* in this rule disjunctive connection with P.5.4.54 is indicated. The word *sātI* is continued from P.5.4.52. Therefore the rule says that this suffix also is added after a word in the sense of *tadadhīnaṃ deyam*' (an object) given in property'. The *KV* quotes the example *brāhmaṇasāt karoti*, which is explained to mean *brāhmaṇādhīnaṃ deyaṃ karoti*, literally, 'he makes (it) an object to be given in dependence on the brahmins'. That is, he puts it under the control of the brahmins as the proprietors.
283 For *saṃpad*, a favourite word of Bhāravi, and its use in the pl. see Renou 1959, p. 8, 34.
284 The regular meaning of *upakāritva* is 'the status of *upakārin* "benefactor".' But M. seems to have taken it in the passive sense, namely, the status of someone who has been benefited, and who is, therefore, grateful.
285 *AK*, 3.3.94.
286 For the *bv.* scheme of meaning-paraphrase see fn. 126 above. The word *eva* in this paraphrase indicates that is is a *samānādhikaraṇa-bv.* whose constituents stand in apposition.
287 *Lambhita* is the ppp. of the causative of *labh-*. Accordingly, the phrase *tena upāyāḥ lambhitāḥ* is a passive causative construction.
288 For *utprekṣā* see Appendix II, s.v.
289 The 1889 *NSP* ed. reads *pracalitottarakālāḥ* 'whose future is moving ahead'. But it is not clear how *pracalita* can gloss *paribṛṃhita.*
290 Presumably in the sense of not endangered due to the proper use of the *upāyas.*
291 Compare fn. 283 above.
292 *Ayugmacchada* literally means 'possessing an odd number of leaves'. The odd number is seven. Its conventional meaning is that of a flower of a particular tree. It is a *yogarūḍha* word, for which see fn. 86 above. *Saptaparṇa* is also a *bv.* cp. For details see *ANA*, Note (4).
293 *Vt.* XII on P.2.2.24, which reads *saptamyupamānapūrvapadasyottarapadalopaś ca* 'also (a *bv.* cp. is formed of a word with a cp.) whose first constituent (ends) in a loc. case suffix, or which (functions as) a standard of comparison; and deletion (takes place) of the final constituent'. One of the examples quoted by Patañjali on this *Vt.* is *uṣṭramukha*. See further *BDA*, p. 66-67, and Introduction, p. lii-liii. Another example, quoted by Mammaṭa (*KP*, p. 577) is *mṛganayanā* 'possessing eyes like the eyes of a deer'. The *uttarapada* deleted in *ayugmacchadagandhi* is *gandha*, which also functions as the *upamāna.*
294 The rule prescribes the substitution of *i* for the final *a* of *gandha* occurring at the end of a *bv.* cp., on the condition that the first constituent of the cp. functions as the *upamāna.* The *upamāna* in the present case is (the smell of) the *saptaparṇa* flower.

295 Renou 1959, p. 44, thinks that eventually *upāyana* here expresses a comparison and refers to *Kir.* 4.2, *upāyanibhūta*, which does convey the sense of comparison. He translates *nṛpopāyanadantin* as 'un éléphant (servant de) présent au roi'. However, the elephants mentioned in *Kir.* 1.16 are themselves presents. No sense of comparison is intended here.
296 *AK*, 2.8.28.
297 The rule prescribes the suffix *yaT* in the sense of *tasyāpatyam* 'his offspring' (P.4.1.92) after the word *rājan*.
298 M. refers to *Vt.* I on P.4.1.137, *rājño 'patye jātigrahaṇam* 'mention (is to be made) of (the word) *jāti* "caste" in the case of the offspring of a king'. By this *Vt.* the word *rājanya*, formed with the suffix *yaT*, not with *aN*, becomes the name of a caste, at least, according to what M. says. But since there is no mention of a suffix *aN* in this context in grammar, either M. is wrong, or the text is corrupt. The correct text should merely quote the *Vt.* and therefore end with ... *grahaṇāt*. This holds both for the 1889 *NSP* text and that of 1954.
299 The use of *ca* ... *ca* belongs to the standard meaning-paraphrase of a *dvandva*-cp. as different especially from that of a *kdh.* cp. On this point see *BDA*, fn. 577. For the different meanings conveyed by *ca* in the case of *dvandva* cps see ibid. Note (109).

Rathāśva is a *samāhāradvandva*. According to P.2.4.2, a *dvandva* whose constituents refer to parts of an army takes the sg. A *dvanda* for which the sg. number has been prescribed always takes the neuter gender, by P.2.4.17.
300 Namely, by implying that the number of elephants presented to Duryodhana is sufficient to turn a whole courtyard into mud by their rut.
301 For *udātta* see Appendix II, s.v.
302 The land of the Kurus does not depend on rain for its fertility, but on irrigation. To provide the latter, Duryodhana must have had canals and reservoirs dug. This is the *kṣema* achieved by him.

As noted by Renou 1959, p. 55, *adevamātṛka* 'non arrosé de pluie', which is based on the epic *devamatṛka*, is a hapax in the *Kir.*
303 *AK*, 2.1.12.
304 See fn. 44 above.
305 For M.'s use of *nipāta* instead of *nipātana* see fn. 203 above. The rule referred to enumerates a number of words, among them *kṛṣṭapacya*, as *KyaP*-formations. The irregularity in the case of *kṛṣṭapacya* lies in the reflexive sense specially prescribed by *Vt.* II on P.3.1.114. M.'s etymology—if, at least, the text of the commentary is not corrupt here—is at variance with the prescribed *karmakartari* sense. Reading the text as *kṛṣṭe na pacyante* is no help, because it makes no sense. Patañjali (*Mbh.* II, p. 86, line 24) explains the word as *kṛṣṭe pacyante svayam eva* 'they ripen of their own on cultivated ground'. Thus the *prakriyā* starts from the stage ((*kṛṣṭa* + *ṆiC*) + *pac*)) + *KyaP*. *Karmakartari* means 'in the sense of an agent who represents an underlying agent, or 'in the sense of an object transformed into an agent'. For instance, *taṇḍulaḥ svayam eva pacyate* 'the rice cooks of its own'. Here the rice is presented as the agent of the action of cooking, and, at the same time, as its object. In a similar way, in the present stanza, the Kuru-country is presented as yielding big crops just by itself, whereas, in fact, the crops are the result of cultivation by farmers.

SS, p. 239, n. 1, renders *karmakartari* as 'express. of both subject and object', and says that here the passive has an intransitive or reflexive meaning. It is, however, not a reflexive meaning, but an intransitive use adopted for a particular reason, namely, to indicate the ease with which an action takes place.

According to Renou 1959, p. 50, *akṛṣṭapacya* 'qui mûrit sans culture' is "un archaisme caracterisé", that is to say, a clear Vedic usage, for which see *VPK*, *Saṃhitā*-Section, Part I, p. 8.
306 The rule prescribes the suffix *valaC* after a number of words, among them *kṛṣi*.
307 The rule prescribes that the vowel immediately preceding the suffix is lengthened.
308 For *saṃpad* see fn. 283 above.
309 The rule says that *nUM* which was applicable by P.7.1.80 is not added to the par-

ticiple suffix *ŚatṚ*, if the verbal base has been reduplicated. Here the order of Pāṇini's rules is marked by first *niṣedha* 'prohibition', then *vidhi* 'prescription'.

310 Namely, after a reduplicated verbal base.

311 The rule says that the designation *abhyasta* also applies to six verbal bases, including *cakās-*, which Pāṇini has mentioned himself in their reduplicated form, e.g., *cakās-*, in *Dhp.*, 2.65, *cakāsṚ*. The derivation is as follows:

cakās		+ *jhi*	P.3.4.78
cakās	+ *Śap*	+ *jhi*	P.3.1.68
cakās	+ °	+ *jhi*	P.2.4.72
cakās		+ *ati*	P.7.1.4
cakāsati.			

312 *AK*, 3.3.193. According to Renou 1959, p. 53, *udāra* is a semantically instable adjective.

313 For the function of *ata eva* see fn. 113 above.

314 The expression *yathā syāt tathā*, literally 'let it be in such a way that', like *yathā tathā* 'in such a way that' or *yasmin karmaṇi tad yathā syāt tathā* 'regarding the (relevant) action, let it happen in such a way that' is a commentator's standard phrase to indicate adverbial function.

315 In that case, *praśāntabādha* must be taken as a *bv.* cp.

316 *Nipātana*, for which M. usually says *nipāta*, see fn. 203 above.

317 *Niṣṭhā* is Pāṇini's name for the past passive and the past active participle (P.1.1.26). The form meant here is the ppp.

318 The rule mentions the form *śānta* as one in which the augment *iṬ* is preferably deleted.

319 Renou 1959, p. 40, lists the expression *udayam* ... *diśataḥ* as an instance of verb periphrasis with the help of an action noun possessing an abstract value and a verb tending towards the role of an auxiliary, and translates "assurant le bien-être". In Hindi the phenomenon noted by Renou has become known as 'conjunct verb' (a term coined by J. Burton-Page). It is defined by P. Hacker as "a combination of a substantive or an adjective (which may be a Sanskrit past participle) with a verb. The verb has very little of special content in it, but denotes only the general concept of action ... or process or state, the special content of the action or process or state being expressed by the noun." (quoted in Gaeffke 1967, p. 97-98).

320 Quotation not found.

321 For the virtues specified see fn. 171 above.

322 *VK*, p. 236, stanza 78 d.

323 For the meaning of *kartṛkarmaṇi* see fn. 305 above. The suffix *lAṬ* is the general symbol of the present tense endings (P.3.2.123).

324 The suffix *yaK* (P.3.1.67), which is applicable in the reflexive sense (P.3.1.87), is prohibited in connection with *duh-* by P.3.1.89. Therefore we say *dugdhe gauḥ svayam eva* 'the cow milks of her own', that is, milks easily.

325 *AS*, p. 103. For *samāsokti* see Appendix II, s.v.

326 Clearly the earth is not a cow and cannot be milked. Yet it is presented like that. This is a case of *atiśayokti* 'hyperbole', on the strength of which we simply say 'this is a cow' while referring to the earth. For *atiśayokti* see Appendix II, s.v.

327 The repeated use of *anyathā* 'otherwise' in the commentary is due to M.'s assumption of a particular *alaṃkāra* which requires a certain pointedness of meaning.

328 Some such phrase has to be supplied, because *durbalānām anupakāritvāt* cannot be directly connected with *anyathā*.

329 For the function of *eva* in a *bv.* non-technical paraphrase see fn. 286 above.

330 Since they already possess fame, they are not likely to support Duryodhana in the hope of acquiring fame.

331 That is, forming a conspiracy.

332 For this type of embarassed cp.-formation see *ATA*, Note (38). If the cp. were

formed with the particle *naÑ* (not in the sense of *naÑ*) by P.2.2.6, the regular form would be *asaṃhatāḥ* (P.6.3.73).

333 Like in the case of *nasaṃhatāḥ*.

334 In the case of *nasaṃhatāḥ* and *nabhinnavṛttayaḥ*.

335 Presumably the idea is that the soldiers being under obligations towards the king owe him a debt. Not to repay the debt in the manner of a professional soldier, namely, by laying down his life, when necessary, constitues a moral shortcoming. M.'s reference to a *smṛti* (°*smaraṇāt*) has not been identified.

336 In the commentary om *Kir.* 1.7. For *kāvyaliṅga* see Appendix II., s.v.

337 For *parikara* see Appendix, s.v.

338 For *saṃsṛṣṭi* see Appendix II, s.v.

339 M. does not explain the formation of *aśeṣitakriya*, maybe because he thinks that he has dropped sufficient hints in his commentary on *Kir.* 1.17 (*adevamātṛkāḥ*) and on *Kir.* 1.19 (*nasaṃhatāḥ*). *Śeṣita* is the ppp. of the causative of *śiṣ-* 'to remain'. In the sense of *na śeṣita* we derive *aśeṣita* 'not caused to remain' (P.2.2.6; 6.3.73). In the sense of *aśeṣitā kriyā yasya* 'whose activity is not caused to remain' we derive *aśeṣitakriyaḥ*.

340 Thus M. explains the wellknown word *cara* in the sense of 'spy' by means of a much less known word, *praṇidhi*.

341 Compare fn. 124 above.

342 Here M. has the gloss precede the word to be explained.

343 *ṆaL* is Pāṇini's name for the endings of the pf. sg. first and third person active. The rule referred to says that this ending is preferably substituted for the corresponding present tense endings. In other words, the form *veda* is preferable to *vetti*. The derivation is as follows:

vid + *lAṬ*	P.3.2.123
vid + *tiP*	P.3.4.78
vid + *ṆaL*	P.3.4.83
ved + *a*	P.7.3.86
veda.	

344 *AK*, 2.8.85 b.

345 The rule says that a *bv.* cp. is formed of *saha* with a word in the instrumental case on the condition that the accompanying thing (in our case, the bow-string) and the item accompanied (the bow) take equally part in the action. The derivation is as follows:

((*saha* + *sU*) + (*jyā* + *Ṭā*))$^{ap.}$ + *sU*	P.2.2.28
((*saha* + °) + (*jyā* + °))$^{ap.}$ + *s*	P.2.4.71
(*sa* + *jyā*) + *s*	P.6.3.82
sajyā + *am*	P.7.1.24
sajya + *am*	P.1.2.48
sajyam	P.6.1.107
sajyam.	

346 For a discussion on the various meanings of *jihma* including *vijihma* see Renou 1959, p. 54.

347 For the virtue specified see fns 321 and 171 above.

348 The word *guṇānurāgeṇa* has to be interpreted differently, according to whether we connect it with the *upameya śāsana* or with the *upamāna mālya*. In the first case it means a quality of character, in the second case it means either the thread which holds the flowers of the garland together, or a particular quality of the garland, like its perfume.

349 The gloss *anyabhūpalaiḥ* is lacking in the 1889 *NSP* ed.

350 For the sense of *eva* in *malaiva mālyam* see fn. 89 above.

351 Kṣīrasvāmin on *AK*, 2.6.135. The suffix *ṢyaÑ* is prescribed for the *cāturvarṇya*, etc. group by *Vt.* I on P.5.1.124. The group is considered to be an *ākṛtigaṇa*, and *ṢyaÑ* is added *svārthe* here.

An alternative derivation is mentioned by *NLA*, p. 248, on the passage from the *AK*, namely, as a *NyaṬ-* derivation from the verbal base *malA* (*Dhp.* 1.522, *dharaṇe* 'in the sense of *dhṛ-* "to wear" '), by P.3.1.124.

352 *Śirasā vah-*, apart from its literal sense, also means 'to accept deferentially'. The two meanings are to be applied according to the connection with the *upameya* and the *upamāna* resp.

353 For *upamā* see Appendix II, s.v.

354 To Renou 1959, p. 55, *iddha* in the sense of *apratihata* is "une simple hardiesse de langage".

355 *Vt.* I on P.3.3.130. The *Vt.* says that in current speech after the verbal bases *śās-*, *yudh-*, *dṛś-* and *dhṛś-* the suffix *yuC* is added. The example *duḥśāsana*, which is a *yaugika* name, is quoted by Patañjali (*Mbh.* II, p. 157, line 10). *YuC* has been prescribed in the sense of *KHaL*, i.e., in the sense of 'difficult (or easy) to do' (P.3.3.126). *Yu* is replaced by *ana*, by P.7.1.1.

356 A parallel case is found in *Raghuvaṃśa*, 3.35. Raghu is appointed *yuvarāja* by his father, in order to lighten the burden of kingship. Here M. quotes from the *KNS*: *vinayopagrahān bhūtyai kurvīta nṛpatiḥ sutān/avinītakumāraṃ hi kulam āśu viśīryate//vinītam surasaṃ putraṃ yauvarājye 'bhisecayet* 'a king should appoint sons possessing (the gift of) conciliation through modest behaviour. For a family in which the princes are not of modest behaviour is soon torn apart. (The king) should consecrate a well-behaved legitimate son in the office of crown-prince' (*KNS*, 10.5-6 ab).

357 No. 85 in the *gaṇa* belonging to P.5.1.124.

358 The *purohita* is a highly ranking officer in a king's administration. The *KAS*, 1.9.9-10, says *purohitam uditoditakulaśīlaṃ sāṅge veda daive nimitte daṇḍanityaṃ cābhivinītam āpadaṃ daivamānuṣīṇām atharvabhir upayaiś ca pratikartāraṃ kurvīta. Tam ācāryaṃ śiṣyaḥ pitāraṃ putro bhṛtyaḥ svāminam iva cānuvarteta* '(a king) should appoint a *purohita* of noble family and of good character, well-versed in the Veda and the auxiliary sciences, in signs (and) omens, in political administration, and able to counteract calamities of divine or human nature by spells and (other) means. (The king) should follow him as a pupil follows his teacher, a son his father, or a servant his master'. The first part of this passage has been practically repeated by the *NVA*, 11.1. According to *MS*, 7.78, one of the duties of a king is to appoint a *purohita*.

359 Namely, the *purohita*.

360 The general reference could be to *MS*, 7.78, which imposes the duty of appointing a *purohita*.

361 The condition *bhūte* 'in the sense of the past' is continued from P.3.2.84.

362 Since *anuman-* is a verb which falls under the category of *mati* in P.3.2.188, *Kta* could have been added to convey the sense of the present. But in that case the correct expression would have read *purodhasaḥ anumataḥ*, because P.2.3.67 specially prescibes the genitive ending after a word construed with a form ending in that *Kta* which conveys the sense of the present. For the precise meaning of the latter rule, which practically is an exception to P.2.3.69, see *PRA*, Notes (93), (95) and (96).

363 *Haviṣā* is taken as a collective noun.

364 Renou 1959, p. 30, notes mythological reminiscences in the use of the words *hiraṇyaretas, makha, purohita* and *dhinoti*.

365 Apart from prescribing the suffix *u*, the rule also prescribes the letter *a* as the substitute for the *v* of *dhinv-*, quoted as *dhinvi*. *Dhinv-* is mentioned in the *Dhp.* 1.624, as *dhivI*. The *prakriyā* is as follows:

dhinv		+ *lAṬ*	P.3.2.123
dhinv		+ *ti*	P.3.4.78
dhina	+ *u*	+ *ti*	P.3.1.80
dhino		+ *ti*	P.6.1.87
dhinoti.			

366 *Ity āśaṅkya*.

367 The rule says that *āṄ* may form a cp.—but preferably not—with a semantically

connected word in the abl., when *āṄ* is used in the sense of limit exclusive or inclusive. The cp. is called *avyayībhāva*. See *ATA*, p. 119, and Kiparsky 1979, p. 37.

368 The rule specially prescribes the designation *abhyasta* to six (reduplicated) verbal bases, among them *śāsati*. *Abhyasta* (P.6.1.5) is Pāṇini's designation for the verbal base along with its reduplication.

369 Why not *praśāsant*? The rule says that in the case of *abhyasta* verbs the present participle does not take *nUM*. The derivation is as follows:

pra	+ *śās*		+ *lAṬ*	P.3.2.123
pra	+ *śās*		+ *ŚatṚ*	P.3.2.124
pra	+ *śās*	+ *ŚaP*	+ *at*	P.3.1.68
pra	+ *śās*	+ °	+ *at*	P.2.4.72
praśāsat.				

Here the augment *nUM*, which was applicable by P.7.1.70, is not applied by P.7.1.78.

370 The problem is, how can *eṣyatī*, which is the future active participle of *i-* 'to go', have the meaning of *āgam-* 'to come'? The answer is that verbal bases have many meanings (compare also fn. 87 above). Patañjali already remarks *anekārthā api dhātavo bhavanti* 'verbal bases have several meanings' (*Mbh.* III, p. 408, line 22). The idea is that the particular meaning conveyed becomes clear only in a particular context. A number of instances occurring in *kāvya* poetry has been collected by Renou 1959, n. 234 (p. 107-108).

371 If we explain *eṣyatī* as derived from *ā* + *i*, the meaning would quite regularly be 'going to come'. But in that case the correct from is *aiṣyatī*. So either we appeal to the *anekārthatva* of verbal bases, or we read *aiṣyati*.

372 The rule specially prescribes *vṛddhi* for *a* + *i-*.

373 The rule says that for *lṚṬ* we may substitute *ŚatṚ*.

374 The rule specially prescribes *ṄīP* in connection with a suffix containing the *anubandha* Ṛ.

375 The rule says that *nUM* is preferably added after a verbal stem in *-a*, like *eṣya-*, when *nadī* (i.e., *ṄīP*) follows. Bhāravi must have taken the word *vā* continued from P.7.1.79 in the traditional sense of 'optionally'. Moreover, he had to take into account the metre. The derivation is as follows:

i		+ *lṚṬ*		P.3.3.13
i		+ *ŚatṚ*		P.3.3.14
i	+ *sya*	+ *at*		P.3.1.33
e	+ *sya*	+ *at*		P.7.3.84
e	+ *syat*		+ *ṄīP*	P.4.1.6
e	+ *ṣyat*		+ *ī*	P.8.3.59
eṣyatī.				

376 By saying °*hetūn* M. also indicates that *bhiyaḥ* is a pl. acc.

377 For *arthāntaranyāsa* see Appendix II, s.v.

378 Compare *KAS*, 1.15.7-11, *mantrabhedo hi dūtāmātyasvāminām iṅgitakārābhyam. Iṅgitam anyathāvṛttiḥ. Ākṛtigrahaṇam ākāraḥ. Tasya saṃvaraṇam āyuktapuruṣarakṣaṇam ā kāryakālād iti* 'for counsel is betrayed by the gestures and facial expressions of the messengers, councillors and kings. Gesture (consists in) behaving otherwise (than usual). Expression (consists in the face) assuming another appearance. That should be controlled, and a watch should be maintained over officers appointed till the time of (the execution of) the plan'.

379 In the case of the *upamāna*, the snake. Since *upamā* is to a great extent *sādharmya* 'the sharing of characteristics' the adjectives qualifying the *upameya* often apply to the *upamāna* too. This may require the assumption of a different meaning for one and the same adjective, and, if the adjective happens to be a cp., of a different *vigraha* 'analysis' resulting in a different meaning. Thus *upamā* and *śleṣa* rather naturally go together.

Anyatra is a commentator's technical expression to refer to the *upamāna* when a qualifier of the *upameya* becomes applicable there also.

380 *ViPr.*, p. 28, stanza 58 ab. Here the text reads *vātūle* 'in the sense of gout (?)', instead of *vārtāyām* and *ca* instead of *api.*

381 Thus we may construe *kathāprasaṅgena janaiḥ* as if the text reads *kathāprasaṅgaiḥ janaiḥ* 'by people who are poison-curers'.

382 The rule prescribes the instrumental endings in the sense of *hetu* 'cause'. M.'s reference is therefore incorrect, unless by *hetau* he means to refer to P.2.3.25, where the word *hetau* is continued, and by which rule the abl. ending is allowed on certain conditions, though preferably not.

383 *AK*, 1.6.8.

384 The *nyāya* is mentioned by Mishra 1978, p. 57. He quotes an example from a work indicated as *Sana.Dh. Pra., vivāhaprakāśa*, p. 191, not further identified. The example reads *vasante vasante jyotiṣā yajet* 'one should sacrifice by means of the *jyotis* during every spring-time'. Here the word *jyotis* stands for *jyotiṣṭoma.*

385 Tārkṣya is another name for Garuḍa, and Vāsuki is the name of a serpent-king. In connection with Garuḍa see *ERE*, Vol. II (1909), p. 805, and E. Washburn Hopkins 1915, p. 21-22. In connection with Vāsuki see the latter work, p. 27-28. Possibly the mention of *ta* = Tārkṣya is meant to have the magical effect of an antidote to snake-poison. The mention of *ta* and *va* has been noticed as an instance of 'acrosillabismo' by Pisani 1939, p. 112-13.

386 The word *tava.*

387 Here the word *kathāprasaṅgena* is analysed as *kathāprasaṅga* + *ina*, according to a *kdh.* pattern of analysis. *Kathāprasaṅga* thus appears in the sg., for which see M.'s earlier remark about the non-intentional use of this number. The new interpretation of *kathāprasaṅgena* is added rather as an afterthought after M. had explained the expression *tavābhidhānāt.*

388 For the function of *san* see fn. 164 above.

389 The text of the *Kir.* stanza shows a variant reading, *sa duḥsahāt.* But M.'s gloss only makes sense, if the text reads *suduḥsahāt.*

390 Without explicitly saying so, namely, by using the word *anyatra*, M. goes on to explain how the word *anusmṛtākhaṇḍalasūnuvikramaḥ* is to be analysed in connection with the *upamāna.*

391 *ViPr.*, p. 86, stanza 19 b.

392 *AK*, 1.9.3. Thus M. justifies his glossing of *vyathate* as *duḥkhāyate.*

393 Here M. returns to the question put in the transition to 1.24: how can the Kirāta know so much, since a king is supposed to hide his feelings?

394 Unidentified quotation.

395 That is to say, the poet has correctly composed and arranged his stanza.

396 According to Renou 1959, p. 59, *jihmaṃ kṛ-* 'vouloir donner la mort' is at the same time an instance of the use of an unspecific word and of euphemism.

397 Because the king only decides.

398 Thus M. explains the logical connection between the first and the second line.

399 *AK*, 1.6.7.

400 For *arthāntaranyāsa* see Appendix II, s.v.

401 The addition of *sati*, fem. sg. *satyām*, pl. *satsu* is a typical commentator's way of indicating a loc. abs. See fn. 145 above.

402 *NVA*, 14.3-4, which reads *tvarante* for *tvarayante.*

403 Thus M. makes it clear that *ācacakṣe* has a passive meaning.

404 That is to say, we take *kṛṣṇā* as a separate word and not as a constituent of the cp. *kṛṣṇāsadanam.*

405 Reference is to *Ślokavārttika* viii on P.1.4.51, according to which the *apradhānakarman* of the verbs which belong to the *duh-*, etc. group and which take two objects is passivized. The example quoted by Patañjali is *duhyate gauḥ payaḥ* 'the cow is milked milk'. Here *payaḥ* represents the subordinate object which is passivized. In *vacaḥ kṛṣṇā ācacakṣe mahībhujā* 'Kṛṣṇā is informed by the king', where the *ātmanepada* ending conveys the sense of *karman* (P.1.3.13) and where *ācaks-* is construed with two objects, M.'s question is whether here the *ātmanepada lIṬ* ending expresses the main or the subordinate *karman.*

The answer is, the latter, because, according to M., *cakṣ-* is included in the *duh-*, etc. group. Apparently, M. takes this group to be an *ākṛtigaṇa*.

406 Thus M. indicates the continuation of a subject-matter.

407 The word *dviṣat* (*dviṣ-* + *ŚatṚ*) is especially mentioned by P.3.2.131 in the sense of enemy. See fn. 526 below.

408 According to Renou 1959, p. 52, *niśamay-* 'observer, percevoir (notamment par l'ouie)' is a term proper to *kāvya*.

409 The rule says that *tyaP* is added in senses not mentioned so far (P.4.2.92) after an indeclinable.

410 Renou 1959, p. 47, notes *apakṛti* as a derivation in *-ti* fashionable in *kāvya*. M.'s gloss of *apakṛti* by means of *vikāra* 'change of expression' may seem strange, but is motivated by the situation. *Apakṛtīr viniyantum akṣamā* literally means 'unable to check insults'. In the situation given this can hardly mean anything else than 'unable to check the emotions arising from the memory of the insults (committed by Duḥśāsana)'.

In some editions, instead of *vikāra*, the text of the commentary reads *nikāra* 'humiliation' which makes the better sense.

Reference is to the wellknown episode (*Mahābhārata*, 2.60.18-27) in which Duḥśāsana ordered by Duryodhana drags Draupadī to the assembly.

411 For the function of *satī* see fn. 164 above.

412 That is, a locative rendered as 'with regard to'. This is the *saptamī*-variety noted down as *vaiṣayika* by *SK*, No. 634 on P.2.3.36. See further *VIBHA*, p. 79.

413 The rule prescribes the suffix *KaÑ* after *dṛś-* when connected with *tyad-*, etc., on the condition that here *dṛś-* does not mean 'to see'.

414 The rule says that *a* is substituted for the last letter of a *sarvanāman*, when particular words mentioned in P.6.3.89 and the suffix *vat* follow. The *prakriyā* is as follows:

bhavat + *dṛś* + *KaÑ* P.3.2.60
bhavaā + *dṛś* + *a* P.6.3.91
bhavā + *dṛś* + *a* P.6.1.101
bhavādṛśa.

415 Quoted as *vadi-*, see fn. 125 (end) above.

416 In simultaneous application with P.6.1.108. Thus from *vad-* we derive *ud*, after which *i* is added by P.7.2.35.

417 *AK*, 3.3.150 ab.

418 *AK*, 1.7.28 d.

419 This is an instance of *uttarapadalopasamāsa* of the *uṣṭramukha*-type by *Vt.* XII on P.2.2.24. In the *prakriyā* both the *uttarapada* and the word *iva* are deleted. For technicalities see *BDA*, Introduction, p. lii.

420 By P.3.2.75. The derivation is as follows:

((*mada* + *am*) + *cyut*)) + *KviP* P.3.2.75
((*mada* + °) + *cyut*)) + *vi* P.2.4.71
madacyut + *v*° P.1.3.2
madacyut + ° P.6.1.67
madacyut.

421 M. only explains that *ātma* here means *sva*. Both *hasta* and *kara* have a double meaning, namely, 'hand' and 'trunk'. Yudhiṣṭhira has literally thrown away his kingdom with his hand while playing dice.

422 Yudhiṣṭhira did not care about his kingdom; the elephant does not care about the garland.

423 *Parihṛtā* regards the elephant, *tyaktā* regards Yudhiṣṭhira. Thus *apavarjitā* is explained as a *śleṣa*.

424 At the end of M.'s commentary on stanza 1.29.

425 For *viṣaye* see fn. 412 above.

426 The rule specially prescribes *vinI* after *māyā*. In the *prakriyā* the *-n* (of *vin*) is deleted by P.8.2.7, and *ṣ* is substituted for *s* by P.8.3.59.

427 No. 2 in this group (P.5.2.116). The final *ā* of *māyā* is deleted before *-in* by P.6.4.148.
428 *Arthāntaraṃ nyasyati*. This is an expression used by M. to indicate *arthāntaranyāsa*.
429 For the expression *praveśaṃ kṛ-* compare fn. 319 above.
430 Unidentified quotation. The reference to *KP*, 7.185 in the commentary is wrong.
431 *Śrī*, for which see 48 above.
432 According to Renou 1959, p. 56, the word *sādhana* here is an instance of the use of a common word in a special sense.
433 Not found in the *KNS*. However, *KNS*, 14.6, says *lakṣmīr utsāhasaṃpannād buddhiśuddham prasarpataḥ/nāpaiti kāyācchayeva vistāraṃ copagacchati* 'from one who makes an energetic effort (and) who proceeds pure of purpose Lakṣmī does not leave, but she follows him for a long time like the shadow of his body'.
434 As a consequence of the comparison between Lakṣmī and the queen, M. assumes two meanings here, to show the ground for the king's connection with Lakṣmī on the one hand and with his wife on the other. This is a *śleṣa* in its own right.
435 The rule prescribes the abl. ending in connection with *anya*. Note that according to M. *tvat* is a separate abl. and does not form part of a cp.
The derivation is as follows:

yuṣmad + *ṄasI*	P.4.1.2
tvad + *as*	P.7.2.97
tvad + *at*	P.7.1.31
tva° + *at*	P.7.2.90
tvat	P.6.1.97
tvat.	

436 Here *iva* reinforces the meaning of the interrogative pronoun, *ka iva* 'who possibly', 'who indeed'. See *SS* § 378 a.
437 The first explanation of *guṇaiḥ* refers to the *ṣaḍguṇya*, the six implements of policy. See *KAS*, 7.1.2 and 7.1.6-11; *KNS, sargas* 9-11; *NVA*, p. 323, *sūtra* 42, and *HDS*, Vol. III, p. 222-23. For the two explanations of *guṇa* see fn. 434 above.
438 *Kulajām* is interpreted in two ways depending on its connection with the *upameya*, *Lakṣmī*, and the *upamāna*, the king's wife.
439 *AK*, 3.3.102 b, which reads *vadhūr jāyāsnuṣāstriṣu 'vadhū* (is used) in the sense of wife, daughter-in-law, and woman'.
440 Indicated by the particle *he*.
441 *AK*, 3.5.23 ab.
442 The rule prescribes the suffix *rhiL* in the sense of time after the locative form (P.5.3.15) of *idam*.
443 The rule says that *eta* is substituted for *idam*, when a suffix beginning with *r* follows. The derivation is like this:

(*idam* + *Ṅi*) + *rhiL*	P.5.3.16
(*idam* + °) + *rhi*	P.2.4.71
eta + *rhi*	P.5.3.4
etarhi.	

444 *Niṣṭhā* is Pāṇini's designation of the passive and active pf. participle suffixes *Kta* and *KtavatU* (P.1.1.26). The derivation is as follows:

śuṣ + *Kta*	P.3.2.102
śuṣ + *ta*	P.1.3.8
śuṣ + *ka*	P.8.2.51
śuṣka.	

445 M. uses the standard *kdh.* non-technical paraphrase. The term *viśeṣaṇasamāsa* refers to cp. formation by P.2.1.57.
446 In *Śakuntalā*, Act IV, stanza 6, Priyaṃvadā says that the *tejas* 'fiery energy' of

Duṣyanta has been implanted in Śakuntalā *agnigarbhaṃ śamīm iva* 'like a Śamī-tree contains fire inside'. The idea is that the Śamī-tree is a permanent residence of Agni. Compare also *Mahābhārata*, 13.84.43, *tataḥ prabhṛti cāpy agniḥ śamīgarbheṣu dṛśyate/utpādane tathopayam abhijagmuś ca mānavaḥ* 'from that time onwards Agni is found in the inside of Śamī-trees. In that way men have obtained a means to generate (fire).'

447 Not found in the *AK*, nor in *VK* or *ViPr*.

448 The rule says that the verbal bases called *mit* do not lengthen their penultimate short vowel when *ṆiC* is added. *Jval-* is mentioned as *mit* in *Dhp*. 1.867. The derivation is as follows:

jval + *ṆiC*	P.3.1.26
jval + *i* + *lAṬ*	P.3.2.123
jval + *i* + *tiP*	P.3.4.78
jval + *i* + *ŚaP* + *ti*	P.3.1.68
jval + *i* + *a* + *ti*	P.7.2.116
jval + *i* + *a* + *ti*	P.6.4.92
jval + *e* + *a* + *ti*	P.7.3.84
jval + *ay* + *a* + *ti*	P.6.1.78
jvalayati.	

449 The *KAS*, 1.6.1-3, says *vidyāvinayahetur indriyajayaḥ kāmakrodhalobhamānamadaharṣatyāgāt kāryaḥ. Karṇatvagakṣijihvāghraṇendriyāṇāṃ śabdasparśarūparasagandheṣv avipratipattir indriyajayaḥ śāstrānuṣṭhānaṃ ca. Kṛtsnaṃ hi śāstram indriyajayaḥ* 'control over the senses, which is based on learning and modest behaviour, is to be secured by abandoning lust, anger, greed, conceit, intoxication and (foolish) exhilaration. Control over the senses consists in non-indulgence in (the pleasures of) sound, touch, visual form, taste and smell belonging to the senses of the ear, the skin, the eye, the tongue and of smelling; and in the practice of (the prescriptions handed down by) the authoritative textbooks (on particular sciences). For (this) whole science (of government) consists in control of the senses' (translation mainly after Kangle). The *KNS*, 1.57, says *kāmaḥ krodhas tathā lobho harṣo māno madas tathā/ṣaḍvargam utsṛjed enaṃ tasmiṃs tyakte sukhī nṛpaḥ* 'lust, anger and greed, (foolish) exhilaration, conceit and intoxication (a king) should give up this group of six. When this (group) has been abandoned, the king is happy.'

450 For *ata eva* see fn. 113 above.

451 The rule says that *yaT* is added after the accusative form *vaśam* in the sense of 'gone to'. The derivation is as follows:

(*vaśa* + *am*) + *yaT*	P.4.4.86
(*vaśa* + °) + *ya*	P.2.4.71
vaś° + *ya*	P.6.4.148
vaśya.	

452 The example is quoted in the *KV* on P.2.3.23. The *KV* says that in daily usage a thing which is able to bring about a result is called *hetu* 'cause'. After a word standing for such a cause the instr. ending is added. The examples are *dhanena kulam* 'a noble family, because it has money', *kanyayā śokaḥ* 'grief because of the daughter (who got herself with child)', *vidyayā yaśaḥ* 'fame because of learning'.

453 Reference is to P.5.1.130.

454 *AK*, 1.7.27 a. *Preman* is both masc. and ntr.

455 No. 24 in this group.

456 The derivation is as follows:

hṛdaya + *aṆ*	P.5.1.130
hṛd + *a*	P.6.3.50
hārd + *a*	P.7.2.117
hārda.	

457 For the verb periphrasis with the help of a noun plus *jāta* see Renou 1959, p. 40, who renders *jātahārda* as 'amical'. For the function of *san* c.q. *satā* see fn. 164 above.

458 M. repeats the words *ādaro na*, to show construction.

459 Thus assuming a different *padaccheda* we interpret the sentence as *jātahārdena jantunā janasya na ādaraḥ, vidviṣā jantunā na daraḥ* 'people feel no respect for (such a) man, when he shows affection, nor do people fear him when he shows himself to be hostile'.

460 *AK*, 3.3.185 c.

461 In distinction from *apuruṣavākyas* 'statements not originating from men', as recorded in the Veda. Here words convey one meaning only. A *nyāya* says *sakṛd uccaritaḥ śabdaḥ sakṛd evārthaṃ gamayati* 'a word spoken once conveys its meaning once only'. Therefore in the Veda we can never understand two meanings from one word at the same time. The *Vedāṅgas* serve to establish the only correct meaning.

462 The rule deals with *padanipāta* 'the place of constituents (in a cp.)' and says that in particular cps. a word ending in *Kta* preferably takes the first place. The cps meant are included in the *āhitāgni*, etc. group, which is traditionally regarded as an *ākṛtigaṇa*.

463 *VK*, p. 254, stanza 7 a.

464 In connection with the two adjectives explained so far.

465 *Uṇādisūtra* No. 571, see *SK*, p. 556.

466 *Uṇādisūtra* No. 570, which prescribes *iṆ* and which is continued in No. 571.

467 The rule says that *pada* is substituted for *pāda*, when *āti* follows. The derivation concerned is as follows:

((*pāda* + *bhyām*) + *at*)) + *iṆ*	*Uṇādisūtra* No. 571
((*pāda* + °) + *at*)) + *i*	P.2.4.71
(*pāda* + *āt*) + *i*	P.7.2.116
(*pada* + *āt*) + *i*	P.6.3.52
padāti.	P.6.1.101

468 The case ending referred to is the loc. ending. The cp. is formed by P.2.1.6. For the relatively frequent and innovative use of *avyayibhāva* cps in the *Kir*. see Renou 1959, p. 24.

469 The rule optionally (*anyatarasyām*, P.5.4.108) prescribes the *samāsānta*-suffix *ṬaC* after an *avyayībhāva* cp. ending in *giri*. Therefore we either have *antargiri* or *antargiram*.

470 *Satyadhana* means 'whose wealth consists in truth'. As explained by M., Yudhiṣṭhira keeps his truth, that is, his word, to his enemies, but he appears to neglect the interests of his brothers.

471 To be connected with *mānasam*.

472 For *kaccid* 'n'est il pas vrai ... que' see *GS* § 378 b.

473 *AK*, 3.5.14 b. The sense referred to is something like 'I hope that'.

474 By putting *yaḥ* nearly at the beginning of the stanza and *dhanaṃjayaḥ* at the end Bhāravi offers an interesting example of extreme disjunction of syntactically connected words. Compare *Kir*. 2.37 ab, *balavān api* ... *yaḥ*.

475 For the location of Kuru country see Agrawala 1963, p. 55-56.

476 *AK*, 3.1.63 ab. On the meaning-development of *prājya* in the sense of 'abundant' see Renou 1959, p. 53. Although the *AK* quotes the words in the sg. ntr., this is not to be taken to indicate that the words concerned function as adverbs only. They are, in fact, adjectives.

477 The negative particle *naÑ* has several meanings, one of which is *tadanyatva* 'being other than something'. See *TA*, fn. 289, and Renou 1959, p. 42, who incorrectly thinks that *a* is used here in the sense of 'contrary' (*virodha*).

478 *AK*, 2.9.91, abc.

479 *DāṆ* is the form in which Pāṇini quotes the base *dā*- (*Dhp*. 1.997). The rule referred to says that *dā*- is replaced by *yacch*-, when a suffix marked with *Ś* follows. The derivation is like this:

dā + *lAṄ*	P.3.2.111
dā + *tiP*	P.3.4.78
dā + *t*°	P.3.4.100
dā + *ŚaP* + *t*	P.3.4.67

a + *dā* + *a* + t	P.6.4.71
a + *yacch* + *a* + t	P.7.3.78
ayacchat.	

480 The rule specially prescribes *KHaC* after *ji-*, when the word to be formed is a name.
481 The derivation is as follows:

((*dhana* + *am*) + *ji*)) + *KHaC*	P.3.4.26
((*dhana* + °) + *ji*)) + *a*	P.2.4.71
(*dhana* + *je*) + *a*	P.7.3.84
(*dhana* + *jay*) + *a*	P.6.1.78
dhana + *mUM* + *jaya*	P.6.3.67
dhanaṃ + *jaya*	P.8.3.23
dhanaṃjaya.	

482 By P.5.3.17. Here the commentary uses *nipatāna* for what is elsewhere referred to as *nipāta*.
483 *Tava* is inserted by M. for ease of understanding. Thus, according to M., *manyuṃ na karoti* means either 'how (is it that) it does not make you angry?', or 'how (is it that) it does not cause you pain?'.
484 Thus *vanāntaśayyā* is derived as an irregular *kdh*. cp., to be included in the list mentioned by P.2.1.72.
485 In the sense of *hetu* 'cause' by P.2.3.23.
486 *VK*, p. 247, stanza 2 d.
487 *AK*, 3.5.13 ab.
488 For *ata eva* see fn. 113 above.
489 A form of *sthita* 'being in a (particular) condition' added after *iva* is M.'s regular way of indicating *utprekṣā*, as different from *upamā*. See e.g., M.'s commentary on Kir. 3.1, where he uses the expression (*iva*) *sthitam ity utprekṣā* twice. However, in a few cases *sthita* is used after *iva* conveying the sense of *upamā* also. See the commentary on *Kir*. 3.45 and on *Kir*. 4.15, *latā iva*.
490 Reference is to the twins Nakula and Sahadeva, born from Mādrī, the second wife of Pāṇḍu. About the presumble fathers of the twins see Hopkins 1915, p. 167-68.
491 *ViPr*., p. 110, stanza 5 ab.
492 *ViPr*., p. 60, stanza 50 cd.
493 The rule says that *tumUN* is added after a verbal base, when it is construed with *sah-*. The derivation is as follows:

bādh + *tumUN*	P.3.4.65
bādhi + *i* + *tum*	P.7.2.35
bādhitum.	

494 *Upodghaṭa* 'introduction'.
495 The rule says that *aṆ* is added in the sense of *tasya idam* 'this is his'.
496 The rule prescribes the substitution, in the sg., of *tavaka* for *yuṣmad*. The derivation of *tāvakī* is as follows:

(*yuṣmad* + *ṄasI*) + *aṆ*	P.4.3.120
(*yuṣmad* + °) + *a*	P.2.4.71
tavaka + *a*	P.4.3.4
tāvaka + *a*	P.7.2.117
tāvak° + *a*	P.6.4.148
tāvaka + *ṄīP*	P.4.1.5
tāvak° + *ī*	P.6.4.148
tāvakī.	

In this *prakriyā* P.6.4.148 is applied twice in succession, each time with regard to a different suffix.

497 The rule says that the perfect endings may be added to *vid-*, when followed by *lAṬ*. For the derivation see fn. 343 above.

498 *Anaikantikā* is a fallacy which technically involves a discrepancy between the *hetu* and the *sādhya* in a syllogism. In this case the *hetu* is able to prove both the *sādhya* and its absence Therefore there is no single valid conclusion. See *TSA*, Notes, p. 301. The reasoning that, since I, Draupadī, feel grief, you, Yudhiṣṭhira, must also feel grief, is an instance.

499 Compare *Raghuvaṃśa*, 6.30 d, *bhinnarucir hi lokaḥ* 'people have different tastes'.

500 Thus M. assumes a contrast between the first and the second line.

501 The rule prescribes *Ki* after *dhā-*. The derivation is as follows:

a +	*dhā* +	*Ki*	P.3.3.92
a +	*dh°* +	*i*	P.6.4.64
adhi.			

502 *Dhp.* 6.123.

503 *Śeṣa* means cases which have not been covered so far, residual cases. However, the word *śeṣa* in P.2.3.50 is interpreted by Patañjali to means *vivakṣā* and assumed to be continued in P.2.3.54. *Vivakṣā* means that it is left to the speaker whether to express a non-*śeṣa, kriyākāraka*-relation, as in *ceto rujanti*, where *cetas* functions as the *karman* 'object', or not. In the latter case, one will use the expression *cetaso rujanti* applying the genitive case ending specially prescribed for the *karman* in connection with verbs having the sense of *ruj-*, when reference is to a state which results in some way or other, by P.2.3.54. Apparently, Bhāravi has opted for the first way. See further *PRA*, Notes (36), (40), (55) and (62).

504 *ViPr.*, p. 69, stanza 138 a.

505 For the function of *san* see fn. 164 above. Thus M. makes it clear that *adhirūḍhaḥ* is not the main verb.

506 By P.2.3.18, and not in the sense of *hetu* 'cause' by P.2.3.23.

507 For the function of *purā* in connection with the present tense form *vibodhyase* ("...particule non subordonnante, pour incliner un présent ... vers la fonction de préterit (comme *sma*)") see Renou 1959, p. 20.

508 The rule allows both the present tense and the aor. in connection with *purā*, 'but preferably the present tense, when the particle *sma* is not used. The derivation is as follows:

vi + *budh* +	*ṆiC*			P.3.1.26
vi + *budh* +	*i*		+ *lAṬ*	P.3.2.122
vi + *budh* +	*i*		+ *thās*	P.3.4.78
vi + *budh* +	*i*		+ *se*	P.3.4.80
vi + *budh* +	*i*	+ *yaK*	+ *se*	P.3.1.67
vi + *bodh* +	*i*	+ *ya*	+ *se*	P.7.3.86
vi + *bodh* +	°	+ *ya*	+ *se*	P.6.4.51
vibodhyase.				

509 *AK*, 2.4.166 a.

510 *AK* 3.1.63 b. For the gender used see fn. 476 above.

511 The derivation is as follows:

sthāla +	*ṄīṢ*	P.4.1.42
sthāl° +	*ī*	P.6.4.148
sthālī.		

512 By saying that it is a piece of ground not artificially laid out.

513 The rule specially prescribes the designation *karman* for an item functioning as the *adhikaraṇa* in connection with *adhiśī-*. For a discussion regarding the conflict of two *kāraka*-designations here see *KARA*, Introduction, p. xi-xii.

514 The rule says that *ay* is substituted for the *ī* of *śī-*, when a suffix beginning with *y* and marked with *K* follows. The derivations is like this:

adhi + śī + Ktvā	P.3.4.21
adhi + śī + LyaP	P.7.1.37
adhi + śay + ya	P.7.4.22
adhiśayya.	

515 *VK*, p. 237, stanza 84.
516 For the use of *he* see fn. 123 above.
517 For the custom of leaving some food see *HDS*, II, Part II, p. 769.
518 *AK*, 2.9.48 a. For the Vedic origin of *andhas* see Renou 1959, p. 49.
519 The suffix *vuÑ* (= *aka*) is added by P.5.1.132. The sense of *bhāva* goes back to P.5.1.119.
520 *Ślokavārttika* viii on P.1.4.51. See *KARA*, Note (150). The two objects in connection with *nī-* are *vapuḥ*, which functions as the *pradhānakarman*, and *rāmaṇīyaka*.
521 The explanation seems trivial, but M. wants to make it clear that here *te* is not the demonstrative pronoun.
522 *KP*, p. 672. The idea is that in *sahokti* a word like *kārṣya*, which according to its meaning is directly related to another word like *vapuḥ*, becomes connected with a different word like *yaśas* also, through the use of a word having the sense of *saha*, like *sama*. See further Appendix II, s.v. *sahokti*.
523 *Mṛgair dvijaiś ca* is meant to be the non-technical paraphrase of a *dvandva* in which usually *ca...ca* is employed. The word *ālūna* has to be translated twice in view of its connection with the deer and with the brahmins.
524 M.'s reference is wrong. Probably the quotation is from *ASS*, stanza 699 b, which reads *barhir darbhahutāśayoḥ 'barhis* (is used) in the sense of *darbha*-grass and sacrificial fire'.
525 *ViPr.*, p. 168, stanza 13 c.
526 Compare fn. 407 above. Thus *ŚatṚ* forms a noun. The derivation is as follows:

dviṣ + ŚatṚ	P.3.2.123
dviṣ + ŚaP + at	P.3.1.68
dviṣ + a + at	P.1.3.8; 1.3.3
dviṣ + at	P.6.1.97
dviṣat.	

527 Substitution of *sa* for *saha* by P.6.3.81.
528 For *arthāntaranyāsa* see Appendix II, s.v.
529 P.3.3.162 says that like the optative endings the imp. endings also may convey the sense of *prārthanā*. The derivation is as follows:

pra + sad + lOṬ	P.3.3.162
pra + sad + siP	P.3.4.78
pra + sad + ŚaP + si	P.3.1.68
pra + sad + a + hi	P.3.4.87
pra + sīd + a + hi	P.7.3.78
pra + sīd + a + °	P.6.4.105
prasīda.	

530 *Kiṃca* belongs to a commentator's technical vocabulary and is used to indicate that a description, argument or enumeration continues. In the present case, an argument is continued by adducing another reason.
531 The rule prescribes the suffix after *sṛ-* when preceded by *puras*. The derivation is as follows:

puras + sṛ + Ṭa	P.3.2.18
puras + sar + a	P.7.3.84
purarU + sar + a	P.8.2.66
puraḥ + sar + a	P.8.3.15
puraḥsara.	

532 For the meaning of *ced* here ("s'il est avéré (par malheur) que ...") see Renou 1959, p. 20.

533 According to Renou 1959, p. 36, the suffix *tā* has a semi-concrete value here.

534 For the function of *san*, fem. *satī*, see fn. 164 on *Kir.* 1.7.

535 *Karoti* is the quotation form of *kṛ-*, for which see fn. 138 above.

536 The rule prescribes the *ātmanepada* endings after *adhikṛ-* in the sense of 'to overcome' even in the absence of *kartrabhiprāya*.

537 Actually, the *KV* (on P.1.3.33) says *prasahanam abhibhavaḥ* '*prasahanam* (means) overcoming', which is something different. But, in any case, *adhikṛ-* in this sense does not fit either, so the argument holds.

538 The rule prescribes the *ātmanepada* endings in the sense of *kartrabhiprāyaṃ kriyāphalam* 'the result of an action benefiting the agent' after verbal bases marked with the *anubandha* *Ñ*, like *kṛ-* (= *ḌukṛÑ*, *Dhp.* 8.10).

539 *Asyāḥ* sc. *rateḥ*.

540 One can only adopt an attitude of repose and contentment, if *kartrabhiprāya* is assumed.

541 According to Renou 1959, p. 17, here *atha* is the equivalent of *atha ced* 'or, if'.

542 For the translation of the *bv.* cp. see fn. 97 above.

543 For the function of *san* see fn. 164 above.

544 *AK*, 3.3.143 c.

545 Reference is to P.3.1.134.

546 By deriving *jaṭādharaḥ* in this way M. makes it clear that the cp. is to be regarded as a regular *tp.* cp. in which *dhara* enters as an independent word, and not as an *upapada* cp. The latter would result in the form **jaṭādhāra* by applying the suffix *aṆ* prescribed by P.3.2.1. Compare also fns 124 and 125 above. Technically M.'s derivation is in two stages:

A.	*dhṛ* + *aC*	P.3.1.134
	dhar + *a*	P.7.3.84
	dhara.	
B.	((*jaṭā* + *am*) + (*dhara* + *sU*)) + *sU*	P.2.2.8
	((*jaṭā* + °) + (*dhara* + °)) + *s*	P.2.4.71
	jaṭādhara + *rU*	P.8.2.66
	jaṭādhara + *ḥ*	P.8.3.15
	jaṭādharaḥ.	

547 *Jaṭādharaḥ san* means no more than 'as an ascetic'. Thus the effect of *san* is to turn *jaṭādharaḥ* into an apposition of the agent expressed by *juhudhi*. To mark the preceding word as an apposition is precisely the function of *san* in a commentator's technical usage. See fn. 164 above.

548 The usage *pāvakaṃ juhoti* is correct according to P.2.3.3, and can only mean 'he propitiates the fire'. However, *hu-* is also used in the sense of 'pouring out (an oblation)', namely, in the fire. In that case, the fire functions as the *adhikaraṇa* 'location' of the action of pouring out. Consequently, we expect the loc. ending after the stem *pāvaka*. Apparently, M. is thinking of the latter meaning of *hu-*, and is only able to explain the acc. ending by assuming *upacāra* 'secondary, extended use'. See further *ANA, Bh.* No. 7 on P.2.3.3.

549 The rule says that after *hu-* the ending *dhi* is substituted for *hi* of the 2 sg. imp. act. The derivation is as follows:

hu + *lOṬ*	P.3.3.162
hu + *si*	P.3.4.78
hu + *hi*	P.3.4.87
hu + *hi*	P.3.1.68
hu + *ŚaP* + *hi*	P.3.1.68
hu + *Ślu* + *hi*	P.2.4.75
hu + *hu* + ° + *hi*	P.6.4.10

hu + *hu* + *dhi* P.6.4.101
jhu + *hu* + *dhi* P.7.4.62
ju + *hu* + *dhi* P.8.4.54
juhudhi.

550 *Tathokta* is a commentator's shorthand to refer to a word stated in the text which he does not bother to repeat. In many cases the word concerned is a long cp. the meaning-paraphrase of which has just been given.
551 See fn. 521 above.
552 Reference is to the *Mahābhārata*, 2.67.11-13, where Śakuni speaking to Yudhiṣṭhira says: *asmābhir vā jitā yuyaṃ vane varṣāṇi dvādaśa/vasadhvaṃ kṛṣṇayā sārdham ajinaiḥ prativāsitāḥ//trayodaśe ca nirvṛtte punar eva yathocitam/svarājyaṃ pratipattavyam itarair atha vetaraiḥ//anena vyavasāyena sahāsmabhir yudhiṣṭhira/akṣān uptvā punar dyūtam ehi dīvyasva bhārata//*'alternatively, if you are defeated by us, you shall live in the forest for twelve years together with Kṛṣṇā, wearing deerskins. But as soon as the thirteenth year has passed, either the ones or the others must have their kingdom back, as is proper. With this resolve throw the dice, Yudhiṣṭhira, come, have a new game with us, o descendant of Bharata' (translation mainly after J. A. B. van Buitenen 1975, p. 158-59).
553 AK, 3.3.150 ab.
554 *AK*, 3.3.143 d.
555 See fn. 412 above.
556 See fn. 314 above.
557 *AK*, 1.7.30 ab.
558 For *arthāntaranyāsa* see Appendix II, s.v.
559 The *VRA*, 4.11, defines the metre as *ayuji nayugarephato yakāro/yuji ca najau jaragāś ca puṣpitāgrā* 'in the odd (quarter-verses) the letter *ya* following after a pair of *na* (itself followed by) *ra*, and in the even (quarter-verses a sequence of the letters) *na, ja, ja, ra* and *ga*, (that is called) *puṣpitāgrā*'. This gives us the following scheme:
odd: short-short-short, short-short-schort, long-short-long, short-long-long
even: short-short-short, short-long-short, short-long-short, long-short-long, long.
For the change of metre see fn. 580 below.
560 The word *āśirvādapūrvakam* is taken as an adverb. *Pūrvaka* is taken in its literal sense, because we may say that before formally ending the Canto by the words *iti bhāravikṛtau*, etc. the poet (that is, the speaker) utters a good wish, namely, in the last stanza.
561 *AK*, 3.3.100 c, which reads *'pi* instead of *ca*.
562 It is not clear why M. takes *samaya* in the sense of *kāla* instead of in that of 'agreement' (see fn. 552 above). One difficulty may have been the connection of *samaya* in the latter sense with *niyoga*, because here a suitable secondary meaning for *niyoga* must be assumed, like 'binding force'.
563 For *hetoḥ* see fn. 128 above.
564 By P.2.1.56 in which *vyāghrādi* is considered to be an *ākṛtigaṇa*. The assumption of *upamitasamāsa* excludes that of *rūpakasamāsa* in the form of *āpad eva payodhiḥ* 'the ocean is nothing but misfortune', traditionally by P.2.1.72. See further Note (48).
565 The assumption of *upamitasamāsa*.
566 This is M.'s evidence to prove that the poet has intended *upamā*, not *rūpaka*. See Note (48).
567 *Āgamaḥ*.
568 Unidentified quotation.
569 Two meanings are stated, according to the word's connection with the *upameya* (Yudhiṣṭhira) and the *upamāna* (the sun), in that order. This is *śleṣa*. Compare Renou 1959, p. 44.
570 Thus, according to M., one and the same meaning, namely, *aprasanna*, will do for *jihma* both in its connection with the *upameya* and the *upamāna*. Renou 1959, p. 44, differs, "mais bien entendu *jihma*, joint a *dīpti* et à *saṃhāra*, n'a pas tout à fait les mêmes connotations quand il s'agit du prince et quand il s'agit du soleil". For meanings attributed to *jihma* see Renou 1959, p. 54.

571 *Anyatra* is a commentator's expression to indicate connection with the *upamāna*. See fn. 379 above.

572 *VK*, p. 236, stanza 78. For the Vedic origin of *vasu* in the sense stated see Renou 1959, p. 50.

573 *Ubhayatra* is a commentator's expression to indicate connection with both the *upameya* and the *upamāna*.

574 *Upamitasamāsa* again. See fn. 564 above.

575 *Dhp*. 4.35.

576 Since *udīyamāna* has the same form in the active (*ŚyaN*, P.3.1.69) and in the passive (*yaK*, P.3.1.67), M. wants to make it clear that here *udīyamāna* is an active (*kartari*) form. *ŚānaC* is used in the active (medial) and in the passive. The derivation is as follows:

ud + *ī*	+ *lAṬ*	P.3.2.123
ud + *ī*	+ *ŚānaC*	P.3.2.124
ud + *ī* + *ŚyaN*	+ *āna*	P.3.1.69
ud + *ī* + *ya* + *mUK*	+ *āna*	P.7.2.82
ud + *ī* + *ya* + *m*	+ *āna*	P.1.3.2; 1.3.3
udīyamāna.		

577 The derivation is as follows:

sam + *abhi*	+ *lOṬ*	P.3.3.173 (*āśiṣi*)
sam + *abhi*	+ *ti*	P.3.4.78
sam + *abhi*	+ *tu*	P.3.4.86
sam + *abhi* + *ī* + *ŚaP*	+ *tu*	P.3.1.68
sam + *abhi* + *ī* + °	+ *tu*	P.2.4.72
sam + *abhi* + *e*	+ *tu*	P.7.3.84
sam + *abhy* + *e*	+ *tu*	P.6.1.77
samabhyetu.		

578 The *PW*, s.v. 1) translates *camatkāra* as 'Bewunderung, Erstaunen, Ueberraschung'. *PSED*, s.v. 3) notes the technical sense of the word as 'poetical charm, that which constitutes the essence of poetry' and refers to *KP*, 1.1. The passage referred to is *KP*, p. 21, lines 5-6, *tadapekṣayā vācyasyaiva camatkāritvāt* 'because with regard to that (*vyaṅgya* 'evoked sense') the directly expressed sense itself (in the stanza quoted) has (the greater) relish'. Jhalakīkar, in his commentary, ibid. p. 22, line 7, renders *camatkāra* here as *āsvāda* 'relish'.

In later *alaṃkāraśāstra*, *camatkāra* is the term used to state the basic characteristic of all modes of poetic diction in its effect on a sensitive and appreciative mind. The *SD*, 3.3, connects it with *rasa*, as follows: *lokottaracamatkāraprāṇaḥ kaiścit pramātṛbhiḥ/svākāravad abhinnatvenāyam āsvādyate rasaḥ* 'this *rasa*, the life of which is *camatkāra* which passes common understanding, is relished by some connoisseurs as not different from their own (divine) nature.' The *vṛtti* (ibid. p. 78) says *camatkāraś cittavistārarūpo vismayaparaparyayaḥ. Tadprāṇatvaṃ cāsmadvṛddhaprapitāmahasahṛdayagoṣṭhīgariṣṭhakavipaṇḍitamukhyaśrīmannārāyaṇapādair uktam. Tad āha Dharmadattaḥ svagranthe "rase sāraś camatkāraḥ sarvatrāpy anubhūyate/taccamatkārasāratve sarvatrāpy adbhuto rasaḥ/tasmād adbhutam evāha kṛtī nārāyaṇo rasam" iti 'camatkāra* consists in an expansion of consciousness (and is) a synonym of *vismaya* "wonder". That *camatkāra* is the life (of *rasa*) has been stated by my great-great-grandfather, the revered illustrious Nārāyaṇa, the most important among the presidents of the assemblies of *sahṛdayas* "connoisseurs" and the foremost of learned poets. That (opinion of my ancestor) has been mentioned by Dharmadatta in a book of his own, as follows: *rase sāraś* ... *nārāyaṇo rasam* "in *rasa* everywhere *camatkāra* is experienced as its essence. Since *camatkāra* is its essence, everywhere the *rasa* (must be the one called) *adbhuta* "the marvellous". That is why the learned Nārāyaṇa says that *adbhuta* only is *rasa*".'

Jagannātha in his *Bhāminīvilāsa*, 3.16 c, says *cetaścamatkṛtipadam kaviteva ramyā* '(she was) an occasion for *camatkṛti* to the mind, like a beautiful poem.' Here *camatkṛti* is probably best translated as 'a sense of wonder and delight', in so far it tries to grasp the essence of a subjective aesthetic experience. See further Suryakānta 1952, p. 61 (the role of *camatkāra* in the training of a poet, according to Kṣemendra's *Kavikaṇṭhābharaṇa*) and *HSP*, Vol. II, p. 263.

579 The *Mbh.*-passage quoted in Note (1) is repeated in *Mbh.* I, p. 253, lines 6-7, in a slightly different fashion which comes nearer to M.'s quotation, as follows: *mañgalādīni maṅgalamadhyāni maṅgalāntāni hi śāstrāṇi prathante vīrapuruṣakāṇi ca bhavanty āyuṣmatpuruṣāṇi cādhyetāraś ca maṅgalayuktā yathā syur iti* 'for treatises which start with an auspicious word, which have (such a word) in the middle and at the end spread (wide and far), and breed heroes and long-living people and (they are also composed like that) so that their students are provided with good luck'.

580 Mammaṭa, *KP*, p.547, distinguishes between *upamā* which is *pūrṇā* 'complete' and *upamā* which is *luptā* 'incomplete'. The *vṛtti* explains that we speak of *pūrṇopamā*, when the *upamāna, upameya, sādhāraṇadharma* 'common feature' (i.e., the feature shared by the *upamāna* and the *upameya*, the *tertium comparationis*) and the *upamāpratipādakaśabda* 'the word (like *iva*, etc.) which conveys (the sense of) *upamā*' have all of them been stated. In *luptopamā* one or more of the four factors just mentioned may be dropped with the exception of the *upameya*. In the present stanza, the sun (*upamāna*), the king (*upameya*), the rising again (*sādhāraṇadharma*) and *iva* have been stated.

581 *VRA*, p. 72, defines the metre as *nanamayayayuteyaṃ mālinī bhogilokaiḥ* 'this (metre called) *mālinī* has been put together as *na na ma ya ya*. (The ceasura is) by means of eight and seven (letters)'. This gives us the following scheme: short-short-short, long-long-long, short-long-long, short-long-long.

582 *KAD*, 1.18 cd-19 ab. See fn. 39 above.

583 One of the senses of *iti* listed in the *AK*, 3.4.7, is *samāpti* 'completion'.

584 That is to say, the definition of a *mahākāvya* by Daṇḍin, part of which has just been quoted, applies fully to the *Kir.*

585 Therefore M. does not repeat all this in his commentary on the final stanzas of the following Cantos.

586 The meaning of this suffix has been stated by P.4.3.87. Thus the word *kirātārjunīya* is a *taddhita*-derivation as follows:

((*kirāta* + *au*) + (*arjuna* + *au*))	+ *CHa*	P.4.3.88 (and see *BDA*, Introduction, sub 3.7)
((*kirāta* + °) + (*arjuna* + °))	+ *CHa*	P.2.4.71
kirātārjuna	+ *CHa*	P.6.1.101
kirātārjuna	+ *īya*	P.7.1.2
kirātārjun°	+ *īya*	P.6.4.148
kirātārjunīya.		

The word thus formed means 'a work about (the fight between) the Kirāta and Arjuna'. The Kirāta is, in fact, Śiva who has assumed the appearance of a Kirāta. The actual fight is described only in the last portion of the poem, Cantos 15.31-18.14. The poem ends with Arjuna receiving the desired *dhanurveda* 'bow-lore' and the Raudra/Pāśupata missile from Śiva, and assorted other magical weapons from Indra and the Lokapālas, to be used against the Kauravas. For an analysis of the story as told by Bhāravi see *IKL*, III, §§ 1493-1514. The theme has been taken from the *Mahābhārata, Āraṇyakaparvan, Kairātaparvan*, Chapters 13-42, especially Chapters 28-42. For a comparison between the *Mahābhārata*-episode and the story as told by Bhāravi see Cappeller, Einleitung, p. xvi-xxi. For the representation of scenes from the *Kir.* in art see T.N. Ramachandran 1950-1951, especially p. 58-89, which deal with the Mahaballipuram rock sculpture.

587 Reference is either to a work by the early 12th century jaina author Dhanaṃjaya, or to a work of the same title by a slightly later author known as Kavirāja. The works in question consist of stanzas which, taken in one sense, tell the story of the Pāṇḍava-brothers, and, when taken in a different sense, tell the story of Rāma. See *GIL*, Band 3, p. 75.

588 That is, to upgrade Arjuna, since he figures in a story in which the Kirāta, that is, Śiva in disguise, is the other protagonist.
589 *KAD*, 1.22. Instead of *vaṃśavīryapratāpādi* the text reads *vaṃśavīryaśrutādīni* ‘the noble family, the valour and the learning, etc.’ The word *ca* in the second line is redundant.
590 See fn. 588 above.
591 According to P.5.4.11, the suffix *tara* may be added to a *tiṅanta* form. In that case *am* is added to *tara*.
592 On the subject of *rasa* see fn. 27 above. The *SD*, 1.3 a, says *vākyaṃ rasātmakaṃ kāvyam* ‘*kavya* consists in utterances which contain *rasa* as their essence.’ *Rasa* is defined (ibid. 3.1) as *vibhāvenānubhāvena vyaktaḥ saṃcāriṇā tathā/rasatām eti ratyādiḥ sthāyībhāvaḥ sacetasām* ‘love, etc., which is the permanent emotional undertone, manifested by a *vibhāva, anubhāva* and a *saṃcāri*(*bhāva*), attains the status of *rasa* for those appreciative.’ The idea is that particular, emotionally coloured states whose number is restricted to eight or nine lie dormant in the heart. They are awakened specifically by what is called *vibhāva*, and then show their regular outward manifestations (*anubhāva*). They are accompanied by passing moods (*saṃcārin* or *vyabhicārin*). *SD*, 3.182, enumerates eight *rasas* to which *śānta* ‘the peaceful’ is added as the ninth. Among them we find the one called *vīra* ‘the heroic’. According to *SD*, 3.232-234 ab, the *sthāyībhāva* of *vīra* is *utsāha* ‘the energy for taking strong action’. Its *vibhāvas* are *vijetavyādayaḥ* ‘persons to be defeated, etc.’, and *vijetavyādiceṣṭādi* ‘behaviour, etc. of persons to be defeated, etc.’ The *anubhāvas* are looking for allies, etc. and the *saṃcāribhāvas* are *dhṛti* ‘firmness’, *mati* ‘determination’, *garva* ‘pride’, *smṛti* ‘recollection’, *tarka* ‘reasoning’ and *romañca* ‘horripilation’. The *vīrarasa* is further divided into four (*SD*, 3.234 cd), namely, *dānavīra* ‘the heroic in the form of generosity’ (in the Buddhist context *dāna* is one of the ten *pāramitās* ‘virtues of perfection’ exemplified by prince Vessantara, see Malalasekera 1937, Vol. II, s.v. *Vessantara Jātaka*), *dharmavīra* ‘the heroic in the form of (administering) justice’, *yuddhavīra* ‘the heroic (as appearing) in battle’ and *dayāvīra* ‘the heroic in the form of compassion’ (with strong Buddhist connotations again). The variety of the *vīrarasa* alluded to by M. by saying *vijayī vīraḥ* is *yuddhavīra*.
593 Unidentified quotation.
594 *Mahopādhyāya* is the title traditionally given to an outstanding scholar and teacher. *Sūri* is the usual designation of a jaina scholar, but, according to information received by K. P. Trivedi (*EA*, Introduction, p. xxx) M. was not a jaina. Kolācala is the name of a village in what is now called Andhra Pradesh (Telangana). For the name *Ghaṇṭāpatha* see fn. 29 above.

NOTES TO CANTO II

1 Draupadī who is *priyā* can only offer advice (*upadeśa*) which is *priya*, i.e., *hita* 'beneficial'.

2 *Vidhā-* is a verb of action in general, like *kṛ-*. This being the case, we have to understand the particular action meant from the context. Compare fn. 319 on *Kir.* 1.18.

3 Bhīma approved of the things Draupadī said. Therefore to him her speech was *manaḥpriyā* '(spoken) after his heart'.

4 *Manaḥpriyām* and *garīyasīm.*

5 For the use of the comparative here see *VKAS*, 5.2.29, *bauddhapratiyogāpekṣāyām apy ātiśāyanikāḥ* '(the suffixes) denoting *atiśāyana* "a higher degree" (are used) also with reference to a correlate which is in the mind'. Reference is to P.5.3.55 which prescribes the suffixes *taraP*, etc., in the sense mentioned. Vāmana's point is that the comparative may also be used when the item with which something is compared has not been stated explicitly. See further Cappeller, *Anmerkungen zum zweiten Gesang*, p. 154, on stanza 1, "Der absolutive Gebrauch des Komparativs ... ist bei Bh. häufig", and Renou 1959, p. 33, "L'emploi carateristique du comparatif en *-īyas-* (non pas le comparatif en *-tara-*) au sense de l'adjectif simple, eventuellement plus emphatique ..."

6 *Upapatti* means 'argument'. Apparently a logical quality of Bhīma's speech is intended here, see Raghavan 1963, p. 256-57. The word *yuktiyukta* is actually used by *KAS*, 15.1.3, where the text says *tad dvātriṃsadyuktiyuktam* 'that (*arthaśāstra*) employs thirty-two devices of reasoning'. Among these we find *adhikaraṇa* 'division into) topics', *atideśa* 'transference', *arthāpatti* 'evident conclusion', *saṃśaya* 'doubt', *vākyaśeṣa* 'the suppletion of part of a sentence', *nirvacana* 'etymology', *pūrvapakṣa* 'prima facie view', *uttarapakṣa* 'accepted view' and *vikalpa* 'option'.

7 Compare fn. 403 on *Kir.* 1.26.

8 By itself *ūce* could also means 'was spoken' (*karmaṇi liṭ*), since the *ātmanepada* endings are also prescribed in the sense of *karman* 'object' (P.1.3.13).

9 By P.2.4.53, the derivation is as follows:

	brū	+ *lIṬ*	P.3.2.115
	vac	+ *lIṬ*	P.2.4.53
	vac	+ *ta*	P.3.4.78
	vac	+ *e*	P.3.4.81
	uc	+ *e*	P.1.2.5; 6.1.15
uc	+ *uc*	+ *e*	P.6.1.8
u	+ *uc*	+ *e*	P.7.4.60
	ūc	+ *e*	P.6.1.101
	ūce.		

10 This is the second part of *Ślokavt.* i on P.1.4.51. See *KARA*, p. 181, and ibid. Note (124). The construction is *nṛpam ūce vacanam.*

11 That is to say, according to the traditional interpretation of P.1.4.51, *nṛpam* functions as the *apradhāna* 'subordinate' object. For a detailed discussion of the point involved see *KARA*, Note (121). Compare also fn. 405 on *Kir.* 1.26.

12 The rule says that the suffix *mayaṬ* is added to a word in the nom. to express the sense of *prakṛta*. According to the *KV, prakṛta* here means *prācuryeṇa prastutam* 'spoken of because of its abundance'.

13 Since this is the status attributed to Draupadī, her word is to be accepted.

14 *Avocata* is taken as the (reduplicated) aor. of either *brū-* or *vac-*.

15 The rule says that the augment *uM* is added after the vowel of *vac-*, when the *vikaraṇa aṄ* of the aor. follows. The derivation is as follows:

brū + *lUṄ*	P.3.2.110
vac + *lUṄ*	P.2.4.53
vac + *CLI* + *tiP*	P.3.1.43; 3.4.78
vac + *aṄ* + *ti*	P.3.1.52
a + *vac* + *a* + *ta*	P.6.4.71; 3.4.100
a + *va* + *uM* + *c* + *a* + *ta*	P.7.4.20
a + *voc* + *a* + *ta*	P.6.1.87
avocata.	

See further *BDA*, Introduction, p. iii.

16 By P.2.3.50. See fn. 503 on *Kir.* 1.37.

17 By P.2.3.65. The rule says that the gen. ending is used to express the sense of *kartṛ* or *karman* in connection with a word ending in a *kṛt*-suffix. See *PRA*, Note (74).

18 The prohibition laid down by P.2.3.69 concerns the use of the gen. ending by P.2.3.65 only.

Since *durvaca* conveys the meaning 'difficult' it is a *khalartha* word (P.3.3.126), apart from being a *kṛdanta*. Because it is *khalartha*, P.2.3.69 prohibits its construction with a genitive word representing the agent. Compare *PRA*, p. 148. But then, how to justify the gen. ending after *vāgadhipa*? M. thinks, it must be an ending added by P.2.3.50, conveying the idea of relation in general. But now the difficulty is, with what do we connect the gen. *vāgadhipasya*, if it cannot be connected with *durvacam* grammatically? That is why M. in the next alinea offers an alternative interpretation.

19 Thus M. first takes the stanza to mean: (that speech) difficult to speak even for Bṛhaspati may well cause wonder to everybody. But this interpretation meets with the grammatical difficulty explained above.

20 Here the instrumental ending is added by P.2.3.18 (*kartari*).

21 That is, *nītiśāstra.*

22 See fn. 379 on *Kir.* 1.24.

23 See fn. 164 on *Kir.* 1.7.

24 *ViPr.*, p. 75, stanza 8 ab.

25 *ARM.* 5.76. Actually the text reads *yonau jalāvatare ca ... tīrthaṃ syād darśaneṣu ca* 'let *tīrtham* be (used) in the sense of vulva and descent into the water ... and of (the six) world-views'.

26 Two meanings, according to the word's connection with the *upameya* (*naya*, statesmanship) and the *upamāna* (the lake), in that order.

27 Here the word to be quoted (*tu*) and the gloss (*kiṃtu*) have telescoped into one word.

28 For *yathā tathā* see fn. 556 on *Kir.* 1.45.

29 *AK*, 1.6.9.

30 Two meanings are stated, here and for other words in the stanza also, according to the words' connection with the *upameya* and the *upamāna*, in that order. For the way digestion works and how digestive troubles are cured see L. Hilgenberg and W. Kirfel 1941, p. 182-85 and p. 51-53 resp.

31 Unidentified quotation.

32 For the use of the comparative in the sense of a superlative see *SS*, §§ 246, and *GS*, § 191.

33 See fn. 573 on *Kir.* 1.46

34 See fn. 379 on *Kir.* 1.24.

35 Taking medicine is regarded as painful, because at first people wonder whether it may not poison them.

36 *Alpīyasī* literally means 'rather small/short', but M. explains the comparative in the sense of a positive. See fn. 5 above.

37 Unidentified quotation.

38 *AK*, 2.6.50 c.

39 Read *mahita* with the 1889 *NSP* ed. for *mahima*, which does not make sense.

40 The rule specially prescribes the designation *saṃpradāna* in connection with verbs having the meaning of *ruc-* for the person who feels pleased.

41 By P.3.3.162 in which the word *vidhi* is continued from P.3.3.161. The derivation is as follows:

ruc + lOṬ	P.3.3.162
ruc + ta	P.3.4.78
ruc + te	P.3.4.79
ruc + tām	P.3.4.90
ruc + ŚaP + tām	P.3.1.68
roc + a + tām	P.7.3.86
rocatām.	

42 The rule prescribes *KyaP* after *grah-*, when the word to be derived is desired in the sense of 'belonging to the party of'. The derivation is as follows:

grah + KyaP	P.3.1.119
gṛh + ya	P.6.1.16
gṛhya.	

43 *AK*, 2.7.5 a.
44 See fn. 412 on *Kir.* 1.28.
45 Unidentified quotation.
46 See fn. 123 on *Kir.* 1.4.
47 *KNS*, 2.2. According to Śaṅkarārya, the order in which the four sciences are enumerated is significant. Reasoning comes first, because it forms the basis of all scientific investigation. Next comes *dharma* as taught by the Vedas. Then people have to know how to subsist, whereas in order to subsist without trouble government is necessary. For the special position awarded to *ānvīkṣikī* the commentator refers to *KAS*, 1.2.12, *pradīpaḥ sarvavidyānām upāyaḥ sarvakarmaṇām/āśrayaḥ sarvadharmāṇām śaśvad ānvīkṣikī matā* 'the science of reasoning is always regarded as the lamp of all sciences, the means for all actions, the basis of all rules of life'.

The *KNS* statement practically repeats *KAS*, 1.2.1 and 8.

48 The *PW*, s.v. *nirūḍhi* takes M.'s gloss *prasiddhi* in the sense of 'fame', which is followed by Renou 1959, p. 46, "célébrité". Cappeller, presumably starting from the meaning 'attainment', 'accomplishment' of *prasiddhi* translates "zur Vollkommnheit gediehener (Verstand)". The English translation follows Cappeller mainly because of the logical connection assumed by M. between *nirūḍhim āgatā* and *vivekinī*, which is difficult to explain, if *nirūḍhi* here means 'fame', and because textbooks of *nītiśāstra* generally require a king to possess a firm grounding in the sciences. It is admitted, though, that occasionally a king may attain celebrity in these fields, like a scholar.
49 For *ata eva* see fn. 113 on *Kir.* 1.3.
50 The statement is not from Manu. It is found in the *NVA, vidyāvṛddhasamuddeśa*, on statement No. 60 (p. 61).
51 According to Renou 1959, p. 55, *avagīta* in the sense of 'blâmé' is a form peculiar to the *Kir.*
52 *ViPr.*, p. 70, stanza 178 ab, which reads *vigarhite* instead of *garhite*.
53 For the function of *sati* see fn. 145 on *Kir.* 1.5.
54 The first interpretation apparently takes *vṛtti* in the sense of 'rolling, spreading movement' and *saṃbhāvita* in that of 'esteemed'. The second interpretation takes *vṛtti* in the sense of 'existence' and *saṃbhāvita* in that of 'decided upon', eventually derived from 'thought possible/probable'. The latter interpretation makes the better sense.
55 No. 5 in the *gaṇa* on P.5.1.130. The derivation is as follows:

puruṣa + aṆ	P.5.1.130
pauruṣa + a	P.7.2.117
pauruṣ° + a	P.6.4.148
pauruṣa.	

According to M.'s gloss, *pauruṣam* is not to be taken in the sense of 'courage', but in that of 'manly effort'. *Puruṣakāra* is commonly used in *dharmaśāstra* in opposition to *daiva* 'fate'. For a discussion on this point see *HDS*, III, p. 168-70; V, p. 544-45, and Losch 1959, p. 102-104. Compare also *Kir.* 2.13.

56 Here *iti* is used to introduce the relative pronoun *yad* and to indicate what the pronoun actually refers to. For *yat* see *SS*, § 463.

57 *VK*, p. 256, stanza 27, which reads *patnyapete* 'in the sense of bereaved of wife' for *pratyavāye*.

58 This is the last part of *Vt.* XI on P.2.3.1, separately quoted by Patañjali (*Mbh.* I, p. 440, lines 17-18). See *ANA*, p. 48, and ibid. *Bh.* No. 16 on P.2.3.1.

59 See *ANA*, fn. 60. The term *pūrvācārya* refers to prepāṇinian teachers of grammar.

60 The term *puruṣādhikāra* is used in *Kir.* 3.51 and explained by M. as *yogyapuruṣagaṇanaprastāva* 'the occasion for counting suitable persons'. If by this is meant a ranking of men according to their personal ability, then, according to M.'s second interpretation, the bad condition consists in this that now Yudhiṣṭhira is no longer ranked first in public assemblies. For that he has to thank his enemies.

61 The rule says that *medhā* invariably takes the suffix *asIC* when it occurs at the end of a *bv.* cp. and when *su* precedes. The derivation is as follows:

su + medhā + asIC	P.5.4.122
su + medh° + as	P.6.4.148
sumedhas.	

62 For the sense of *a°* ("non la négation de l'élément accolé, mais son contraire") see Renou 1959, p. 42.

63 See fn. 355 on *Kir.* 1.22. The derivation is as follows:

su + mṛṣ + yuC	*Vt.* I on P.3.3.130
su + mṛṣ + ana	P.7.1.1
su + marṣ + ana	P.7.3.86
su + marṣ + aṇa	P.8.4.2
sumarṣaṇa.	

64 The rule says that *ṇ* is substituted for *n* in *vana*, when *pra* precedes, even when the form derived is not the name of a forest.

65 That is, if one does not expect the enemy to rise again from his present bad situation.

66 Thus the first alternative concerns the enemy only: he may be doing well for the present, but he is likely to end in ruin, or he is not doing well at present, but he is likely to improve his position. The next alternative concerns the question of action to be adopted: one either takes action without waiting for the further development of the enemy's situation, or one refrains from action.

67 The rule, in which the word *anena* is continued from P.5.2.85, prescribes the suffix *inI* after a number of words among which *nirākṛta, upākṛta* and *upakṛta* figure, but not *kṛta* itself, at least not in the *gaṇa* as stated by the *KV* and by Böhtlingk. However, the *Gaṇaratnamahodadhi* does include *kṛta*. See Birwé 1961, p. 360.

68 For the use of *yukti* in *kṣayayukti* see Renou 1959, p. 32.

69 Literally *bhūyasīm* (*kṣayayuktim*) means 'a very big (connection with downfall)'. This is rather loosely glossed by M. as *durantām* 'ending in disaster'. For the use of a comparative in the sense of a superlative see fn. 5 above.

70 *Ca* is meant to connect *acireṇa* and *bhūyasīm* just as in M.'s gloss of *viparitam* the words *cirabhāvinīm* and *alpīyasīm* are connected by *ca*.

71 For *tathā* indicating a similar pattern of construction see fn. 134 on *Kir.* 1.5. The patterns are *parasya kṣayayuktim acireṇa bhūyasīṃ vigaṇayya* and *ātmano viparitam* (*kṣayayuktiṃ vigaṇayya*).

72 The rule prescribes the substitution of *ay* for the causative marker *ṆiC*, when the verbal base vowel preceding *ṆiC* is short. The derivation is as follows:

vi + gaṇ + ṆiC	
vi + gaṇ + i + Ktvā	P.3.4.21

vi + *gaṇ* + *i* + *LyaP* P.7.1.37
vi + *gaṇ* + *ay* + *ya* P.6.4.56
vigaṇayya.

73 The rule says that the suffix *ŚatṚ* (P.7.1.78) after a verbal stem ending in short (or long) *a*, like the future stem *eṣya-*, preferably takes the augment *nUM*, when the fem. ending *ī* follows. The derivation is as follows:

ud + *i* + *lṚṬ* P.3.3.13
ud + *i* + *ŚatṚ* P.3.3.14
ud + *i* + *sya* + *at* P.3.1.33
ud + *e* + *sya* + *at* P.7.3.84
ud + *e* + *syat* P.6.1.97
ud + *e* + *syat* + *ṄīP* P.4.1.6
ud + *e* + *sya* + *nUM* + *t* + *ī* P.7.1.80
ud + *e* + *ṣyant* + *ī* P.8.3.59
udeṣyantī.

Bhāravi must have taken the word *vā* which is continued in P.7.1.80 in the traditional sense of option without preference, and uses the form *udeṣyatīm*. Compare fn. 375 on *Kir.* 1.23.

74 The *dvandva* cp. *kośadaṇḍa* occurs in *MS*, 9.24, where the treasury and the army are mentioned as two of the seven *aṅgas* 'constituents' of kingship. See also *Kir.* 2.12 and *HDS*, III, p. 171.

Literally, *prabhuśaktim* means 'the power of the king(s)'. Taken in this sense the cp. is an instance of *asamarthasamāsa*, because here the subordinate member *prabhu* is connected with the outside word *dviṣatām*. See *SA, Bh.* No. 26 c, *sāpekṣam asamartham bhavati* 'what requires (an outside word as its qualifier) is (treated as) semantically unconnected'. Consequently, P.2.1.1 itself prohibits cp.-formation.

75 *AK*, 2.80.20 ab.

76 See Appendix II, s.v. *utprekṣā*.

77 *KNS*, 14.8 cd (p. 190).

78 According to Renou 1959, p. 40, here *yukta* has a near-suffixal role. Accordingly, *kṣayayukta* is translated as "déchu". "Like that" refers, of course, to the new moon.

79 For *santam* see fn. 164 on *Kir.* 1.7.

80 *Pratipacchandra* literally means the moon in the first night of the first day of the lunar fortnight. But, as explained by M., at that time the moon is hardly visible. Therefore we better interpret *pratipacchandra* in the sense of the moon of the second lunar day by appealing to *lakṣaṇā* 'the power of a word to denote a non-literal sense'.

The *KP*, p. 40, says *mukhyārthabādhe tadyoge rūḍhito 'tha prayojanāt/anyo 'rtho lakṣyate yat sā lakṣaṇāropitā kriyā* 'when the main (i.e., literal) sense is blocked (and) when a connection holds between then (i.e., between the main and the secondary sense) on account of usage or because of some special motive (of the speaker), (then) the process (or power) by which another meaning is conveyed (and) which is superimposed (on the word in question, is called) *lakṣaṇā*.' The *vṛtti* says *karmaṇi kuśalaḥ ityādau darbhagrahaṇādyayogāt gaṅgāyāṃ ghoṣaḥ ityādau ca gaṅgādīnāṃ ghoṣādyādhāratvāsaṃbhavāt mukhyārthasya bādhe vivecakatvādau sāmīpye ca saṃbandhe rūḍhitaḥ prasiddheḥ tathā gaṅgātaṭe ghoṣa ityādeḥ prayogāt yeṣāṃ na tathā pratipattiḥ teṣāṃ pāvanatvādīnāṃ dharmāṇāṃ tathāpratipādanātmanaḥ prayojanāc ca mukhyena amukhyo 'rtho lakṣyate yat sa āropitaḥ śabdavyāpāraḥ sāntarārthaniṣṭho lakṣaṇā* 'in (the expression) *karmaṇi kuśalaḥ* "handy in his work" (we)don't(find)a connection with (the action of) taking *kuśa*-grass, nor can the Gaṅgā (really) function as the substratum of the hutment in (the expression) *gaṅgāyāṃ ghoṣaḥ* "a hutment on the Gaṅga". Therefore (the application of) the main meaning is blocked. (But) a connection (between the main sense and the secondary sense) is possible in the form of being a judicious person (on the one hand) and of nearness (on the other hand), on account of *rūḍhi*, (that is) the way in which people generally use words, and on account of (a particular) intention in the form of conveying properties like purity, etc. in such a way as would not be conveyed by a usage like *gaṅgātaṭe ghoṣaḥ* "a hutment on the bank of the Gaṅgā". (This being so,) that word-function which is superimposed, because it belongs to indirect meaning (and) by which a meaning which is not the main sense is secondarily conveyed by way of the main meaning (is called) *lakṣaṇā*.' This *lakṣaṇā* is said to be *āropita* 'superimposed', because, according to Jhalakīkar's interpretation of the word *sāntarārthaniṣṭha* adopted above, *lakṣaṇā* belongs to a word only indirectly, through the intermediarty of the main sense which makes place for the secondary sense only after being found inapplicable.

Thus, in order to assume *lakṣaṇā*, three conditions have to be met: (1) inapplicability of the main (i.e., the literal) sense, (2) a semantic connection between the main sense and the secondary meaning must be shown, (3) the assumed secondary meaning must be backed by usage, or it must be shown to result from a special motive on the part of the speaker.

Applying this test to *pratipacchandra* we find that (1) the *mukhyārtha* is *bādhita* 'blocked', because the moon of the first lunar day is not visible, (2) the *mukhyārtha* (the moon of the first lunar day) and the secondary meaning (the moon of the second lunar day) have a semantic connection in so far both concern the new moon, (3) the assumption of the secondar meaning has a special motive, namely, that otherwise the desired quality of being feebly luminous would not come to our mind.

81 *KNS*, 14.9 cd (p. 191) reads *śriyo hi satatotthāyī durbalo 'pi samaśnute* 'even a weak (king, deprived of treasury and army) attains fortune when he continuously makes a strong effort'. Thus either M. misquotes or follows a variant reading.

82 This is a quotation from the *KAS*, 1.15.42 which instead of *iti pañcāṅgāni* reads *iti pañcāṅgo mantraḥ* 'this is deliberation consisting of five points'.

83 *KNS*, 12.36 (p. 170), which reads *vipatteś ca pratīkāraḥ* 'and remedy against disaster' instead of *vinipātapratīkāraḥ*.

84 For the meaning of the rule and the question whether three-word *tp*. cp.-formation is allowed see *ATA*, p. 3.4, 5; Notes (14), (16), (36), (43); and Introduction, sections 1.1.4-5, and 1.1.7.

85 For *tathokta* see fn. 550 on *Kir*. 1.45.

86 This *naya* has been treated under the heading *mantrādhikaraṇa* 'section which deals with deliberation' in the *KAS*, and under the heading *mantravikalpaprakaraṇa* in the *KNS* (Chapter XII).

87 *AK*, 3.3.222 ab.

88 *VK*, p. 233, stanza 38 cd-39 a. Oppert's text reads *mithyājñāyām* 'in the sense of false order' for *yātrājñāyām*. The passage is probably corrupt.

89 The derivation is as follows:

pra + bhū + aP	P.3.3.57
pra + bho + a	P.7.4.84
pra + bhav + a	P.6.1.78
prabhava.	

90 *AK*, 3.3.94 ab.

91 *ViPr.*, p. 69, stanza 159 c. For the importance of energetic action in *rājadharma* see *HDS*, III, p. 168-69.

92 *Dhp*. 4.65. Otherwise, that is, if *rudh-* had been taken to belong to the *rudh-*, etc. group (*Dhp*. 7.1), the ending would have been added in the sense of *karman* 'object', that it, in the passive sense. The derivation is as follows:

anu + rudh + lAṬ	P.3.2.123
anu + rudh + ti	P.3.4.78
anu + rudh + te	P.3.4.79
anu + rudh + ŚyaN + te	P.3.1.69
anu + rudh + ya + te	P.1.3.8; 1.3.3
anurudhyate.	

93 *Ārurukṣat* is the present participle of the desiderative of *ruh-*. The derivation is as follows:

ā + ruh + saN + lAṬ	P.3.1.7; 3.2.123
ā + ruh + ruh + sa + lAṬ	P.6.1.9
ā + ruh + ruh + sa + ŚatṚ	P.3.2.124
ā + ruh + ruh + sa + ŚaP + at	P.3.1.68
ā + ruh + ruh + sa + a + at	P.1.3.8; 1.3.3
ā + ruh + ruh + sa + at	P.6.1.97
ā + ruh + ruh + sat	P.6.1.97
ā + ru° + ruh + sat	P.7.4.60
ā + ru + ruḍh + sat	P.8.2.31
ā + ru + ruk + sat	P.8.2.41
ā + ru + ruk + ṣat	P.8.3.59
āruruksạt.	

94 Compare fn. 55 above.

95 *Iti dhvaniḥ.* This cannot be an instance of *dhvani* in its technical sense of 'suggestiveness', for which see fn. 27 on *Kir.* 1.1. The point is that in *dhvani* the main meaning is the one evoked or suggested. In the present stanza, however, the main meaning is the one directly expressed, namely, that the *prakṛta* person has only his own effort to rely upon. To this meaning the implied sense explained by M. is subordinate. Therefore it is assumed that M. does not use the word *dhvani* in its technical sense, but rather loosely.

96 *AK*, 2.8.29 b, which reads *stry āyatiḥ kāla uttaraḥ 'āyatiḥ*, which is fem., (and) *uttaraḥ kālaḥ* (are synomyms meaning "the future")'.

97 For the use of the comparatives compare fn. 5 above.

98 Thus we will take *nṛpa* as an independent word, and not as a constituent of the cp. *nṛpaśriyaḥ*.

99 Because you are a king and are adressed as such.

100 For *kāraṇamālā* see Appendix II, s.v.

101 Renou 1959, p. 40, lists the expression *alam ... avalambya vyavasāyavandhyatām* as an instance of verb periphrasis (i.e., 'conjunct verb', see fn. 319 on *Kir.* 1.18) with the help of an abstract plus a verb tending to the role of an auxiliary, and translates "assez d'être irrésolu".

102 The rule says that, according to the Eastern grammarians, the suffix *Ktvā* is used after a verb in connection with *alam*, when a prohibition is to be expressed.

103 By P.7.1.37. The derivation is as follows:

avalamb + Ktvā	P.3.4.18
avalamb + LyaP	P.7.1.37
avalamb + ya	P.1.3.8; 1.3.3
avalambya.	

104 For *tathā hi* see fn. 173 on *Kir.* 1.8.

105 For *tathokta* see fn. 550 on *Kir.* 1.45.

106 See Appendix II, s.v. *arthāntaranyāsa.*

107 *ViPr.*, p. 84, stanza 30 ab.

108 Compare fn. 98 above.

109 See fn. 552 on *Kir.* 1.45.

110 Compare fn. 541 on *Kir.* 1.44, and M.'s gloss of *atha* there.

111 This is the so-called periphrastic future of the passive. The derivation is as follows:

labh + lUṬ	P.3.3.15
labh + ti	P.3.4.78
labh + tās + ti	P.3.1.33
labh + tās + Ḍā	P.2.4.85
labh + t° + ā	P.6.4.143; 1.3.7
labh + dh + ā	P.8.4.20
lab + dh + ā	P.8.4.53
labdhā.	

112 For the function of *he* see fn. 123 on *Kir.* 1.4.

113 Unidentified quotation. The 1889 *NSP* ed. reads *vijitavyam* '(a *kṣatriya*) must conquer' instead of *vijitam* which is taken as an instance of *bhāve ktaḥ* (P.3.3.114) and which leads to the interpretation "conquering belongs to, i.e., behoves the *kṣatriya*". The difficulty in the 1889 *NSP* reading lies in the form: one would expect *vijetavyam*. Therefore the 1954 *NSP* ed. reading is preferred. The idea is that a *kṣatriya* does not take gifts. He takes what he wants by force.

The word *kṣātra* in the sense of 'force' is not attested in the *PW*. M. uses it again in the same sense in the transition to *Kir.* 2.18.

114 *Kṛtam* has not been listed in the *cādigaṇa* by the *KV* on P.1.4.57, nor by Böhtlingk 1887, p. 130*. But since the *gaṇa* is considered to be an *ākṛtigaṇa, kṛtam* could be included. The word *alam*, on the other hand, has been included in the *svarādigaṇa* (P.1.1.37), and therefore receives the designation *avyaya*. The words mentioned in the *cādigaṇa* are called *nipāta* by P.1.4.56, and only then receive the designation *avyaya* by P.1.1.37.

115 By *Gaṇavyākhyāna* M. probably refers to Vardhamāna's own gloss on the verse-portion of the *Gaṇaratnamahodadhi*. The full name would therefore be *Gaṇaratnamahodadhivyākhyāna*. The quotation is from *GRM*, p. 10, No. 13.

116 The action understood here is a general one like *sidh-* 'to achieve'.

117 The *Nyāsa* on the *KV* on P.2.3.18, commenting on *Vt.* I on this rule, in connection with the example *prakṛtyābhirūpaḥ* 'handsome by nature' says *pratīyamānāpi kriyā kārakāṇāṃ nimittaṃ bhavaty eva. Iha ca prakṛtyābhirūpa ity atra karotyarthaḥ pratīyate, prakṛtyā kṛto 'bhirūpa iti* 'even an action understood does occasion a *kriyā*(*-kāraka* relation). And here in *prakṛtyābhirūpaḥ* the sense of (the verbal base) *kṛ-* "to make" is understood, namely, as *prakṛtyā kṛto 'bhirūpaḥ* "he is made handsome by nature".'

Kaiyaṭa, commenting on *Bh.* No. 2 on P.2.3.18, says *gamyamānāpi kriyā karaṇādivyapadeśanimittaṃ bhavati. Yathā praviśa piṇḍim ity atra* 'even an action understood occasions the designation *karaṇa* "instrument", etc. As in *praviśa piṇḍim* "come in, (take) a cookie".'

According to the *DSG*, s.v., the *Nyāsoddyota* is a commentary written by M. on Jinendrabuddhi's commentary on the *KV*. The work is referred to by the editor of the *Mādhavīyadhātuvṛtti*, p. 43, footnote, as a *ṭīkā* on the *Nyāsa* traditionally ascribed to Mallināthasūri.

118 *MS*, 7.198. Kullūka explains *sāman* as *prītyādaradarśanahitakathanādi* 'showing affection and respect, and sweet-talking, etc.'

119 *Dhp.* 10.241. The verb has been stated under the heading *parasmaipadinaḥ*. Thus M. wrongly thinks that reference to the *curādi*-class is able to justify the use of the *ātmanepada* ending. According to the *PW*, Vol. VI, column 749, the causative is used with *ātmanepada* endings *metri causa*.

120 *Dhp.* 1.795. P.1.3.88 explicitly prescribes the *parasmaipada* enings for an originally transitive verb used in the causative and having an agent endowed with *citta* 'consciousness', even if the result of the action falls to the agent. The derivation is as follows:

vṛt	+ *ṆiC*			P.3.1.25
vṛt	+ *i*		+ *lAṬ*	P.3.2.123
vṛt	+ *i*		+ *ti*	P.3.4.78
vṛt	+ *i*	+ *ŚaP*	+ *ti*	P.3.1.68
vṛt	+ *i*	+ *a*	+ *te*	P.3.4.79
vart	+ *i*	+ *a*	+ *te*	P.7.3.86
vart	+ *e*	+ *a*	+ *te*	P.7.3.84
vart	+ *ay*	+ *a*	+ *te*	P.6.1.78
vartayate.				

121 For *tathā hi* see fn. 173 on *Kir.* 1.8.

122 *VK*, p. 225, stanza 14 cd, which reads *tejo bale prābhave 'nne jyotiṣy arciṣi retasi.* Both the 1889 and the 1954 *NSP* editions read *ca* instead of *'nne* 'in the sense of food'.

123 *Laghayan* is a denominative formation with the help of the suffix *ṆiC* by the rule *tat karoti tad ācaṣṭe.* See fn. 274 on *Kir.* 1.14.

124 See fn. 118 above.
125 For *arthāntaranyāsa* see Appendix II, s.v.
126 For the function of *ata eva* see fn. 113 on *Kir.* 1.3. Thus a logical connection between *abhimānadhanasya* and *cicīṣataḥ* is shown.
127 The derivation is as follows:

gam		+ *KvaraP*	P.3.2.164 (*nipātana*)
ga°		+ *vara*	P.6.4.37
ga	+ *tUK*	+ *vara*	P.6.1.71
ga	+ *t*	+ *vara*	P.1.3.2; 1.3.3
gatvara.			

128 And not functioning as the agent, by P.2.3.18.
129 *AK*, 2.8.119 c.
130 The rule prescribes *Ksnu* after *sthā-*, which gives us the form *sthāsnu*, and not **sthisnu* by P.6.4.66, resulting in **sthiṣṇu.*
131 The derivation is as follows:

	ci	+ *saN*		+ *lAṬ*			P.3.1.7; 3.2.123
	cī	+ *sa*		+ *lAṬ*			P.6.4.16
cī	+ *cī*	+ *sa*		+ *lAṬ*			P.6.1.9
ci	+ *cī*	+ *sa*		+ *lAṬ*			P.7.4.59
ci	+ *cī*	+ *sa*		+ *ŚatṚ*			P.3.2.124
ci	+ *cī*	+ *sa*	+ *ŚaP*	+ *at*			P.3.1.68
ci	+ *cī*	+ *sa*	+ *at*				P.6.1.97
ci	+ *cī*	+ *sat*					P.6.1.97
ci	+ *cī*	+ *sa*			+ *nUM*	+ *t*	P.7.1.70; 1.1.47
ci	+ *cī*	+ *sa*			+ *ṃ*	+ *t*	P.8.3.24
ci	+ *cī*	+ *ṣa*			+ *ṃ*	+ *t*	P.8.3.57
ci	+ *cī*	+ *ṣa*			+ *n*	+ *t*	P.8.4.58
cicīṣant.							

132 The cp. is formed by P.2.1.55.
133 *Anvācaya* is one of the four meanings of *ca* stated in *Bh.* No. 43 E on P.2.2.29. For the precise meaning see *BDA*, p. 140, sub (2). An example of this meaning is *bhikṣām aṭa gāṃ cānaya* 'go for alms and bring the cow'. Here the bringing of the cow is of secondary importance only.
134 For *parivṛtti* see Appendix II, s.v.
135 Unidentified quotation.
136 By P.3.4.72, *akarmaka* 'intransitive (verbs)'.
137 P.3.2.188 says that after verbs of thinking, knowing and paying honour also the suffix *Kta* is used in the sense of the present tense. Here the word *ca* 'also', which traditionally serves to continue the term *vartamāne* 'in the sense of the present tense', is taken in the sense of *anuktasamuccaya* 'inclusion of what has not been stated', see the *KV* on this rule. Thus the verbal base *jval-* which does not come under any of the categories stated is included also. Accordingly, *jvalita* is interpreted as *jvalat.*
138 *Hetoḥ*, for which see fn. 128 on *Kir.* 1.4.
139 Read *akliṣṭam* with the 1889 *NSP* ed. for *akliṣṭā*, which does not make sense. Here the *ā* really belongs to *svatejas*(*ā*), which is misprinted in the following line.
140 Stanza 2.18. For *arthāntaranyāsa* see Appendix II, s.v.
141 By P.3.1.134.
142 For the reason why M. derives the word in this way and for the derivation see and compare fn. 546 on *Kir.* 1.44.
143 According to Renou 1959, p. 57, the denominative *prārthay-* in the sense of 'to attack' is an instance of an "employ détourné". Renou correctly notes that the alternative analysis offers for *prārthayate* is not acceptable.
144 Not found in the *tryakṣarakāṇḍa, strīliṅgādhyāya* of *NAAS*, nor in *ASS*, nor in *MK*. The

reading *abhiyāne* is the one offered by the 1889 *NSP* text for *abhidhāne* in the 1954 ed. which makes no sense.

145 Unidentified quotation.

146 M. derives the form *prārthayate* here from *prā* + *Ṭā* + *arthayate*, in which *prā* is a *prātipadika* and *Ṭā* the instr. ending. In order to justify the instrumental form *prā*, M. invokes *yogavibhāga* of P.6.4.140. Accordingly, instead of one rule we obtain two rules, namely, (1) *ataḥ* (*lopaḥ*), and (2) *ataḥ dhātoḥ* (*lopaḥ*). Thus the scope of the rule is widened in the sense that by (1) we can justify the deletion of *ā* after any word. The application of (1) in the given sequence results in *pr°* + *ā* + *arthayate* from which we derive *prārthayate* (P.6.1.101).

But why does M. assume *yogavibhāga* here? The application of P.6.1.101 to the sequence *prā* + *ā* would have resulted in the required form *pra* anyway, just as *viśvapā* + *Ṭā* results in *viśvapā*. The answer is not clear, unless it consists in this that M. has assumed *yogavibhāga* rather slavishly, because Patañjali allows it (*Mbh.* III, p. 224, lines 20-21).

147 For *tathā hi* see fn. 173 on *Kir.* 1.8.

148 For the use of the comparative in the sense of a superlative see fn. 32 above.

149 In the stanzas 2.18 and 2.20. For *arthāntaranyāsa* see Appendix II, s.v.

150 *Nigamayati.*

151 For the function of *he* see fn. 123 on *Kir.* 1.4.

152 In the previous stanzas.

153 *AK*, 3.5.3 c.

154 For the 'conjunct verb' used here see fn. 319 on *Kir.* 1.18, and Renou 1959, p. 39.

155 For the use of the plural in *vipattayaḥ* see Renou 1959, p. 34.

156 Not found in *ASS*, nor in *AK* (compare 3.1.72 cd), nor in *ARM* (compare 1.125 ab, p. 14), nor in *MK* (compare p. 158, stanza 14 b), nor in *VK* (compare p. 233, stanza 44 c), nor in *ViPr.* (compare p. 166, stanza 9 ab). However, *NLA*, p. 373, on stanza 72 cd, says *sthire* (*nitye*) *niścite ca* (*dhruvam* ...) without referring to a *kośa*.

157 The verbal base *iṆ* has been mentioned in the *Dhp.* 2.36. The derivation of the participle stem *āyat* is as follows:

ā + *i* + *lAṬ*	P.3.2.123
ā + *i* + *ŚatṚ*	P.3.2.124
ā + *i* + *ŚaP* + *at*	P.3.1.68
ā + *i* + ° + *at*	P.2.4.72
ā + *y* + *at*	P.6.4.81
āyat.	

158 The form *tathoktaviśeṣaṇān* is a *bv.* cp. qualifying *toyanidhīn*. *Caturaḥ* is repeated in the commentary to show that it is to be connected with *toyanidhīn* also.

159 To be connected with *tavānujān* which functions as the *upameya*.

160 *Madhye* is added by M. to indicate that the gen. ending of *dviṣatām* is employed in the sense of *nirdhāraṇa* 'specification', by P.2.3.41.

161 The rule says that apart from the suffixes called *kṛtya* the optative endings are also used in the sense of 'to be capable'. The derivation is as follows:

pra + *sah* + *lIṄ*	P.3.3.173
pra + *sah* + *ta*	P.3.4.78
pra + *sah* + *SīYUṬ* + *ta*	P.3.4.102
pra + *sah* + *ŚaP* + *ī* + *ta*	P.3.1.68
pra + *sah* + *a* + *ī* + *sUṬ* + *ta*	P.3.4.107
pra + *sah* + *a* + *ī* + ° + *ta*	P.7.2.79
pra + *sah* + *e* + *ta*	P.6.1.87
prasaheta.	

162 For *itara* as a word implying negation at the end of a cp. see Renou 1959, p. 42, who translates *śivetara* as "lamentable".

163 The tears of the enemies' widows are also mentioned by Kālidāsa, *Raghuvaṃśa*, 6.28, though in a different manner.

164 That is, not mentioned.

165 *PR*, p. 396. For *atiśayokti* see Appendix II, s.v.

166 This is Ruyyaka's first variety of *atiśayokti*, repeated by *PR*, p. 397.

167 A *vikāra* is a change of one's normal condition, usually a change for the worse. Thus for Bhīma to deliver a speech is something out of character.

168 According to Renou 1959, p. 52, *sāntvay-* is used in the epic and maybe in late Vedic texts in the sense of "conciliation" be means of words. In fact, the word is used in that sense in the *Mahābhārata*, 3.70.16 b.

169 The rule says that *kram-* preceded by *upa* in the sense of *ādikarman* 'the beginning of an action' takes *ātmanepada* endings. The *prakriyā* is as follows:

upa + kram + lIṬ	P.3.2.115
upa + kram + ta	P.3.4.78
upa + kram + eŚ	P.3.4.81
upa + kram + kram + e	P.6.1.8
upa + ka + kram + e	P.7.4.60
upa + ca + kram + e	P.7.4.62
upacakrame.	

170 According to Raghavan 1963, p. 256, the *guṇa* meant here is the same as the one stated as *upapattimad vacanam* in *Kir.* 2.1. Thus the speech is considered to be free from logical errors. The *Dīpikā* on the *TS*, section 36, (p. 24, last line) says *pramāyāḥ karaṇam pramāṇam iti pramāṇasāmānyalakṣaṇam* 'the general characteristic of *pramāṇa* is that it is the efficient cause of correct knowledge'. As is known, the Naiyāyikas distinguish four types of *pramāṇa*, see ibid. section 36, and Notes p. 184-68.

171 For *anyatra* see fn. 379 on *Kir.* 1.24.

172 Renou 1959, p. 57, notes this rare meaning of *viplava* and draws attention to the role of *śleṣa* in the multiplication of meanings.

173 According to Raghavan 1963, p. 257, who refers to Vāmana and Bhāmaha, *śucitva* and *sauṣṭhava* are used in the sense of grammatical correctness and grace of expression. But in later technical literature, Raghavan says, *śucitva* lives on as the absence of a *doṣa* whereas *sauśabdya* becomes a *guṇa* in the sense of the original *sauṣṭhava*. Compare fn. 114 on *Kir.* 1.3. The *PR*, p. 328, apparently continues Vāmana's line by defining *sauśabdya* as *supāṃ tiṅāṃ ca vyutpattiḥ* 'the generation of the (proper) verbal and nominal endings'.

174 *Śucau* is an adj., but M. explaines it with the help of a substantive, *śucitvam*, standing for a quality. Therefore he adds *tadvat*, to indicate that the quality inheres in a *dharmin* 'quality-possessor'. Accordingly, the quality-possessor meant here is said to be *śuci*. Moreover, to indicate that *śucau* is used in the sg. loc. masc., M. says *tadvati*.

175 For *ata eva* see fn. 113 on *Kir.* 1.3.

176 *Rocanam* may stand for *gorocanā*, a yellow substance used for the *tilaka* and also for medical purposes.

177 Unidentified quotation. Apparently one should look at glittering things mainly, in the morning.

178 The rule prescribes the suffix *aP*—the *anubandha P* indicates that the suffix has no accent of its own, P.3.1.4—after a verbal base ending in *ṛ*. The derivation is as follows:

vi + stṛ + aP	P.3.3.57
vi + star + a	P.7.3.84
vistara.	

179 The rule which prescribes *GHaÑ* causing *vṛddhi* of the final vowel of the verbal base by P.7.2.115 contains the condition *aśabde* 'except when (reference is to) words' (including a speech). According to the *PR*, p. 330, *vistara* is the technical term for a quality of speech defined as *samarthanaprapañcoktir uktasyārthasya* 'the detailed statement of a matter spoken, for the sake of justification'.

180 *AK* 3.2.22 ab. Compare *ViPr.*, p. 134, stanza 134 cd, *vistaras tu prapañce syād vistāre praṇaye 'pi ca 'vistaraḥ*, however, be (used) in the sense of detailed statement, and also in that of expansion and affectionate request'.

181 *AK* 2.6.140 a.

182 A *yugma* (or *yugmaka*) is a group of two stanzas forming a semantic whole, usually in the form of one sentence. See *SD*, 6.314, *chandobaddhapadaṃ padyaṃ tena muktena muktakam/dvābhyāṃ tu yugmakam* 'a verse has its words bound by metre. When that (verse) is free (by itself, and does not require anything outside to complete ist meaning, its is called) *muktaka*. When there are two (verses which require each other to complete their sense, we speak of) *yugmaka*'. Stanzas 2.27 and 28 form one semantic whole, as indicated by the last line of 2.28.

183 The 1889 *NSP* ed. adds *upapattiḥ*, the initial word of 2.28, here, to mark the *yugmaka*.

184 Reference is to P.1.4.14.

185 As explained by M., probably on the strength of the contextual words *arthagaurava* and *pṛthagarthatā*, which refer to meaning, *sphuṭatā* is an *arthaguṇa*. Raghavan 1963, p. 259, presumably on account of the word *padaiḥ* in connection with *sphuṭatā*, thinks that *sphuṭatā* is a *śabdaguṇa* 'quality of wordform'. According to Lahiri 1937, p. 68 (compare *HDS*, II, p. 15, 82, 93), the distinction between *śabdaguṇa* and *arthaguṇa* was fully established only by Vāmana.

The *guṇa sphuṭatā* may well be the one called *prasāda* by Bharatamuni and Daṇḍin. *NŚ*, 17.95, defines *prasāda* as *apy anukto budhair yatra śabdo 'rtho vā pratīyate/sukhaśabdārthasaṃbodhāt* 'where a word or a meaning, even if it has not been stated, is understood by the intelligent, because the word or meaning is easily understood'. *KAD*, 1.45, defines it as *prasiddhārtha* 'possessing a meaning which is wellknown' and therefore *pratītisubhaga* 'easy to understand'. See further Lahiri 1937, p. 31-32, 64-65, 98-99, and *HDS*, II p. 12, 80, 93-95.

Renou 1959, p. 37, translates and explains, ' "les mots (entendez les mots dont tu te sers ...) ne sont par demunis de clarté" (c'est-à-dire: sont fort clairs)', and draws attention to the negative phrasing in connection with an abstract noun, *sphuṭatā na ... apākṛtā*, which, according to him, serves to remove any idea of concreteness. For what Renou probably means see fn. 188 below.

186 See fn. 116 on *Kir.* 1.3.

187 The idea is that *arthagaurava* and *sphuṭatā* are imcompatible. If the speech excels because of its clarity, it cannot have the quality of *arthagaurava*, and reversely. But is is clear and still has a rich meaning. To empasize this point, two negations are used.

188 *VKAS*, 5.1.9. That is to say, when negation is possible, the second negation removes the possibility of the first. It was possible to deny *arthagaurava*, because *sphuṭatā* was present. Then, by the second negation that very possibility is removed.

According to Renou 1959, p. 42, the double negation "exprimant une valeur positive, plus ou moins mêlée d'emphase" has developed from the stylistic device of using a negative phrase as a means "de dire plus en ayant l'air de dire moins".

189 *Avāntaravākya* is taken in the sense of a constituent sentence which with other sentences makes up a speech. The speech itself can be regarded as a *mahāvākya*.

190 According to Raghavan 1963, p. 259, *pṛthagarthatā* is the *arthaguṇa* corresponding to *sphuṭatā* taken as a *śabdaguṇa*. See fn. 185 above.

Pṛthagarthatā is the term used by Kātyāyana (*Vt.* I on P.2.1.1) to characterise an utterance in which the constituents present their meanings separately, in opposition to what happens in the case of a cp. (see *SA*, *Bh.* No. 42). However, as explained by M., the term *pṛthagartha(tā)* in the present stanza is used rather in opposition to what is called *ekārtha* by Daṇḍin. The *KAD*, 3.135, says *aviśeṣena pūrvoktaṃ yadi bhūyo 'pi kīrtyate/arthataḥ śabdato vā tad ekārthaṃ matam* 'when something stated before is mentioned again without any difference either in meaning or in wordform, that is regarded as *ekārtha*'.

Following Vāmana's dictum *guṇaviparyātmano doṣāḥ* '*guṇas* are the opposite of *doṣas*' (*VKAS*, 2.1.1), M. glosses the *guṇa pṛthagarthatā* as the absence of a *doṣa* called *punaruktārthatā* 'repetition of meaning', also called *punarukta, punarukti* and *paunaruktya*. Mammaṭa, *KP*, p. 383-84, distinguishes two varieties, namely, the repetition of a word-meaning and that of a sentence-meaning. The repetition of a word, however, is not necessarily a *doṣa* (see ibid. p. 429).

191 For *tathā* see fn. 134 on Kir. 1.5.

192 *Sākāṅkṣa* is derived in the sense *ākāṅkṣayā saha vartate* 'it exists with *ākāṅkṣā*'. The *TS*, section 60, says that *ākāṅkṣā* is one of the three causes of our cognition of a sentence. It is defined as *padasya padāntaravyatirekaprayuktānvayānanubhāvakatvam* 'the inability of a word (by itself) to make known its construction (in the utterance), which (inability) is caused by the absence of another word'. See ibid. Notes, p. 341-42. Raghavan 1963, p. 257, has noted that *sāmarthya* is taken by M. as the purely grammatical quality of *sākāṅkṣatva* of the words, and also notes that *sākāṅṣatva* is one of the *guṇas* mentioned by Bhāravi in *Kir.* 11.38.

For a discussion of the meaning of the term *samartha* see *SA*, Introduction, sections 4.2 (i-ii) and 4.3 (ii), *BDA*, Introduction, sections 2.1-2, and Smith 1977, p. 215.

193 If *sāmarthya* in the sense indicated is neglected, that is, if the meaning-interdependence of words in a sentence is lacking, we can only have an enumeration of unconnected words. The quotation illustrating this is from the *Mbh.* I, p. 38, line 5. Here Patañjali mentions a sequence of words which does not make sense, except as an enumeration.

194 *JMS*, 2.1.46, which reads *sākāṅkṣam* instead of *sāpekṣam*. Śabara explains as follows: *ekārthaḥ padasamūho vākyam. Yadi ca vibhajyamānaṃ sākāṅkṣaṃ padaṃ bhavati* 'a sentence is a collection of words serving a single purpose, but (only) if a (constituent) word being taken out shows expectancy'. For *ākāṅkṣā* see fn. 192 above. A few line further Śabara makes it clear that he understands *artha* in the sense of *prayojana* 'purpose'. However, the Bhāṭṭamīmāṃsakas differ on this point, see Jha 1911, p. 117, repeated in Jha 1916, p. 172. See further *HDS*, V, 2, p. 1297-98.

195 The rule says that a case-inflected word ending in a gen. case suffix does not form a cp. with a word standing for a quality. *Gaurava* is a word standing for a quality.

196 The examples are mentioned by Kaiyaṭa on *Bh.* no. 6 on P.2.2.8. In the expression *paṭasya śuklaḥ* 'the white of the cloth' the quality is presented, according to its linguistic expression, as different (*vyatireka*) from its substratum, the cloth, which is the quality-possessor. This is not the case in *paṭaḥ śuklaḥ*, where the quality is presented as non-different from the cloth. Thus it is concluded that *śukla* may stand both for a quality and for its possessor. See *TA*, fn. 509.

197 *Bahulam*. For the traditional explanation of this term see *SA*, fn. 519. For its use in Pāṇini see *KA*, fn. 461.

198 *Vt.* II on P.2.2.8. For its explanation see *TA*, Note (92).

199 The example has been mentioned in *Bh.* No. 11 on P.2.2.8. Since here *śauklyam* stands for a quality which may or may not be presented as separate from the quality-possessor, the prohibition of cp.-formation by P.2.2.11 does not apply. But the cp. is not formed because Patañjali disallows it (*TA, Bh.* No. 11 on P.2.2.8). See further *TA*, Note (95).

200 *VKAS*, 5.2.17. The *NSP* text of the *sūtra* concerned merely reads *patrapītimādiṣu guṇavacanena*. The *vṛtti* explains that in forms like *patrapītiman* and *pakṣmālīpiṅgalimnaḥ* 'of the reddish colour of the line of the eye-lashes' gen. *tp.* cp.-formation is prohibited, but due to foolishness the prohibition is not heeded.

201 For *kiṃca* see fn. 530 on *Kir.* 1.43. In the present commentary *kiṃca* indicates that the enumeration of *guṇas* of Bhīma's speech is continued.

202 Reference is to *Vt.* I on P.2.3.28, for which see *VIBHA*, p. 39. In connection with Patañjali's example *prāsādāt prekṣate* 'he looks about from the high building' the *Vt.* tells us that it is to be analysed syntactically as *prāsādam āruhya prekṣate* 'having climbed up the high building he looks around'. Here Kātyāyana assumes deletion of the *lyabanta* form, that is to say, of a lexical item. See also *ATA*, Introduction, p. xxiv, and *BDA*, Introduction, fn. 98. In the same way, M. interprets the abl. form *balāt* as *balam āśritya*. The difficulty is that in the usages quoted we cannot justify the abl. ending by P.2.3.28, because *prāsāda* and *bala* do not function as the fixed point from which something moves away.

203 *Mahāvīra*, a word with strong Jain connotations.

204 For *tathā* see fn. 134 on *Kir.* 1.5.

205 The *āgama* or *śāstra* meant here is *artha/nītiśāstra*, or *rājadharmaśāstra* in general.

206 The idea is that inferences drawn in the correct way cannot go against shastric teaching whose authority eventually derives from the Veda. For *pramāṇa* and *anumāna* see *TS*, sections XXXVI and XLIV.

207 *AK*, 3.2.20 d.

208 Literally, *haṭhāt* means 'forcibly'. Since this meaning does not fit, *prasabham* is interpreted as *pragatā sabhā* (i.e., *vicāraḥ* 'examination') *asmāt* 'from which examination has departed', that is, which has not been previously thought over. For the derivation proposed see *NLA*, p. 299, on stanza 108.

209 This is M.'s way of indicating a rhetorical question.

210 In the translation the word *yadi* 'if' is supplied. The form of M.'s statement is that of the *kaimutikanyāya* scheme of expression like "if this, then how much more/less that". M. presumably wants to say that if there is no *upakramitṛ* in the sense of a person who has the spirit required to speak up like this, who is going to speak at all?

211 *Kecit.* The word is used in a number of contexts to indicate views of scholars which differ from the author's own view. See *ANA*, fn. 296.

212 *Kir.* 2.26-28.

213 The assumption is that here Yudhiṣṭhira speaks ironically.

214 Namely, that war is the course of action to be adopted.

215 Compare fn. 152 on *Kir.* 1.6 for the main courses of policy.

216 By using the pronoun *yāḥ*, correlated with *tāḥ* M. stresses the connection between *vidheyeṣu* and *viśeṣaṇasaṃpadaḥ*. For the pl. use of *saṃpad* see fn. 283 on *Kir.* 1.14.

217 The rule prescribes the *ātmanepada* endings after a verbal stem ening in *ṆiC* on the condition that the non-causative object becomes the causative agent, even if the result of the action does not fall to the agent (see the discussion in Note (12)). In his commentary on the present stanza M. wants to point out that in *viśeṣasaṃpadaḥ avasāyayituṃ sukhaṃ na kṣamāḥ* 'the multitude of gradations cannot be easily ascertained' the non-causative object (*viśeṣasaṃpadaḥ*) has become the causative agent. Therefore the *ṇer aṇādi* rule applies, and, consequently, an *ātmanepada* ending should be added to the verb, as, for instance, in *avasāyayate*. However, M.'s remark is a show of learning only, because in the present stanza the ending is *tumUN*. The derivation of the latter form is as follows:

ava + *so* + *ṆiC*	P.3.1.26
ava + *sā* + *i*	P.6.1.45
ava + *sā* + *yUK* + *i*	P.7.3.37
ava + *sā* + *y* + *i* + *tumUN*	P.3.4.66
ava + *sā* + *y* + *i* + *i* + *tum*	P.7.2.35
ava + *sā* + *y* + *e* + *i* + *tum*	P.7.3.84
ava + *sā* + *y* + *ay* + *i* + *tum*	P.6.1.78
avasāyayitum.	

218 See fn. 124 on *Kir.* 1.4.

219 *AK*, 3.3.143 d.

220 I.e., the second line of the stanza.

221 The same quotation occurs in the commentary on *Kir.* 1.7. For *kāvyaliṅga* see Appendix II, s.v.

222 Thus M. derives *kriyā* in the passive sense. In fact, *kriyā* is derived technically with the help of the suffix *Śa* (P.3.3.100) before which the verbal base *kṛ-* assumes the passive form *kriy-* by P.3.1.67 and P.7.4.28.

223 Compare fn. 115 above. The quotation occurs in *GRM*, p. 33, where the first line of *Kir.* 2.30 is quoted.

224 No. 10 in the *gaṇa* on P.1.1.37. The particles listed here are called *avyaya*.

225 For the function of *kutah* see fn. 129 on Kir. 1.4.

226 *Anvayena* as opposed to *vyatirekeṇa*.

227 *Śriyaḥ*, i.e., *Śrī* personified as the king's wife chooses her husband of her own accord (*svayam eva*). For the pl. use of *saṃpad* see fn. 283 on *Kir.* 1.14.

228 According to the *KV*, the rule says that a word called *upapada* 'accompanying word' and which does not end in a suffix called *tiṄ* forms invariably a cp. with a semantically connected word. See further *TA*, Note (142). The *upapada* not ending in a *tiṄ*-suffix is *vimṛśya*. Technically the derivation is as follows:

((*vimṛśya* + *sU*) + (*kṛ* + *ṆinI*)) + *sU*
((*vimṛśya* + *s*) + (*kār* + *in*)) + *s*
((*vimṛśya* + °) + (*kārin*)) + *s*
vimṛśyakārin + °
vimṛśyakārin.

Note that according to P.2.2.19 the second member of an *upapada* cp. does not take case endings. See *TA*, *Bh.* Nos. 1 and 2 on P.2.2.19.
229 *Dhp.* 9.38.
230 *Sahasāvidhāna* is to be read as one word.
231 For *arthāntaranyāsa* see Appendix II, s.v.
232 Thus *vidhi* is derived in the passive sense. *Kṛtyavastūni* literally means 'things to be done'. Renou 1959, p. 57, notes the use of *vidhi* in this special sense and translates *kṛtyavastu* incorrectly as 'acte'.
233 *Upamitasamāsa* by P.2.1.56. See fn. 564 on *Kir.* 1.46 and Note (48). Thus *vidhibījāni* is explained along the pattern we find in the phrase *śaradaṃ loka iva.* That gives us *vidhayo bījānīva.*
234 Like in *vidhibījāni.*
235 This is *śleṣa*, resulting in two meanings according to the word's connection with the *upameya* and the *upamāna* resp.
236 As detailed in the *nītiśāstra.*
237 *AK*, 3.3.202 b.
238 *AK*, 3.3.2 b.
239 For the conjunct verb in the form of *adhiṣṭhā-* plus a noun see Renou 1959, p. 40, who translates *kriyām adhitiṣṭhati* as "aboutit à l'acte". Compare fn. 319 on *Kir.* 1.18.
240 The idea conveyed by the maxim is that of an unexpected coincidence like that of a crow arriving on a branch of a palm-tree and a coco-nut falling, which results in the death of the crow. This, anyway, is Bhartṛhari's explanation, see *ATA*, p. 51. See further *PSED*, Vol. III, Appendix E, s.v. *kākatālīya.*
241 For *atiśayokti, upamā* and *śleṣa* see Appendix II, s.vv.
242 This may be positive phrasing of what has been stated by stanza 2.30 as *avivekaḥ paraṃ āpadāṃ padam.*
243 That is to say, there is nothing like success.
244 Reference is to the *guruśiṣyasaṃpradāya* 'the handing over of knowledge by a teacher to his pupils' in a supposedly unbroken succession.
245 *Śāstraśravaṇam* is the 1889 *NSP* ed. reading. The 1954 ed. reads *śāstraṃ śravaṇam* which does not make sense. The *śāstra* meant is *nītiśāstra* or *arthaśāstra*, compare fn. 205 above. *Arthaśāstra* is a branch of study primarily concerned with the education, privileges and responsabilities of a ruler. It teaches, in fact, the art of government in all its aspects. See Hillebrandt 1923, *HDS*, III, p. 6-9 and *KAS*, Part III.
246 M. states this explicitly, because from the form *śrutam* itself we cannot see whether it functions as the agent or as the object.
247 Apparently M. means to say that apart from his learning a scholar has nothing which could be counted as an ornament to his person. The word *anyathā* belongs to a commentator's technical vocabulary and is used to point out the special significance of a word or of words used by the poet.
248 Thus the *bv.* cp. *nayāpāditasiddhibhūṣaṇaḥ* is derived in two stages, the first of which represents a *kdh.* cp., as is clear from the use of the formula x *cāsau* y *ca*. Compare fn. 90 on *Kir.* 1.1. In the second stage the full cp. is derived as a *samānādhikaraṇa bv.* cp., as is clear from the formula *sā eva* ... *yasya.*
249 Reference is to the *kākatālīyanyāya* for which see fn. 240 above.

250 Unidentified quotation. Its contents exactly fit the *Kir.*-passage. Moreover, it is in verse-form. Therefore it could have been taken from a verse-commentary on the *Kir.*, which sounds improbable, but also from a metrical work on *alaṃkāraśāstra* in which the *Kir.* stanza figured as an example.

251 Read *evaṃviśiṣṭasiddheḥ* as one word, with the 1889 *NSP* ed.

252 This is the definition given by the *EA*, p. 297. For *ekāvalī* see Appendix II, s.v.

253 This may be the positive phrasing of what has been stated by stanza 2.30 as *sahasā vidadhīta na kriyām*. Compare *KAS*, 1.15.2, *mantrapūrvaḥ sarvārambhaḥ* 'all undertakings should be preceded by consultation' (transl. Kangle), repeated in *NVA*, 10.22 (p. 114).

254 By P.2.1.56. As explained by M., the assumption of *upamitasamāsa* is based on a contextual datum, namely, the separate occurrence of *upamā* in the stanza. See further fn. 233 above.

255 *Matibhedatamastirohite* is a *tp.* cp. consisting of four words. Since Pāṇini allows cp.-formation of two words at a time only in the case of *tp.* cps., the cp. is derived in three stages. At each stage two constituents are combined. In fact, the cp. is unpāṇinian, because P.6.3.3 enjoins *aluk* 'non-deletion' of the instr. case ending after *tamas* before the second constituent of a cp.

256 For *ata eva* see fn. 113 on *Kir.* 1.3.

257 According to Renou 1959, p. 32, the word *kṛtyavidhi* here is an instance of a cp. showing a meaning-degradation of the final member. Therefore *kṛtyavidhi* does not mean anything more than *kṛtya*.

258 See fn. 256 above.

259 In the case of the *upamāna*, the lamp. For *anyatra* see fn. 379 on *Kir.* 1.24.

260 That is, burning steadily, and therefore not distorting images. Renou 1959, p. 55, incorrectly thinks that here *pariśuddha* is used in the double meaning of *niścita* and *suvihita*.

261 *ViPr.*, p. 113, stanza 39 a.

262 The latter meaning in the case of the lamp.

263 For the conjunct verb (action noun plus *kṛ-*) see Renou, p. 39, who translates "permet de voir les choses". See further fn. 319 on *Kir.* 1.18.

264 *AK*, 3.3.100 c.

265 For *ata eva* see fn. 113 on *Kir.* 1.3.

266 Literally, the text says that a downfall caused by fate is no reason for transgressions, which hardly makes sense. Therefore the passage is interpreted to mean that such a downfall is no reason for blame usually attached to transgressions committed or errors made.

267 Cappeller, p. 12, translates *ahetur āgasāṃ vinipātaḥ* as "der Sturz, wenn er nicht durch ihre Sünden ... herbeigeführt ist" and therefore must have interpreted *ahetur* as a *bv.* cp. qualified by the outside word *āgasām*. This is grammatically impossible. Curiously enough, he is followed by Renou 1959, p. 28, who even speaks of a "traduction nécessaire" which reads in his version as "qui a pour cause le destin, (mais) n'a pas pour cause (leurs propres) fautes".

268 *ViPr.*, p. 72, stanza 193 cd. The text adds *ca* after *'pi*.

269 *KNS*, 12.19 (p. 167). For *puruṣakāra* (*pauruṣa*) vs. *daiva* see fn. 55 above.

270 *Vijigīṣu* is a technical term from the *KAS*, defined (ibid. 6.2.13) as *rājā ātmadravyaprakṛtisaṃpanno nayasyādhiṣṭhānam* 'a king endowed with personal (qualities) and material constituents, the seat of good policy' (transl. mainly after Kangle). Practically, the *vijigīṣu* is an imperialist chieftain who, like the present-day Vietnamese, sends his troops empire-building next-door. The term *ātmadravyaprakṛtisaṃpanna* also occurs in *KAS*, 5.4.1. What is meant by personal qualities or excellences (*ātmasaṃpad*) is defined by *KAS*, 6.1.2-6. For a comparison with the *Tugendkanon* of the ideal *princeps* in classical antiquity see *Pauly's Realencyclopaedia der classischen Altertumswissenschaft*, Bd. XXII, cols. 2231-32. What is understood by *prakṛti* is defined by *KAS*, 6.1.1. The concepts used here form part of Kauṭilya's theory of *maṇḍalas*, interstate relationships viewed from the point of view of the *vijigīṣu*. See *HDS*, III, p. 217-23, including the diagram of *maṇḍalas* on p. 222, n. 297; Ghoshal 1959, p. 138-47; *KAS*, Vol. III, p. 248-50.

271 *KAS*, 1.6.3, says *kṛtsnaṃ hi śāstram idam indriyajayaḥ* 'for the whole of this science

consists in control over the senses' (transl. mainly after Kangle). See further *HDS*, III, p. 52-55.

For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

272 For the function of *santaḥ* see fn. 164 on Kir. 1.7.

273 For M.'s rendering of a comparative by means of a positive see fn. 5 above.

274 M. refers to the *KV* on P.5.4.34. For the meaning of *svārthe* see fn. 89 on Kir. 1.1. Suffixes which are added *svārthe* 'in the (stem's) own meaning' cause no change of meaning.

275 No. 3 in the *gaṇa* on P. 5.4.34.

276 This is a quotation from the *gaṇa* on P.5.4.34 as mentioned by the *KV* on that rule. Böhtlingk 1887, in the *Gaṇapāṭha*, p. 135*, reads *upāyo hrasvatvaṃ ca* 'moreover, shortening (takes place in the case of) *upāya*'. Both the nom. *upāyaḥ* and abl. *upāyāt* appear to be ungrammatical forms, to be taken in the sense of 'in the case of'. The shortening referred to takes place in the syllable *-pā* of *upāya*. The derivation is as follows:

upāya + ṬHaK	P.5.4.34
upāya + ika	P.7.3.50
aupaya + ika	P.7.2.118; *gaṇasūtra* on P.5.4.34
aupay° + ika	P.6.4.148
aupayika.	

Renou 1959, p. 100, n. 197, mentions *aupayika* as a formation with the help of a *svārthika* suffix inspired by 'la recherche du volume'. However, in the present stanza Bhāravi is more likely to have been inspired by considerations of metre.

277 A double negation results in a strong affirmation. See fn. 188 above.

278 *KNS*, 12.22 (p. 167). The text reads *mahāvairānubandhi* 'which leads to great enmity' for *sadā vairānubandhi* in both the 1889 and the 1954 *NSP* editions.

279 By *Ślokavt.* xi on P.1.4.51. According to M., the reason why *nī-* is regarded as *dvikarmaka* is that it can be interpreted as 'causing to reach'. For instance, the phrase *ajāṃ nayati grāmam* 'he brings the goat to the village' can be interpreted to mean 'he causes the goat to reach the village'. In this way the double accusative construction may be explained.

280 P.1.3.37 prescribes the *ātmanepada* endings after *nī-*, when it governs an object which resides in the agent without being part of his body. One example quoted from the *KV* is *krodhaṃ vinayate.* Now the question is, why hasn't an *ātmanepada* ending been used in *nayanti*, because *pauruṣa* is the object of *nī-* and is at the same something which resides in the agent? The answer is that here *pauruṣa*, the *kartṛstha* object, is not the only object of *nī-*. The other object is *aupayika*, and that is external to the agent. Therefore it is concluded that P.1.3.37, which mentions a *kartṛstha* object exclusively, doe not apply.

281 *Kir.* 2.35.

282 The rule says that after a word standing for a cause the suffix *mayaṬ* is added in the sense of *tataḥ āgataḥ* 'come from there/that'.

283 And not as the agent, which in the passive takes the same case ending.

284 For the function of *tathā hi* see fn. 173 on *Kir.* 1.8.

285 And not as the instrument. See fn. 283 above.

286 Thus *api* here is indicative of the *kaimutikanyāya*, for which see fn. 210 above.

287 *Udīyate aṃśumatā* is an impersonal passive construction literally meaning 'it is risen by the sun'. The verbal base referred to is *iṄ gatau, Dhp.* 2.36. The derivation is as follows:

ud + i		*+ lAṬ*	P.3.2.123
ud + i		*+ ta*	P.3.4.78
ud + i		*+ te*	P.3.4.79
ud + i	*+ yaK*	*+ te*	P.3.1.67
ud + ī	*+ ya*	*+ te*	P.7.4.25
udīyate.			

288 For the use of a comparative in the sense of a positive see fn. 5 above.

289 *VKAS*, 5.2.18. Pāṇini only allows *samānādhikaraṇa bv.* cps. in which the constituents show one and the same case ending in the *prakriyā*. See *BDA*, *Vt.* VIII on P.2.2.24.

290 By P.2.3.65. In *tamasaḥ abhibhāvam* the word *tamas* represents the agent of the action conveyed by *abhibhū-*. *Abhibhāva* is a *kṛdanta* word, the *kṛtpratyaya* being *aP*, by P.3.3.57. See further *PRA*, Note (74).

291 Renou 1959, p. 46, lists the form as an instance of the formation of adjectives in *-a* with initial *vṛddhi* equivalent to the genitive of a noun base and enjoying some productivity in the *Kir.*

292 *AK*, 1.3.16 a.

293 *KAS*, 6.2.33, says *śaktis tridhā jñānabalaṃ mantraśaktiḥ kośadaṇḍabalaṃ prabhuśaktiḥ vikramabalam utsāhaśaktiḥ* 'power is threefold. *Mantraśakti* is the power of knowledge, *prabhuśakti* is the power of the treasury and the army, *utsāhaśakti* is the power of the energy to take bold action'. See also *KNS*, 16.32 (p. 236) and *NVA*, p. 322-23. The latter text mentions Rāma as the example of *utsāhaśakti*. Instead of *prabhuśakti* the term *prabhāvaśakti* is also found. For *kośadaṇḍa* compare fn. 74 above. See further *HDS*, III, p. 170-71; Ghoshal 1959, p. 138, 142; Losch 1959, p. 125; *KAS*, Part III, p. 128-29, 257-57.

294 The idea is expressed by Bhartṛhari, *VP*, 3.4.9, as *tam asya lokayantrasya sūtradharaṃ pracakṣata/pratibandhābhyanujñābhyāṃ tena viśvaṃ vibhajyate* 'they call that (time) the puppeteer of the world-show. It regulates universe by stopping (things) and letting (them) occur'. Compare also the view expressed in *VP*, 3.9.56.

295 Namely, as a cause. The question is this: if time is the cause of everything, how can we say that *tamas*, i.e., *ajñāna* 'ignorance' is the cause of the loss of royal power? The answer is that, since *tamas* manifests itself at the time of *kopa* '(an outbreak of) anger', it becomes associated with time. Being associated with time, it becomes an *aupādhika* cause. Therefore it may be called cause.

296 For the function of *san* see fn. 164 on *Kir.* 1.7.

297 For the function of *sati* see fn. 145 on *Kir.* 1.5.

298 Renou 1959, p. 41, draws attention to the use of *tan-* in *kāvya* and translates *tanoti tigmatām* as "exerce sa sévérité".

299 The sun is hot in *grīṣma*, cool in *hemānta*, etc. On the connection between the king and a number of deities, among them the sun, see *HDS*, III, p. 23-25, and Losch 1959, p. 123.

300 That is to say, the adjectives qualifying *medinīpatiḥ* should be connected with *vivasvān* also.

301 Renou 1959, p. 57, has noted the use of *parigraha* in this special sense.

302 For the importance attached to control of the senses see fn. 271 above. On account of their unruly pulling power the sense are fancifully identified with horses in *Kir.* 5.50; *Kaṭha Up.*, 1.3.4; *Buddhacarita*, 2.34. The *Mahābhārata*, 5.34.56, states an elaborate simile, adding the moral: *rathaḥ śarīraṃ puruṣasya rājann ātmā niyantendriyāṇy asya cāśvāḥ/tair apramattaḥ kuśalaḥ sadaśvair dāntaiḥ sukhaṃ yāti rathīva* 'a man's body, o king, is a chariot, the *ātman* is the driver, the senses its horses. With them brought under control, one who pays attention (and) who is steadfast moves easily, like an expert charioteer with good horses'. The *MS*, 2.88, says *indriyāṇāṃ vicaratāṃ viṣayeṣv apahāriṣu/saṃyame yatnam atiṣṭhed vidvān yanteva vajīnām* 'a wise man should make an effort to control his senses roving among the objects of sense which attract him, like a charioteer (makes an effort to control) his horses'.

The word *indriyavājin* is explained as *upamitasamāsa*, by P.2.1.56, so that prominence is given to the *upameya*, the senses, which are the topic of description. On this point see Note (48).

303 Thus M. explains the formation of a *taddhita* on the basis of a cp. The stages of the derivation itself can be easily identified in M.'s non-technical paraphrase. *Tattā*, in which *tat* refers to *duṣṭendriyavājivaśya*, is an easy device to summarize word-formation.

304 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

305 *Upamitasamāsa* again. See fn. 302, end, above. Thus prominence is given to the *upameya*, the royal fortune, which is the topic of description.

306 For *kiṃca* see fn. 530 on *Kir.* 1.43. In the present commentary it indicates that the description of the royal fortune continues.

307 Compare *Raghuvaṃśa*, 9.15, in the reading *śriyam avekṣya sa randhracalām*. Here M. explains *randhracalām* as *randhre* (i.e.,) *anyāyālasyādirūpe chale calām* 'moving away under (any) pretext in the form of improper idleness, etc.' Here the idea is that Daśaratha having observed that the royal fortune is liable to slip away through holes created by nonchalant action remains watchful.

308 *ViPr.*, p. 149, stanza 10 a. However, the text reads *balan tu*, which must be a misprint for *chalan tu*.

309 For *kāvyaliṅga* see Appendix II, s.v.

310 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

311 The rule prescribes the suffix *ṬHaÑ* (continued from P.5.1.18) in the sense indicated after *samaya*. The derivation is as follows:

samaya + *ṬHaÑ*	P.5.1.104
sāmaya + *ika*	P.7.2.117; 7.3.50
sāmay° + *ika*	P.6.4.148
sāmayika.	

312 Unidentified quotation.

313 By poetic convention the ocean is called the lord or husband of the rivers. Compare, e.g., *Raghuvaṃśa*, 4.45, *saritāṃ patyuḥ* 'of the lord of the rivers'.

314 *Uccakaiḥ* is an indeclinable, used here as an adj.

315 For *kāvyaliṅga* see Appendix II, s.v.

316 For *kiṃca* see fn. 530 on *Kir.* 1.43.

317 That is, *artha-* or *nītiśāstra*. Compare fn. 245 above.

318 Reference is to the *ariṣaḍvarga*, for which see fn. 321 below.

319 See fn. 280 above.

320 The person with whom fortune stays.

321 For the derivation of the word *ariṣaḍvarga* see M. on *Kir.* 1.9. For the concept of *ariṣaḍvarga* see *KAS*, 1.6.1, *vidyāvinayahetur indriyajayaḥ kāmakrodhalobhamānamadaharṣatyāgāt kāryaḥ* 'control over the senses which is based on learning and modest behaviour is to be secured by abandoning lust, hot temper, greed, arrogance, insolence and (foolish) exhilaration'. Compare *KNS*, 1.57-59 (p. 20-21) and *NVA*, 4.1-7 (p. 39-41). See further *HDS*, III, p. 52-53 and Losch 1959, p. 93.

322 By P.3.1.134. The verbal base *tap-* is mentioned as *tapA dahe* in the *Dhp.* 10.275. The derivation is as follows:

tap + *ṆiC* + *LyuṬ*	P.3.1.25; P.3.1.134
tap + *i* + *ana*	P.7.1.1
tāp + *i* + *ana*	P.7.2.116
tāp + ° + *ana*	P.6.4.51
tāpana + *ṄīP*	P.4.1.15
tāpan° + *ī*	P.6.4.148
tāpanī.	

323 P.4.1.15 prescribes the fem. ending *ṄīP* after nominal stems in *a* formed with a suffix which contains the *anubandha Ṭ*.

324 The rule says that *vatI* is added after a word in the instr. in the sense of 'equal to that', when the similarity to be conveyed is one of action (not of quality).

325 Read *teneva* for *tenaiva*, with the 1889 *NSP* ed.

326 Thus, according to M., the meaning *iva* 'like' assigned to the suffix *vatI* prescribed by P.5.1.115 is a *lākṣaṇika* meaning, the literal sense being *tulya*. The distinction M. has in view here is the one between *śrautī* and *ārthī upamā*, for which see fn. 336 below.

327 The rule says that a word ending in a *taddhita*-suffix which does not take all case endings, but some or one only, is called *avyaya*.

328 According to M., *nayasiddhi* is an instance of *asamarthasamāsa* 'cp.-formation in which the semantic connection between the constituents is lacking'. Therefore, to account for the semantic connection which is basic in order to derive a cp. (P.2.1.1), M.

supplies the meaning *sādhya*, which is deleted in the final cp. form. For the argument involved see *ATA*, Note (127).

329 Reference is to *Kir.* 2.35-37.

330 Thus *prasava* is derived in the sense of *karaṇa* 'instrument', and not in that of *karman* 'object (which is brought forth)'. The suffix added is *aP*, by P.3.3.57.

331 This qualifies the next word, *sādhanam*.

332 *AK*, 1.7.24 a, which reads *kṣāntis titikṣā*, whereas *AK*, 3.3.143 c says *kṣitikṣāntyoḥ kṣamā 'kṣamā* (is used) in the sense of earth and forbearance'. Thus probably M. has mixed up two *AK*-passages.

333 *Dhp.* 1.1020. Böhtlingk's edition adds *kṣamāyāṃ ca* 'and in the sense of forbearance' between brackets.

334 The derivation is as follows:

tij + *saN*	P.3.1.5
tij + *tij* + *sa*	P.6.1.9
ti° + *tij* + *sa*	P.7.4.60
ti + *tij* + *sa* + *a*	P.3.3.102
ti + *tij* + *s°* + *a*	P.6.4.48
ti + *tij* + *sa* + *ṬāP*	P.4.1.4
ti + *tij* + *sā*	P.6.1.101
ti + *tik* + *sā*	P.8.2.30
ti + *tik* + *ṣā*	P.8.3.57
titikṣā.	

335 That is to say, the suffix *saN* does not convey a desiderative meaning here.

336 For the division of *upamā* into *pūrṇā* and *luptā* see fn. 580 on *Kir.* 1.46. According to the *KP*, the *pūrṇopamā* is subdivided into *śrautī* and *ārthī*, according to whether words like *iva, yathā*, etc., or words like *sadṛśa, tulya, sama*, etc. have been used (*KP*, p. 548, *vṛtti* on p. 549, *vṛtti* on p. 552). It is assumed that *yathā*, etc. primarily convey *sādharmya* 'the sharing of a common property', whereas *tulya*, etc. primarily convey *sādṛśya* 'similarity' (see Jhalakīkar's commentary on p. 553, lines 8-11). As regards this *śrautī-ārthī* division the *taddhita*-suffix *vat* is ambiguous. It may primarily convey the sense of *iva*, i.e., *sādharmya*, by P.5.1.116 (*vṛtti* on p. 549), or primarily that of *tulya*, i.e., *sādṛśya*, by P.5.1.115 (similarity of action, *vṛtti* on p. 552). Compare also Trivedi, *EA*, Notes, p. 536-37. In the third place, the *śrautī* and *ārthī* varieties are each subdivided again, into three, according to whether the comparison is conveyed by a non-cp. wordgroup (*vākya*), a cp. (*samāsa*) or a *taddhita*-suffix (*vṛtti* on p. 548).

Mammaṭa then says that the *śrautī-ārthī* division also applies to a particular variety of *luptopamā*, namely, *dharmaluptā upamā*. The *KP*, p. 564, states *tadvad dharmasya lope syān na śrautī taddhite punaḥ* 'in the same way (as in *purṇopamā*, we assume division) when the *sādhāraṇadharma* "common feature" has been dropped, but there cannot be (the variety called) *śrautī* in the case of (comparison conveyed by a) *taddhita*(-suffix)'. All this gives us the following scheme:

- *upamā*
  - *pūrṇā*
    - *śrautī*
      - *vākya*
      - *samāsa*
      - *taddhita*
    - *ārthī*
      - *vākya*
      - *samāsa*
      - *taddhita*
  - *dharmaluptā*
    - *śrautī*
      - *vākya*
      - *samāsa*
    - *ārthī*
      - *vākya*
      - *samāsa*
      - *taddhita*

Mammaṭa does not know the variety of *upamā* described as *anuktopameyā samāsa ārthī luptopamā* mentioned by M. The *KP*, p. 568, line 1, quotes the form *kavvasamam* 'equal to *kāvya*', to be read in a prakrit stanza, as an instance of *upamānānupadāne samāsagā upamā* 'simile occurring in a cp. while the standard of comparison has not been mentioned'. The *PR*, p. 364, line 1, quotes the from *vīrarudrasamaḥ* '(there is no king) equal to Vīrarudra' in a stanza mentioned as an example of *anuktopamānā samāsagā luptā upamā* 'incomplete simile occurring in a cp. in which (simile) the standard of comparison has not been stated'. The *EA*, p. 202, line 4, proposes to read the form *tvattulyam* 'equal to you' in a stanza quoted as an instance of *upamānānupadāne samase upamā* 'simile (located) in a cp. while the standard of comparison has not been mentioned'. It is obvious that an *upamānaluptopamā* can be *ārthī* only, because the use of *iva*, etc. requires the use of an *upamāna*.

In view of the consensus of the *KP, PR* and *EA* regarding examples in which *sama* (or *tulya*) occurs at the final member of a cp. conveying *upamā*, and because it is difficult to see, in any case, how a simile could survive without an *upameya* being mentioned, it is proposed to emend the 1889 and the 1954 *NSP* editions, and to read *anuktopamāna* instead of *anuktopameya*.

337 That is, superior to other means of policy.

338 This is practically Ruyyaka's definition of the *alaṃkāra*, the only difference being that Ruyyaka reads *vā* instead of *ca*. See Appendix II, s.v. *vyatireka*.

339 M. does not indicate that the cp. is a *bv*. The Vṛṣṇayas are allies in the sense of *KAS*, 6.2.20, *mātāpitṛsaṃbaddhaṃ sahajam* 'one related through the father of mother is the ally by birth.' The *KAS* here makes a distinction between three kinds of allies, the *prakṛtimitra*, the natural ally whose territory borders on that of the natural enemy (i.e., the *vijigīṣu*'s immediate neighbour), the *sahajamitra* defined above, and the *kṛtrimamitra*, the ally made for the time being. The *KAS*, 7.9.12, defines the ally as *yāvad upakaroti tāvan mitraṃ bhavati, upakārakalakṣaṇaṃ mitram* 'as long as he is helpful, he becomes an ally. (For rendering) help is the mark of an ally'. The *KNS* does not apply the distinction between *prakṛti, sahaja* and *kṛtrima* explicitly to allies, but classifies them according to the value attached to services rendered into mediocre, good and inferior (*KNS*, 8.81). The concept of *mitra* had already earlier been defined as *sa bandhur yo 'nubadhnāti hiteṣv atyāhitādaraḥ/anuraktaṃ viraktaṃ ca tan mitram upakāri yat* 'he is a friend who showing deep respect sticks to what is beneficial. He is an ally who, feeling affection (or) not, renders help'. For the rest, the *KNS* is convinced that men are not enemies or allies by nature: *kāraṇenaiva jāyante mitrāṇi ripavas tathā* 'allies and enemies are created on account of a cause only' (*KNS*, 8.52). The *NVA*, 23.1 (p. 216) says *yaḥ saṃpadīva vipady api medyati tan mitram* 'who in misfortune also remains affectionate, as if it were in prosperity, is a friend', and distinguishes between friends for life (*nitya*, 23.2), related through birth (*sahaja*, 23.3) and who seek support for the sake of subsistence and protection of life (*kṛtrima*, 23.4, p. 217).

340 Alias Duryodhana, but Bhāravi calls him Suyodhana, compare *Kir.* 1.7.

341 For *kiṃca* see fn. 530 on *Kir.* 1.43. Here another reason follows.

342 *Suyodhanasyāpi* sc. *agrasarāḥ*. The 1889 *NSP* text reads *suyodhanas tu tato 'pīti bhāvaḥ*, which could perhaps be taken to mean that Duryodhana, however, has still more pride than them. Apparently, the passage is corrupt.

The proud are among the groups enumerated by the *KAS*, 1.14.6, which can be worked upon to make them defect to the opposition.

343 The word *vṛṣṇi*, itself an *uṇādi*-derivation from *vṛṣ-* (*SK*, p. 550; *uṇādisūtra*, 4.489) becomes a *taddhita*-derivation in the sense of *tasyāpatyam* (P.4.1.92). Here the *taddhita*-suffix is deleted in the plural masc., by P.2.4.64, so that the form *vṛṣṇayaḥ* (and not *vārṣṇyaḥ*) results in the sense of 'descendants of Vṛṣṇi'.

344 For *kāvyaliṅga* see Appendix II, s.v.

345 For *kiṃca* see fn. 530 on *Kir.* 1.43.

346 For *sahaja* in connection with *mitra/suhṛt* see fn. 339 above.

347 The rule says that the suffix *Ḍa* is added after *jan-* in other cases also, that is, cases other than the ones mentioned by P.3.2.97-100. The derivation is as follows:

saha + jan + Ḍa P.3.2.101
saha + j° + a P.6.4.143
sahaja.

348 For the meaning of *kṛtrima* in connection with *mitra/suhṛt* see fn. 339 above.
349 *Mata* literally means 'opinion', 'view'. Those who do not go against the (political) views of the Vṛṣṇayas are, in fact, their allies.
350 The *sahaja* and the *kṛtrima* type of ally.
351 The meaning of the abl. here is best explained by assuming an underlying absolutive construction along the lines of *prāsādāt prekṣate*, that is, by assuming *lyablope pañcamī*. See Kale 1966, p. 146, and, in general, *VIBHA, Vt.* I on P.2.3.28; *BDA*, Introduction, p. xxiii, and fn. 202 above.
352 The *PW*, s.v. *yā-*, Caus. *yāpayati* 2), records the meaning *verstreichen lassen, zubringen (eine Zeit)* and refers to what corresponds to *Mahābhārata* 6.92.11 cd, where some mss. read *nāyaṃ yāpayituṃ kālo vidyate mādhava kvacit* 'this time, o Mādhava, is not found to let it go by in any respect'. The critical text, however, reads *klībayitum* 'in order to behave like eunuchs' for *yāpayitum*. The *PSED*, III, s.v. *yā-*, mentions the meaning 4) 'to live or spend time with' in connection with the present stanza. *BHSGD*, II, s.v. *yāpayati*, records sub (2) an intransitive usage, with ellipsis of *kālam* which in Skt means *spends time*.

Pangarker translates "The natural friends ... follow Suyodhana, as if in submission for their private ends". Cappeller has "Ihre natürlichen Freunde ... unterstützen ... den Sohn des Dhṛtarāṣṭra." Kale 1966, p. 145, says "Their ... friends ... doing obeisance to ... the son of Dhṛtarāṣṭra ... allow him to go (pass time)."

Cappeller's rendering of *yāpayanti* as 'unterstützen' is probably based on a misunderstanding of the meaning 'support' which is quoted by Mon. W. with reference to the *Divyāvadāna* in the sense of 'to cause to subsist, maintain', s.v. *yā-*. Here 'to support' means 'to support life', 'to nourish', see *BHSGD*, II, s.v. *yāpayati*, (1) trans., *nourishes, maintains*.

According to M., *yāpayanti* means *kālaṃ gamayanti*. Literally, this means 'they cause time to go', which is acceptable as an unreflective, non-philosophical usage. Here the non-causative construction is (1) *kālo gacchati* 'time goes'. The complete corresponding causative construction is (2) *dhṛtarāṣṭrātmajaḥ kālaṃ gamayati* 'the son of Dhṛtarāṣṭra causes time to go', i.e., he passes time. Here *dhṛtarāṣṭrātmaja* represents the agent of the causative construction and *kāla* the non-causative agent which has become the causative object (P.1.4.52). It is perhaps worth noting that *kāla* here functions as the real object, not as an accusative word indicating the duration of the action like in *māsam āsayati devadattam* 'he makes Devadatta stay for a month' (*Bh.* No. 15 on *Vt.* VIII on P.1.4.52, see *KARA*, p. 249). The double causative construction is (3) *suhṛdo dhṛtarāṣṭrātmajena kālaṃ gamayanti* 'the allies cause the son of Dhṛtarāṣṭra to pass time'. Here the word representing the agent of the causative construction is put in the instrumental by P.2.3.18 (*kartari*). If this is correct and if what holds for *gam-* holds for *yā-* too, the question is why Bhāravi, rather ungrammatically, chose to say *dhṛtarāṣṭrātmajam* instead of *dhṛtarāṣṭrātmajena*. The answer can only be: *metri causa*.
353 The rule says that *p* is added after verbal bases in *-ā*, when the causative suffix *ṆiC* follows. The derivation is like this:

yā + ṆiC P.3.1.26
yā + pUK + i P.7.3.36
yā + p + i + lAṬ P.3.2.123
yā + p + i + jhi P.3.4.78
yā + p + i + anti P.7.1.3
yā + p + i + ŚaP + anti P.3.4.67
yā + p + e + a + anti P.7.3.84
yā + p + ay + a + anti P.6.1.78
yā + p + ay + anti P.6.1.97
yāpayanti.

354 For the translation of the *bv*. cp. see fn. 97 on *Kir.* 1.2. For the period fixed at the dicing game see fn. 552 on *Kir.* 1.45.
355 *ViPr.*, p. 84, stanza 30 ab.
356 By P.2.3.65 (*karmaṇi*), see *PRA*, Note (74).
357 *ViPr.*, p. 28, stanza 56 cd, which reads *abhiṣaṅgas tu śapathe syād ākrośe parābhave* 'let, however, *abhiṣaṅgaḥ* be (used) in the sense of curse, abuse (and) defeat'. Thus M. either misquotes or follows a different reading.
358 *Dhp.* 10.183 (*ghaṭA saṃghate*). The derivation is as follows:

pra + *vi* + *ghaṭ* +	*ṆiC*				P.3.1.25
pra + *vi* + *ghaṭ* +	*i*			+ *lUṬ*	P.3.3.15
pra + *vi* + *ghaṭ* +	*i*			+ *ti*	P.7.2.116; 3.4.78
pra + *vi* + *ghaṭ* +	*i*			+ *Ḍā*	P.2.4.85
pra + *vi* + *ghaṭ* +	*i*		+ *tāsI*	+ *ā*	P.3.1.33
pra + *vi* + *ghaṭ* +	*i*		+ *t*°	+ *ā*	P.6.4.143
pra + *vi* + *ghaṭ* +	*i*	+ *iṬ*	+ *t*	+ *ā*	P.7.2.35
pra + *vi* + *ghaṭ* +	*e*	+ *i*	+ *t*	+ *ā*	P.7.3.84
pra + *vi* + *ghaṭ* +	*ay*	+ *i*	+ *t*	+ *ā*	P.6.1.78

pravighaṭayitā.

359 The rule says that the verbal bases called *mit* (*Dhp.* 1.800-873) substitute a short vowel for the penultimate vṛddhied vowel before the causative suffix *ṆiC*. That is why *ghāṭayati* showing a *vṛddhi* base vowel is to be derived from the other verbal base *ghaṭ*- belonging to the 10th class.
360 See fn. 124 on *Kir.* 1.4. Thus M. derives *upajāpasaha* as a *tp*. cp. The reason is that the derivation of the form as an *upapada* cp. would result in **upajāpasāha*.

The verb *upajāpay*- is used in *KAS*, 1.14.6-10, in connection with different groups of people who are likely defectors. See further *KAS*, Part III, p. 251.
361 *KAS*, 2.10.55, defines *bheda* as *śaṅkājananaṃ nirbhartsanaṃ ca* 'creating apprehension and (using) threats'. The *KNS*, 18.8, says *sneharāgāpanayanaṃ saṅgharṣotpādanaṃ tathā/santarjanaṃ ca bhedajñair bhedas tu trividhaḥ* 'destroying love and affection and creating rivalry and using threats, (thus) *bheda* is said to be threefold by experts in *bheda*'. The *NVA*, 29.37 (p. 333) declares *yogatīkṣṇagūḍhapuruṣobhayavetinaiḥ parabalasya parasparaśaṅkājananaṃ nirbhartsanaṃ vā bhedaḥ* '*bheda* consist in causing mutual apprehension in the army of the enemy by means of tricks (?), assassins, secret agents or double agents, or in using threats.' For the application of *bheda* see *KAS*, 9.6.26-50 and 11.1.6-53. An enumeration of groups who are *bhedayogya* is given by the *KAS*, 1.13 and 14, and by the *KNS*, 18.24-39. See further *HDS*, III, p. 172, 174.
362 *AK*, 2.8.21 bc. For *upajāpa* 'secretly talking functionaries of the other party into defection' see *KAS*, 1.16. 24-26, Ghoshal 1959, p. 129, and fn. 360 above.
363 *Dhā*- quoted as *dadhāti*, by *Vt.* II on P.3.3.108. For the derivation compare fn. 358 above, without the addition of *ṆiC* and *iṬ*.
364 For a discussion on the meanings, Vedic and postvedic, of *dhāman* see Renou 1959, p. 50, and Gonda 1967.
365 P.4.2.39 specially prescribes *vuÑ* after *rājan* in the sense of *tasya samūhaḥ* 'a group of that' (P.4.2.37). The form *rājaka* has been noticed by Renou 1959, p. 36.
366 The derivation is as follows:

rājan	+ *vuÑ*	P.4.2.39
rājan	+ *aka*	P.7.1.1
rāj°	+ *aka*	P.6.4.144

rājaka.

367 M. applies the *kaimutikanyāya*, for which see fn. 210 above. By *rājamaṇḍala* M. probably means the same as the *rājakam* of Bhāravi, that is, the Vṛṣṇayas and their allies.
368 *Kir.* 1.10.
369 For the translation of the *bv*. cp. see fn. 97 on *Kir.* 1.2. M. seems to regard the con-

stituent *saṃpad* here as merely decorative, like what Renou 1959, p. 32 calls "dégradation du membre ultérieur". However, if the logical connection between the meanings expressed by *asamāpitakṛtyasaṃpadām* and *abhimānaśālīnām* is accepted, the ground for conceit must be sought in the meaning *saṃpad.*

370 For *ata eva* see fn. 113 on *Kir.* 1.3.

371 Seeing the multitude of projects undertaken.

372 Renou 1959, p. 23, translates "dont l'élan est brisé par une attitude tant soit peu modeste" and apparently misunderstands the passage.

373 For *yugma* see fn. 182 above.

374 The 1889 *NSP* ed. adds *aparāgeti ca* to mark the unity of the two stanzas. Compare fn. 183 above.

375 See fn. 305 on *Kir.* 1.17. The relevant rule is P.3.1.87. It literally says that an agent involved in an action equal to the action located in the *karman* is treated like the *karman*. An example quoted by the *KV* on this rule is *bhidyate kāṣṭhaṃ svayam eva* 'the wood splits of its own'. Here, to convey the ease with which the action takes place, the *karman* ("woord") is presented as the agent. Still, since the agent is *karmavat*, the passive suffix *yaK* is used, on the strength of P.3.1.87.

In *atimūḍho nayād udasyate*, according to M., the *karman* of the action signified by *udas-* is presented as the agent. A fool, let alone a big fool, is not thrown off the right path, but he does it himself. Therefore *udasyate* here has a *karmakartṛ* sense. The derivation is as follows:

ud + *as* + *lAṬ*	P.3.2.123
ud + *as* + *ta*	P.3.4.78
ud + *as* + *te*	P.3.4.79
ud + *as* + *yaK* + *te*	P.3.1.87
udasyate.	

376 The rule says that a verbal base marked with *svarita* takes the *ātmanepada* endings, when the result of the action falls to the agent. *Rañj-* is marked with a *svarita* (*Dhp.* 1.1048).

377 *Upamitasamāsa*, for which see Note (48). Thus prominence is given to the *upameya*, the dislike, which is in agreement with the main *alaṃkāra* (*upamā*) used in the stanza.

According to Renou 1959, p. 51, *samīraṇa* in the sense of 'wind' is a word proper to *kāvya.*

378 Thus a three-word cp. is derived in two stages. Compare fn. 84 above.

379 For *ata eva* see fn. 113 on *Kir.* 1.3.

380 For the meaning of *prakṛti* see *KAS*, 6.1.1, *svāmyamātyajanapadadurgakośadaṇḍamitrāṇi prakṛtayaḥ* 'the constituent elements (of the state consist of) the king, the minister, the country, the fortified city, the army and the treasury' (transl. mainly after Kangle). The *KNS*, 8.4, mentions five *prakṛtis*, namely, *amātya, rāṣṭra* 'country', *durga, kośa* and *daṇḍa*, as belonging to the *vijigīṣu* (see fn. 270 above) and adds (ibid. 8.5) that, according to Bṛhaspati, the number of five is to be increased to seven by including the *mitra* 'ally' and the *pṛthivīpati* 'king'. The *NVA* deals with the *prakṛtis* in Chapters XVII-XXIII (p. 180-219), adding the *mitra* to the elements enumerated by the *KAS*. See further HDS, III, p. 17 (instead of *prakṛti* the term *aṅga* is also used), p. 20-23, 37-39, 44-46 (qualities required in a king), and Chapters III, IV (*āmātya*), V (*rāṣṭra*), VI (*durga*), VII (*kośa*), VIII (*bala* 'army') and IX (*mitra*).

For the sense of *saṃtati* see Renou 1959, p. 33, "d'une part "un groupe (de gens)", de l'autre "un noeud (de racines)"."

381 *VK*, p. 226, stanza 26 ab. The text reads *vaśikṛtau* for *vaśikṛte.*

382 For *kāraṇamālā* see Appendix II, s.v.

383 The *upamā* is *ārthī*, see fn. 336 above. For *upamā* see Appendix II, s.v.

384 For *saṃsṛṣṭi* see Appendix II, s.v.

385 *VK*, p. 248, stanzas 12 cd-13 ab. The text reads *jantvamātyādimātṛṣu* 'in the sense of minister, etc., and mother' for *jantvamātyādikeṣv api* in the 1889 and the 1954 *NSP* editions.

386 Thus M. already hints at the *alaṃkāra* used.

387 The cp. is derived in two stages. See fn. 255 above. The form *tad* in *tajjaḥ* is shorthand for the form derived in the previous stage.

388 According to Renou 1959, p. 51, *anala* in the sense of 'fire' is a word proper to *kāvya*.

389 For *dṛṣṭānta* see Appendix II, s.v.

390 The sense of 'to abandon' assumed for *pramath-* here is unusual. The *pw.*, s.v. *math-*, *pra* 2) records *wegzerren, losreissen*, 3) *stark zusetzen ... bezwingen*, and 4) *zu Grunde richten, zerstören*. The same dictionary, s.v. *pramathin*, 1) c) mentions a medical meaning *ausstossend*, which comes nearest to 'abandon'. For the rest one may refer to Renou 1959, p. 52, "...la sémantique de ces termes de *k.*, j'entends de ceux qui ne reposent pas sur des valeurs concrètes bien circonscrites, est passablement flottante; les nuances varient parfois d'un passage à l'autre ... en sorte que toute traduction, réduite par définition a choisir, est unilaterale sinon arbitraire. (...) Mais il est indéniable que le *k.* a utilisé nombre de termes de façon trouble ou surimprimée." Here *k.* stands for *kāvya*.

391 On the part of the king who rises in power but who through lack of discipline neglects to take the necessary political precautions.

392 The constituent *rūpa* in M.'s gloss is used rather pleonastically. Compare Renou 1959, p. 32, who quotes an example for °*rūpa* from the *Kir.* (3.11) itself under the heading "dégradation du membre ultérieur".

393 The rule says that *aṄ* is added after *bhid-*, when the word to be formed is fem. Since *aṄ* is *Ṅit*, P.1.1.5 prohibits *guṇa* of the stem-vowel. The derivation is as follows:

bhid + *aṄ* + *ṬāP* P.3.3.104; 4.1.4
bhid + *ā* P.6.1.101
bhidā.

394 Thus *maṇḍala* does not have the technical sense attributed to it in *KAS*, 6.2.13-22, *KNS*, 8.16-20 and *NVA* 29.20-29 (p. 317-320). According to the *KNS*, 8.89, *mitrodāsīnaripava etanmātraṃ tu maṇḍalam*, this technical *maṇḍala* practically consists of the ally, the powerful king outside who keeps aloof, but may intervene at any time, and the enemy. The idea is summed up by the *KNS*, 8.75, as follows: *ākīrṇam maṇḍalaṃ sarvaṃ mitrair aribhir eva ca/sarvaḥ svārthaparo lokaḥ kuto madhyasthatā kvacit* 'the whole *maṇḍala* is full of allies and enemies only. Every person acts to further his own interests. How can one be neutral at all?' For the sentiment expressed see *KARA*, fn. 104 where Patañjali's phrasing is quoted. See further *HDS*, III, p. 217-22, and *KAS*, Part III, p. 248-50.

395 See fn. 270 above.

396 Reference is to Duḥśāsana's disgraceful treatment of Draupadī as narrated in the *Mahābhārata*, 2.60.20-40.

397 For *yathā tathā* see fn. 556 on *Kir.* 1.45.

398 The rule specifically prescribes the designation *abhyasta* 'reduplicated' to six verbal bases among which *śās-* occurs. According to P.7.1.78, the present participle suffix *ŚatṚ* added after an *abhyasta* verbal base does not take *nUM*. For the derivation compare fn. 157 above.

399 The mythological arranger of the Vedas in *śākhās* in the form we possess them. To him the authorship of several other scriptures is attributed, see *GIL* III, p. 139, 428 n. 1, 441, 461.

400 For *utprekṣā* see Appendix II, s.v.

401 For *yugma* see fn. 182 above.

402 This is P.3.3.114. Thus *nirīkṣita* is taken in the sense of *nirīkṣaṇa*, and not in that of a ppp.

403 *ViPr.*, p. 167, stanza 1 a, which reads *syāt* 'let ... be (used)' for *ca* in the 1889 and the 1954 *NSP* editions.

404 The rule says that before a suffix beginning with a vowel, except *ŚaP* or the perfect endings, *nUM* is added after the vowel in the verbal base *labh-*. The causative suffix *ṆiC* begins with a vowel. Thus we have

labh + *ṆiC* P.3.1.26

lanbh + *i*	P.7.1.64
laṃbh + *i*	P.8.3.24
lambh + *i*	P.8.4.58

405 M. quotes the rule by abbreviation supplying °*artha* after the first constituent. *Labh-* is considered to be *gatyartha* 'having the sense of movement'. P.1.4.52 says that with such a verb the non-causative agent becomes the causative object. The non-causative construction in our case is *tiryañci śamaṃ labhante* 'the animals acquire tranquillity'. The causative construction showing two objects is *tiryañci śamaṃ lambhayati* 'he causes the animals to acquire tranquillity'.
406 Thus *dahana* is derived in the sense of instrument. The suffix added is *LyuṬ*, by P.3.3.117.
407 For the function of *tathāpi* (meaning-contrast) compare fn. 151 on *Kir.* 1.6. In the present stanza the contrast is between two adjectival meanings.
408 *Punaḥ* (or *punaś ca*) is a commentator's expression to indicate that the description goes on in a group of stanzas. In our case, the description of Vyāsa is the topic continued.
409 For *utprekṣā* see Appendix II, s.v.
410 Thus M. makes it clear that *dadṛśe* is not a medial pf. but a passive one. There is no special rule for *karmaṇi liṭ* in connection with any verb. The only relevant rules here are P.3.4.69, which assigns the sense of *karman* 'object' to the endings called *lIṬ* by P.3.2.115, and P.1.3.3 which prescribes the *ātmanepada* endings in the same sense.
411 Compare fn. 314 above.
412 The first rule says that *yaT* is added after *ardha*. The second rules says that this is also the case when *ardha* is preceded by *para*. The derivation is as follows:

para + *ardha* + *yaT*	P.4.3.5
parārdha + *ya*	P.6.1.101
parārdh° + *ya*	P.6.4.148
parārdhya.	

413 See fn. 163 on *Kir.* 1.7.
414 For *ata eva* see fn. 113 on *Kir.* 1.3.
415 For *tathokta* see fn. 550 on *Kir.* 1.45.
416 Read *ākapiśāṃśujālam* for *ākapiśaṃśujālam* in the 1889 and the 1954 *NSP* editions.
417 For the function of *san* see fn. 164 on *Kir.* 1.7.
418 Literally the *munipravara* is the *adhikaraṇa* 'location' where the action is performed (P.1.4.45; 2.3.36).
419 By P.5.1.117. The derivation is as follows:

(*ṛṣi* + *am*) + *vatI*	P.5.1.117
(*ṛṣi* + °) + *vat*	P.2.4.71
ṛṣivat.	

420 The rule says that the latter *a* comes after a verbal base which is prosodically long and ends in a consonant on the condition that the word to be formed is fem. The derivation is as follows:

arh + *a* + *ṬāP*	P.5.1.117; 4.1.4
arhā	P.6.1.101
arhā.	

Compare fn. 393 above.
421 And not *tasya anumatam*. In this case the *ktānta* form *anumata* has a present tense meaning by P.3.2.188, and cp.-formation is prohibited by P.2.2.12. Therefore, since *tadanumatam* is a cp., the only pāṇinian *vigraha* is that in the form of an instr. *tp.* cp.
422 Renou 1959, p. 41, thinks that *alaṃcakāra āsanam* is simply a circumlocution of 'he sits down' and suppose that its origin is to be found in drama. However, the phrase

quoted is more than a simple circumlocution in so far that it expresses reverence for the person seated. Compare 'he graced the occasion'.

423 *Kir.* 2.32 b.

424 *AK*, 3.3.163 a. The text reads *guru gīṣpatipitrādyau*, which makes no difference in meaning.

425 Reference is either to *Vt.* II on P.2.3.2 (see *ANA*, p. 55), or to the rule quoted under *SK*, No. 545 on P.1.4.48. This latter rule replaces the last two words of the *Vt.* by *hā* 'alas!' and *pratiyoge* 'in connection with *prati* "towards".'

426 We expect the full expression to read something like *śaśāṅkamūrteḥ lakṣmīm iva laksmīm* '(spreading) a lustre like the lustre of the moon'. This can be rendered as *tatsadṛśīṃ lakṣmīm* 'a lustre similar to that (lustre of the moon)'. In the latter phrase there is no need for adding *iva*, which, therefore, may be regarded as a misprint both in the 1889 and in the 1954 *NSP* editions. Reading *eva* for *iva* is no improvement.

427 And not in a sentence-meaning. The word-meaning in question is *lakṣmīm.*

428 Read *pratibimbasya karaṇam* for *pratibimbasyākaraṇam* in the 1889 and the 1954 *NSP* editions. The definition is from the *EA*, 8.19 (p. 246). See further Appendix II, s.v. *nidarśanā*.

NOTES TO CANTO III

1 Unidentified quotation. The *SD*, 6.314-315 ab (p. 317) says *dvābhyāṃ tu yugmakaṃ saṃdānitakaṃ tribhir iṣyate/kalāpakaṃ caturbhiś ca pañcabhiḥ kulakaṃ matam* '(a metrical composition) by means of two stanzas, however, is termed *yugma*; by means of three, *saṃdānitaka*, and by means of four it is held to be a *kalāpaka*; by means of five, a *kulaka*'. The poet, indeed, describes the sage in the stanzas 1-3, and then adds the main clause in stanza 4.

2 Supplied from stanza 3.4, *dharmātmajo … munim ābabhāṣe.*

3 For reasons of *anvaya* 'construction' M. introduces the agent.

4 For the meaning-development of *prāṃśu* see Renou 1959, p. 53.

5 For the function of *sthita* see fn. 489 on *Kir.* 1.36.

6 For *utprekṣā* see Appendix II, s.v.

7 For *punaḥ* see fn. 408 on Kir. 2.56. In the present stanza also the description continues by means of another qualifier.

8 Actually, *ānīla* means 'slightly dark'. Cp.-formation with *āṄ* in the sense of *īṣat* 'a little' has been specially prescribed by a *Saunāgavārttika* on P.2.2.18 (see *TA*, p. 191, and ibid. Note 137)). However, *āṄ* seems to be known in the sense of *samantāt* 'on all sides', 'completely' too. M., in a particular context (*Raghuvaṃśa*, 3.8, where *ānīlamukham* qualifies *stanadvayam* 'the two nipples') explains *ā* as *samantāt*. Sadāśivaśāstri Joshi, in his Introduction to the *Mādhavīyadhātuvṛtti*, p. 4, while explaining the etymology of the word *vyākaraṇa*, also assumes the meaning *samantāt* for *ā* here.

9 The word is not included in the list (on P.4.1.41) as given by the *KV*. Nor does the *KV* state that this list is an *ākṛtigaṇa*. But apparently M. has taken the list to be so. The derivation is as follows:

piśaṅga + *ṄīṢ*	*gaṇa* on P.4.1.41 (according to M.)
piśaṅg° + *ī*	P.6.4.148
piśaṅgī.	

10 See fn. 7 above.

11 For *ata eva* see fn. 113 on *Kir.* 1.3.

12 The rule says that *Ḍa* is added to *jan-* in other cases also (than the ones enumerated by P.3.2.97-100). According to the *SK*, No. 3011 on P.3.2.101, the word *api* in this rule opens up the possibility to apply the rule in connection with other verbs also. The derivation is as follows:

((*jana* + *am*) + *atigam*)) + *Ḍa*	P.3.2.101
((*jana* + °) + *atigam*)) + *a*	P.2.4.71
(*jana* + *atig°*) + *a*	P.6.4.143
janātiga	P.6.1.101
janātiga.	

13 *AK*, 3.2.23 a.

14 From *ārdraṃ bhāvam* we only understand a state of mind, not the reason why it is like that. That is why M. supplies the word *sneha*. Compare the form *dayārdrabhāvam* in *Raghuvaṃśa* 2.11. For the meaning-development of *ārdra* see Renou 1959, p. 53.

15 The rule says that when *ŚaP* follows the penultimate letter of *sañj-* is deleted. The derivation is as follows:

sam + *ā* + *sañj* + *lAṬ*	P.3.2.123
sam + *a* + *sañj* + *ŚatṚ*	P.3.2.124
sam + *ā* + *sañj* + *ŚaP* + *at*	P.3.1.68
sam + *ā* + *sa°j* + *a* + *at*	P.6.4.25

sam + ā + saj + at	P.6.1.97
samasajat.	

16 See fn. 7 above.

17 *Lingeṅa.* Here the term *liṅga* is used to indicate that the instr. ending conveys the sense of *hetu*, by P.2.3.23.

18 *AK*, 3.3.83 a. According to Renou 1959, p. 54, *vivikta* is a semantically instable adjective.

19 See fn. 7 above. The description of Vyāsa continues.

20 AK, 2.8.23 c.

21 Here M. does not say *tathoktas tena*, where *tena* separately indicates the use of the sg. instr. ending, but simply says *tathoktena* with the same intention. For *tathokta* see fn. 550 on *Kir.* 1.45.

The form °*bhāk* is a *Ṇvi*-formation by P.3.2.62. According to Renou 1959, p. 40, in *mādhurya...bhaj* the element °*bhaj* has assumed a near-suffixal status. The translation is 'empreint de suavité'.

22 For *utprekṣā* see Appendix II, s.v.

23 Reference is to the *KV* on P.1.3.47, according to which *upasaṃbhāṣaṇa* does not mean 'talking'.

24 See fn. 7 above.

25 Or, *dharma* in the form of the *agnihotra* sacrifice. For this sacrifice compare Dumont 1939, and further *HDS*, II, Part I, p. 640-704, and Part II, p. 998-1008; and Gonda 1977, Index, s.v. *agnihotra.*

26 By P.3.2.178. The derivation is as follows:

pra + nud + KviP	P.3.2.178
pra + nud + v	P.3.1.8; 3.1.3; 3.1.2
pra + nud + °	P.6.1.67
pra + ṇud	P.8.4.14
praṇud.	

27 *AK*, 1.6.3 a.

28 According to Renou 1959, p. 35, the expression *prasūtim* ... *śrutīnām* "la source des doctrines révélées" manifests the tendency of the *kāvya* towards the use of action nouns of abstracts, noticeable especially in what Renou calls style B (ibid. p. 34, and p. 10-11).

29 Quoted as *āpnoti* by *Vt.* II on P.3.3.108.

30 The rule says that *i* is substituted for *ā* in *āp*-, when the suffix *saN* follows.

31 The rule says that the reduplication syllable is deleted in the cases mentioned by P.7.4.54-57. The derivation is as follows:

pari + āp + saN	P.3.1.7
pari + āp + āp + sa	P.6.1.9
pari + ° + āp + sa	P.7.4.58
pari + ip + sa	P.7.4.55
pari + ip + sa + u	P.3.2.168
pari + ip + s° + u	P.6.4.68
parīpsu	P.6.1.101
parīpsu.	

32 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

33 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2. *Rajas* as opposed to *sattva* is a state of energy in turmoil with a tendency to passion and aggression. It is one of three subjective states raised to the rank of cosmological qualities and attributed to *prakṛti*, according to Sāṃkhya philosophy. See *HIPh*, I, p. 243-45; Frauwallner 1953, p. 354 (classical *Sāṃkhya*); *INCLA*, II, p. 38-39; Hulin 1978, p. 145-46, 150. Compare the *Bhagavadgītā*, 14.5 and 7; 17.2-22; 18.4-10 and 20-40; Zaehner 1969, Introduction, p. 15-17; and fn. 193 on *Kir.* 6.33.

34 In the case of the *upamāna*. For *anyatra* see fn. 379 on *Kir.* 1.24.

35 *ASS*, p. 25, stanza 274 a, reads *rajo guṇe rajo reṇur yoṣitām ārtavaṃ rajaḥ 'rajas* (is used) in the sense of (a particular) *guṇa, rajas* (means) dust, *rajas* (means) the menstrual discharge of women'. Thus M. either has a different text or just misquotes.

36 To have the *darśana* of a respected person is believed to be an experience which benefits the visitor like a blessing.

37 M. refers to *Vt.* IX on P.3.3.108, which says that *KviP* is added after words belonging to the *saṃpad*, etc. group. The word *bhāvārthe* renders the condition *dhātvarthanirdeśe* 'when mention is (to be) made of a verb meaning' in *Vt.* I on the same rule and continued in *Vt.* IX.

38 The genitive endings stand for *saṃbandha* 'relation (in general)', as formulated by Candragomin (see *KARA*, Introduction, p. xvii). Thus the genitive ending in *divaḥ* indicates that *vṛṣṭi* 'rain' is connected with it in the general sense that rain comes from the sky.

39 For *upamā* see Appendix II, s.v. Because it is *tulya* which is used as the *upamāpratipādaka* word, the *upamā* is *ārthī*.

40 Reference is to P.6.3.109. The *gaṇa* contains a number of forms in which grammatical operations like deletion, the addition of augments and changes of sounds have taken place which are not taught in grammar. They are, however, accepted as correct on the ground that they belong to the usage of the *śiṣṭas*, the normative speakers of Sanskrit. One of these forms is *balāhaka*, which on the basis of the etymology given should read **vārivāhaka*.

41 The rule says that *KaP* is added to *duh-*, when a case-inflected word functions as the *upapada* 'accompanying word', and that *gh* is substituted for the final *h*. The derivation is as follows:

((*kāma* + *Śas*) + *dugh*)) + *KaP* P.3.2.70
((*kāma* + °) + *dugh*)) + *a* P.2.4.71
kāmadugha.

42 *AK*, 2.7.4 bc.

43 As explained by M., the brahmins have only become *satyāśiṣaḥ* because of Vyāsa's arrival. This is the point in the added word *jātāḥ*.

44 For the function of *sati* see fn. 145 on *Kir.* 1.5.

45 *GRM*, p. 30, lines 10 and 11.

46 *Nāsmi dūye* stands for *ahaṃ na dūye*. The passage quoted by M. has been identified by Pisani 1939, p. 110, as occurring in the *Subhāṣitaratnabhāṇḍāgāram*, Bombay, 1908, p. 327, No. 48. Here the complete stanza reads *dāse kṛtāgasi bhaved ucitaḥ prabhūṇāṃ pādaprahāra iti māṇini nāsmi dūye/udyatakaṭhorapulakāṅkitakaṇṭakāgrair yad bhidyate tava padaṃ nanu sā vyathā me* 'when a slave commits an ofference he earns a kick by his masters. For that I don't feel pain, o proud one. But what I feel sorry for is that your foot is torn by the points of thorns covered with raised and stiff hairs.' Pisani has mistranslated the first line.

47 Reference is to P.2.1.13, for which see *ATA*, p. 119. For the use of prepositions in the *Kir.* compare Renou 1959, p. 24, who says that the popularity of *avyayībhāva* cps in *kāvya* has been stimulated by the decline of prepositions of which the *Kir.* merely uses *ā* (with the abl.), *anu, prati* "et quelques rares autres emplois, y compris plusieurs termes pseudo-prépositionnels, notamment des absolutifs..."

48 Because Patañjali by applying *yogavibhāga* 'splitting of the rule' in what came to be distinguished as P.2.1.11-12, and ibid. Notes (61) and (73). Compare Kiparsky 1979, p. 37, 39-40.

49 *AK*, 3.3.27 d. Here the text reads *aṅgho duḥkhavyasaneṣv agham*, which is to be corrected in *aṅghoduḥkhavyasaneṣv agham 'agham* (is used) in the sense of trouble, sorrow and calamity'. Here the 1889 and the 1954 *NSP* editions read *aṃho* instead of *aṅgho*.

50 In the present context, according to M.'s explanation, *śreyas* can only be the *puruṣārtha* known as *mokṣa* or *mukti*, which was added to the *trivarga*. See *HDS*, V, Part II, p. 1510.

On the point of the *trivarga* the *MS*, 2.224, says *dharmārthāv ucyate śreyaḥ kāmārthau dharma eva ca/artha eva va śreyas trivarga iti tu sthitiḥ* 'some say that the highest good (consists in the performance of) *dharma* and (the acquisition of) *artha*. (Others say, it consists in the gratification of) *kāma* and (the acquisition of) *artha*. And (still others say, it consists in the performance of) *dharma* only. Or (again others say) the highest good (consists in the acquisition of) *artha* only. But the final position is that (it consists in) the group of three (together).'

KAS, 1.7.3-7, says of the king *dharmārthavirodhena kāmaṃ seveta na niḥsukhaḥ syāt. Samaṃ vā trivargam anyonyānubaddham. Eko hy atyāsevito dharmārthakāmānām ātmānam itarau ca pīḍayati. Artha eva pradhāna iti kauṭilyaḥ. Arthamūlau hi dharmakāmāv iti* 'the king should indulge in enjoyment of the senses without coming into conflict with prescribed duty or (his pursuit of) *artha*; he should not be without taking pleasure. Or (he should pursue) the group of the three aims of human life which hang together, equally. For if one out of *dharma, artha* and *kāma* is excessively indulged in, it harms itself as well as the other two. Kauṭilya (says) that (the pursuit of) *artha* only is the main thing. For *dharma* and *kāma* depend on *artha*.' In this section Kauṭilya specifically deals with the behaviour of the king-sage. Here *artha* is probably best translated as 'one's own profit'. See further Mital 1975, p. 81-84.

The *KNS*, 1.15, says *nyāyapravṛtto nṛpatir ātmānam atha ca prajām/trivargeṇopasandhatte nihanti dhruvam anyathā* 'a king who proceeds according to the rules (given by Manu, etc.) establishes a connection with the *trivarga* both for himself and his subjects. (Proceeding) otherwise he quickly ruins (himself and his subjects).' In 2.38 the text says that *daṇḍa* duly administered speedily increases the *trivarga* of a king. Again, in 4.74 it says *iti sma rājyaṃ sakalaṃ samīritaṃ paraṃ pratiṣṭhāsya dhanaṃ susādhanam/gṛhītam etan nipuṇena mantriṇa trivarganiṣpattim upaiti śāśvatīm* 'thus government in its entirety has been explained. Mainly a well-provided treasury is its foundation. (If) this (treasury) is administered by a clever councillor, (the king) obtains a lasting origination of the *trivarga*.' The connection between the treasury and the *trivarga* is stated again by 5.86: *saṃvardhayet tathā kośam āptais tajjñair adhiṣṭhitam/kāle cāsya vyayaṃ kuryāt trivargapratipattaye* 'thus (a king) should increase his treasury committed to the care of reliable and knowledgeable persons. And at the proper time he should spend (from the treasury) for securing the *trivarga*.'

The *NVA* devotes its first three chapters to *dharma, artha* and *kāma* resp. The author defines *dharma* (p. 8) as *yato 'bhyudāyaniḥśreyasasiddhiḥ* 'that which leads to happiness (as experienced in *svarga*) and bliss.' The means to practise *dharma* are (ibid. p. 8) *ātmavat paratra kuśalavṛtticintanaṃ śaktitas tyāgatapasī ca* 'the consideration of well-being with regard to others like (with regard to) oneself and generosity and ascetic practises according to one's ability.' What to understand by generosity? The text says (ibid. p. 11) *aihikāmutrikaphalārthavyayaḥ* 'spending goods in order to have a reward in this life and in the next.' *Artha* is defined (p. 27) as *yataḥ sarvaprayojanasiddhiḥ* 'that which leads to (the realization) of all (kinds of) objectives.' *Kāma* is defined (p. 32) as *ābhimānikarasānuviddhā yataḥ sarvendriyaprītiḥ* 'the satisfaction of all senses permeated with sentiments belonging to sex.' The commentary here renders *ābhimānikarasa* by *nirargalatā* 'the being unrestrained'.

51 Renou 1959, p. 48, notes that in *parisnu-* the preverb has been used in a purely decorative way.

52 Thus what has been said must suffice. There is no point in adding more.

53 Compare fn. 209 on *Kir.* 2.28.

54 M. makes it clear that Yuddhiṣthira continues to address Vyāsa.

55 For the meaning-development of *mayūkha* see Renou 1959, p. 49.

56 For *viṣaya* in this sense see fn. 412 on *Kir.* 1.28.

57 Here *nanirvṛta* is taken as a cp., because the expression as a whole qualifies *cakṣus*. It is not a separate sentence. Cp.-formation should have taken place by P.2.2.6, which gives us the form *anirvṛta* by applying P.6.3.73. Apparently, the latter rule has not been applied. According to M., the reason is that the constituent *na* used in the cp. is not identical with the word *nañ* used in P.6.3.73, even though it has the meaning of *nañ*. Then how to justify cp.-formation? M. says, it is an instance of *supsupāsamāsa* by P.2.1.4.

This rule is generally invoked to to justify cp.-formation which cannot be covered by a special rule, see *ATA*, Note (38). But the reason why Bhāravi used this irregular cp. rather lies in metrical considerations. The sequence *me anirvṛtam* would have resulted in the loss of a syllable (P.6.1.109).

58 For *tathā* see fn. 134 on *Kir.* 1.5.

59 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

60 For *utprekṣā* see Appendix II, s.v.

61 This is the second line of the combined definition of *vibhāvanā* and *viśeṣokti* stated by the *PR*, p. 423. For *viśeṣokti* see Appendix II, s.v.

62 The rule says that *āspada* in the sense of 'place' has been formed with the augment *sUṬ*. About M.'s consistent use of the term *nipāta* for *nipātana* see fn. 203 on *Kir.* 1.9.

63 Reference is to P.1.4.45. Compare *VIBHA*, Note (63).

64 The rule says that *Ṭa* is added after *kṛ-*, when the *upapada* 'accompanying word' functions as an object, in order to express *tācchilya* 'this (or that) being one's habit'. The derivation is as follows:

((*kalyāṇa* + *am*) + *kṛ*)) + *Ṭa*		*P.3.2.20*
((*kalyāṇa* + °) + *kṛ*)) + *a*		P.2.4.71
(*kalyāṇa* + *kar*) + *a*		P.7.3.84
kalyāṇakara	+ *ṄīP*	P.4.1.15
kalyāṇakar°	+ *ī*	P.6.4.148
kalyāṇakarī.		

65 Thus M. indicates a causal connection between *kalyāṇakarīm* and Yuddhiṣṭhira's desire to hear what Vyāsa has to say.

66 For the meaning-development of *mukhara* see Renou 1959, p. 53.

67 *Vt.* I on P.5.2.107. According to the *Padamañjarī* on the rule in question, *prakaraṇa* here means *prastava* 'topic'.

68 *AK*, 3.1.36 c.

69 By P.5.4.50. The derivation is as follows:

(*mukhara* + *Cvi*) + *karoti*	P.5.4.50
(*mukharī* + *Cvi*) + *karoti*	P.7.4.32
(*mukharī* + *vi*) + *karoti*	P.1.3.7; 1.3.9
(*mukharī* + *v*°) + *karoti*	P.1.3.2; 1.3.9
(*mukharī* + °) + *karoti*	P.6.1.7
mukharīkaroti.	

70 Renou 1959, p. 25, translates "d'une manière éminemment agréable par l'expression", against M.'s interpretation of *viśeṣa*. For *yathā tathā* see fn. 556 on *Kir.* 1.45.

71 For *svārthe* compare fn. 89 on *Kir.* 1.1.

72 The rule prescribes the suffix *aṆ* after the words *prajña*, etc. without any change of meaning, as explained by the *KV*. The word *dvīpāyana* has not been listed in this group. See further fn. 89 on *Kir.* 1.1.

P.4.1.92 prescribes *aṆ* in the sense of 'offspring', that is, son, but P.4.1.93 says that *aṆ* is also added in the sense of *gotra*, i.e., descendants starting with the grandson.

73 The rule prescribes the suffix *PHaK* (i.e., *ayana*, P.7.1.2) in the sense of a *gotra*-descendant after words belonging to the *naḍa*, etc. group.

74 *Dvīpa* is No. 20 in this list. But Dvaipāyana, i.e., Vyāsa, is not a *gotra*-descendant of somebody called Dvīpa, according to tradition. The *Mahābhārata* (1.99,10-14) tells us that Vyāsa was the son of the *ṛṣi* Parāśara and the fisherman's daugher Satyavatī, whose maidenhead was miraculously restored after she had given birth. Vyāsa was born on an island in a river and received his name from the fact that he divided the Veda into four. He was also called Kṛṣṇa because of his dark colour presumably inherited from his mother.

To sum up, the word *dvaipāyana* can be derived in two ways, (1) by adding *svārthe aṆ* to the name Dvīpāyana, and (2) by adding *PHaK* to *dvīpa* and applying *vṛddhi* by P.7.2.118.

M. accepts (1) and rejects (2). His reason is that the derivation with *PHaK*, which is possible, because *dvīpa* has been listed in the *naḍa*, etc. group, would result in an unacceptable meaning.

75 M. explains *iti* as having an adjectival function. *Vakṣyamānaprakāra* is a commentator's standard explanation of the sense of *iti* required. It simply means 'as follows'.

76 For the different meaning of *udāra*, a semantically instable adjective, see Renou 1959, p. 53, who renders *arthavatī* as 'pleine de sens''.

77 The derivation of *abhidadhe* is as follows:

abhi		+ *dhā*	+ *lIṬ*	P.3.2.115
abhi	+ *dhā*	+ *dhā*	+ *lIṬ*	P.6.1.8
abhi	+ *dhā*	+ *dhā*	+ *ta*	P.3.4.78
abhi	+ *dhā*	+ *dhā*	+ *eŚ*	P.3.4.81
abhi	+ *dhā*	+ *dh*°	+ *e*	P.6.4.64
abhi	+ *dha*	+ *dh*	+ *e*	P.7.4.59
abhi	+ *da*	+ *dh*	+ *e*	P.8.4.54
abhidadhe.				

78 *Ślokavārttikas* viii, ix and x on P.1.4.51. The construction in the present stanza is *giram iti dvaipāyanena abhidadhe narendraḥ* 'the king was addressed the following speech by Dvaipāyana'. Here *abhidhā-* is construed with two objects, namely, *giram*, which is *pradhāna* 'the main (object)', and *narendraḥ*, which is *apradhāna* 'the subordinate (object)'. *Ślokavt.* ix, being the only relevant one of the three statements quoted, says that in connection with *duhādi*-verbs the *l*-suffixes (see *KARA*, fn. 555) express the *apradhāna* object. In other words, the *apradhāna* object is passivized. That explains the nominative ending in *narendraḥ*.

Is *abhidhā-* a *duhādi* verb? *Ślokavt.* i on P.1.4.51 mentions in addition the verbal bases *brū-* 'to speak' and *śās-* 'to teach'. Since *abhidhā-* is a synonym of *brū-*, and since Kaiyaṭa on *Ślokavt.* i (see *KARA*, p. 182) says that the *duhādi* verbs include their synonyms also, we may say that M. is justified.

79 Read *ṄīṢ* for *ṄīP*, with the 1889 *NSP* ed. The rule says that *ṄīṢ* is preferably added to adjectives in *-u*. The alternative form is identical with the masc. See Kiparsky 1979, p. 111.

80 Compare fn. 131 on *Kir.* 2.19.

81 See fn. 412 on *Kir.* 1.28.

82 For °*rūpa* see fn. 392 on *Kir.* 2.53.

83 For the function of *he* see fn. 123 on *Kir.* 1.4.

84 The rule says that the suffix *KHaÑ* is added after *yuṣmad* and *asmad* in the singular, optionally. As an alternative we have *aṆ* by P.4.1.83. See Kiparsky 1979, p. 196, n. 5.

85 The derivation is as follows:

yuṣmad	+	*KHaÑ*	P.4.3.1
yuṣmad	+	*īna*	P.7.1.2
tavaka	+	*īna*	P.4.3.3
tāvaka	+	*īna*	P.7.2.117
tāvak°	+	*īna*	P.6.4.148
tāvakīna.			

86 *AK* 3.1.16 c.

87 Read *nanu niḥspṛhasya ko 'yaṃ pakṣapāta* with the 1889 *NSP* ed. The word *niraktānām* in the 1954 *NSP* ed. makes no sense.

88 *Muktibhāj* literally means 'one who participates in liberation (from the *saṃsāra* and its attendant misery)', that is, one who has attained *mokṣa*. But in that case it cannot be maintained that the person concerned shows partiality for whomsoever of whatsoever. That is why M. renders *muktibhāj* by *mumukṣu* 'one who is (still) striving for liberation'. A person who is *mumukṣu*, in spite of his loss of attachment to mundane matters, can still be said to show favour to particularly good people. The contrast between *mumukṣu* and

showing *pakṣapāta* is indicated by *api*, added by M. The word *api* in the text of the stanza has been skipped by M., like the word *hi*.

89 The rule specifically prescribes the form *bhavya* in the sense of agent. *Bhavya* is derived with a *kṛtya*-suffix and could, therefore, convey the sense of *bhāva* 'impersonal action' or *karman* 'object', i.e., the passive sense, only, by P.3.4.70.

90 For the use of the pl. see Renou 1959, p. 34.

91 M.'s interpretation is correct, because Vyāsa's point is that Yudhiṣṭhira has been badly treated by Dhṛtarāṣṭra, as is clear from the second line of the stanza.

92 In traditional Indian families the distinction between son and nephew, and even more so between brother and cousin is not sharply drawn.

93 For enumerations of similar *guṇas* compare fn. 171 on *Kir.* 1.8 and fn. 321 on *Kir.* 1.18.

94 By P.3.4.72, because *i*- is *gatyartha* 'a verb of motion'.

95 That is, you are a son and you do possess virtues.

96 *ViPr.*, p. 189, stanza 40 cd. *Samuccaya* is rendered as 'generalization', because it is assumed that reference is to usages like *ke vā* 'whosoever'.

97 For *arthāntaranyāsa* see Appendix II, s.v.

98 The rule says that the imperative endings are also used to convey the sense of *prāptakāla*. Thus *katham na jahatu* means: how could (success) not leave him? The idea is that the proper time has come for succes to leave him. The derivation is as follows:

	hā		+ *lOṬ*	P.3.3.163
	hā		+ *ti*	P.3.4.78
	hā		+ *tu*	P.3.4.86
	hā	+ *ŚaP*	+ *tu*	P.3.1.67
	hā	+ °	+ *tu*	P.2.4.75
hā	+ *hā*		+ *tu*	P.6.1.10
ha	+ *hā*		+ *tu*	P.7.4.59
jha	+ *hā*		+ *tu*	P.7.4.62
ja	+ *hā*		+ *tu*	P.8.4.54
jahātu.				

99 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

100 Renou 1959, p. 18, notes the adverbial value of the absolutive here and translates "aux cas où il y a doute ou danger".

101 As noted by Cappeller in his *Anmerkungen zum dritten Gesang*, on stanza 14, the phrase *saṃśayya karṇādiṣu tiṣṭhate yaḥ* 'who, when in doubt relies on Karṇa, etc.' has been quoted by the *KV* on P.1.3.23. The *Nyāsa* commentary on this passage quotes the stanza in full.

M.'s commentary here follows the *Padamañjarī* on the same passage, which says *saṃśayasthāneṣu karṇādīn nirṇetṛtvenāśrayatīty arthaḥ* 'that is to say, where doubt occurs he takes recourse to Karṇa, etc. as the ones who make the decisions (for him).'

102 Here M. quotes from the *KV* on P.1.3.23. The phrase *tiṣṭhate 'smin* represents the meaning-paraphrase of *stheya* in its technical sense. To exemplify this sense, the *KV* quotes two usages, *tvayi tiṣṭhate* 'he refers (a matter) to you (for settlement)', *mayi tiṣṭhate* 'he refers (a matter) to me (for settlement)', and then quotes the *Kir.* passage.

103 For *tathā hi* see fn. 165 on *Kir.* 1.8.

104 The plural is used in the sense of instances of x.

105 For *kiṃca* see fn. 530 on *Kir.* 1.53. In the present case, the description of *asādhuyoga* goes on.

106 The plural use of *sthānāni* agrees with that of *asādhuyogāḥ*.

107 *AK*, 3.3.94 ab.

108 *AK*, 2.7.15 b.

109 Reference is to the episode in which Duḥśāsana ordered by Duryodhana drags Draupadī to the assembly. See fn. 410 on *Kir.* 1.27.

110 The derivation is as follows:

dharma	+ *yaT*	P.4.4.92
dharm°	+ *ya*	P.6.4.148
dharmya.		

The *Bhagavadgītā*, 12.20, contains an interesting cp.-formation with *dharmya*, namely, *dharmyāmṛta*. It is explained by Śaṅkara as *dharmād anapetaṃ dharmyaṃ sa tad amṛtaṃ ca tad amṛtahetutvāt* '(in the sense of) *dharmād anapetam* 'not deviating from prescribed duty' (sg. nom. ntr.) (we derive) *dharmyam*. (In the sense of *dharmyam*) *ca tad amṛtaṃ ca tad* 'at the same time not deviating from prescribed duty and immortal', sg. nom. ntr., (we derive *dharmyāmṛtam*, and it is said to be *amṛta* ''immortal'') because it leads to immortality.' Here Śankara assumes *upacāra* 'figurative use' of the word *amṛta*. Something which leads to immortality, namely, the word just spoken by Kṛṣṇa, is called immortal, like food which is the cause of life may be referred to as life itself (see *ITM*, p. 235).

111 For *ata eva* see fn. 113 on *Kir.* 1.3.

112 Compare fn. 93 above.

113 For *viṣaya* see fn. 412 on *Kir.* 1.28.

114 For *kiṃca* see fn. 530 on *Kir.* 1.8. In the present case, the subject indicated in the transition to stanza 3.14 is continued.

115 The rule prescribes *KHa* after *ātman* in the sense of *tasmai hitam* 'good for that' (P.5.1.5). *KHa* is replaced by *īna* by P.7.1.2. Renou 1959, p. 46, lists the form as a rather isolated instance in the *Kir.* of a secundary formation in *-īna*.

116 For *tathokta* see fn. 550 on *Kir.* 1.45.

117 Thus M. makes it clear that *te* is not a pl. form of the dem. pronoun.

118 Here *iva* is indicative of *utprekṣā*, for which see Appendix II, s.v.

119 That is, they have become persons who rendered you a service.

120 And therefore his virtues should be manifest.

121 Namely, when it is rubbed (*nigharṣaṇa*).

122 Apparently, the first aim of Yudhiṣṭhira's exile was to make his virtues known. The second purpose, as stated by Bharavi, was to become *vijigīṣu*.

123 The rule says that in construction with a word ending in a *kṛtya*-suffix the word functioning as the agent of the action implied by the *kṛtyānta* word preferably takes the genitive ending. See *PRA*, Note (114) and fn. 574. In our case the construction is *tava dhāritrī labhyā* 'the earth is to be taken by you'.

124 That is, weapons over which a spell relating to Agni, etc. has been cast.

125 M. is quite wrong. The rule says that *ā* is substituted for the *ī* of *īyas*, when the latter form is preceded by *jyā*. The derivation is as follows:

praśasya	+ *īyas*	P.5.3.57
jyā	+ *īyas*	P.5.3.61
jyā	+ *āyas*	P.6.4.160
jyāyas		P.6.1.101
jyāyas.		

126 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

127 *AK*, 3.3.186 a.

128 For *supsupāsamāsa* see fn. 332 on *Kir.* 1.19.

129 Thus, according to M., the cp. is derived as follows:

triḥ + *saptan*		*sup supā*
triḥ + *sapta°*		P.8.2.7
triḥsapta	+ *kṛtvasUC*	P.5.4.17
triḥsaptakṛtvas.		

However, the derivation is questionable, because *kṛtvas* cannot be added to *triḥsapta*. A regular expression is *sapta triḥ kṛtvā* 'having counted seven three times', but this is not a cp. *Triḥsaptakṛtvas* is an irregular cp. (by Pāṇinian standards), which occurs in the *Mahābhārata*, 1.98.3 c, in the sense of 21 times. Strictly speaking, it should mean 'three times and seven times'.

The grammatically correct form is *trisaptakṛtvas* to be derived from ((*tri* + *Jas*) + (*saptakṛtvas* + *sU*)) + *sU*, as an instance of *supsupāsamāsa*. But this results in metrical difficulties, because here the first *akṣara* is short, whereas the metre requires a long syllable.
130 *KP*, p. 307. In order to understand the identity of the person referred to as *jagatīpatīnāṃ hantā* with the person referred to as *jāmadagnyaḥ*, the expression should read *yo jagatīpatīnāṃ hantā sa jāmadagnyaḥ*. But Bhāravi does not state *yaḥ*. To justify this, M. refers to Mammaṭa, who says that if the identity is wellknown, the relative pronoun need not be mentioned. Mammaṭa's example here is taken from the *Kumārasaṃbhava*, 5.71, where the ascetic says to Pārvatī *dvayaṃ gataṃ śocanīyaṃ samāgamaprārthanayā pinākinaḥ/kalā ca sā kāntimatī kalāvatas tvam asya lokasya ca netrakaumudī* 'two things have reached a pitiable state by wanting to be associated with Śiva, (namely,) that lustrous digit of the moon and you (yourself) who are the moonlight for the eyes of this world.' The point is that here the correlative pronoun *yā* is not required, because *sā* refers to a wellknown object, namely, the moon's digit on the head of Śiva.
131 The derivation is as follows:

jamadagni	+ *yaÑ*	P.4.1.105
jāmadagni	+ *ya*	P.7.2.117
jāmadagn°	+ *ya*	P.6.4.148
jāmadagnya.		

132 Reference is to the *svayaṃvara* of Ambā (who is the principal person), Ambikā and Ambālikā, daughters of the king of Benares. They are kidnapped by Bhīṣma for the sake of his brother Vicitravīrya. Ambā informs Bhīṣma that in her heart she had already chosen king Śālva as her husband. Bhīṣma lets her go. This is the story told in the *Mahābhārata* 1.96. It has a sequel, as told by Bhīṣma in the *Ambopākhyāna* in the *Udyogaparvan*. Ambā has been rejected by Śālva and wants revenge on Bhīṣma. She is advised to appeal to Paraśurāma and puts her request before him (*Mahābhārata*, 5.176.42 c, *jahi bhīṣmam* 'kill Bhīṣma'). Rāma reluctantly agrees to take up the matter with Bhīṣma. A meeting takes place between the two. Rāma tells Bhīṣma to take Ambā back and threatens him, if he is not willing to (ibid. 5.178.12 cd-13 ab). Bhīṣma is surprised and asks why Rāma wants to fight with him, because he, Rāma, is the one who taught Bhīṣma the *iṣvastraṃ caturvidham* 'fourfold bow-lore' (5.178.16). Rāma confirms that he is Bhīṣma's *guru* and repeats his request. Bhīṣma in his answer quotes a *śloka* chanted by Marutta which says that a *guru's* command must be complied with, never mind the *guru's* character (5.178.24), but adds that since Rāma does not act as a *guru*, he shall fight with him (5.178.25). The fight takes place (5.180-186). Rāma, not being able to kill Bhīṣma, acknowledges defeat (5.187.4). Eventually, Ambā is reborn as the man Śikhaṇḍin who became Arjuna's charioteer. With his help Arjuna is able to kill Bhīṣma. See further van Buitenen 1978, p. 173-78.
133 Literally: of his own skill he found in his pupil Bhīṣma the possession of a superior degree even compared to himself.
134 *ViPr.*, p. 189, stanza 42 c, which reads *atīte* for *bhūte 'rthe*. The sense remains the same. Thus M. either misquotes or follows a different reading.
135 For *viṣaya* see fn. 412 on *Kir.* 1.28.
136 The rule says that in the cp. consisting of *an* and *īśvara* the latter constituent takes *vṛddhi* of the first syllable, but that *an* takes *vṛddhi* preferably. See Kiparsky 1979, p. 160, "Later Sanskrit authors, contrary to Pāṇini, tend to prefer the forms with short *a*-."
137 Yādava or Yādavaprakāśa is the name of the author of the *Vaijayantīkośa*, see *GIL*, III, p. 413. The quotation is from *VK*, p. 263, stanza 79 c.
138 For the *kaimutikanyāya* see fn. 210 on *Kir.* 2.28.
139 See fn. 190 on *Kir.* 1.9. We expect *ekabhayapravaṇam* 'filled with fear exclusively', but Bhāravi says *bhayaikapravaṇam*, which results in a different metrical sequence.
140 See fn. 209 on *Kir.* 2.28.
141 For *ata eva* see fn. 113 on *Kir.* 1.3.
142 This is *rūpakasamāsa*, for which see Note (48). For *tathokta* see fn. 550 on *Kir.* 1.45.

143 The derivation is as follows:

ad + *saN*	P.3.1.7
ghas + *sa*	P.2.4.37
ghas + *ghas* + *sa*	P.6.1.9
gha + *ghas* + *sa*	P.7.4.60
ghi + *ghas* + *sa*	P.7.4.49
ji + *ghas* + *sa*	P.7.4.62
ji + *ghat* + *sa*	P.7.4.49
ji + *ghat* + *sa* + *lAṬ*	P.3.2.123
ji + *ghat* + *sa* + *ŚatṚ*	P.3.2.124
ji + *ghat* + *sa* + *at*	P.1.3.8; 1.3.2
ji + *ghat* + *sat*	P.6.1.97
jighatsat.	

144 For the function of *sthita* see fn. 489 on *Kir.* 1.36.
145 *Nirdhāraṇaṣaṣṭhī* by P.2.3.41.
146 See fn. 209 on Kir. 2.28.
147 For the derivation see that of *prasaheta*, fn. 161 on *Kir.* 2.23.
148 For *tathokta* see fn. 550 on *Kir.* 1.45. According to Renou 1959, p. 22, the cp. means "qui par sa furie a détruit la fermeté (ennemie)", and notes that here the instrumental word governed by the form in *-ta* in the *bv.* cp. precedes the form in *-ta* as a cp. constituent itself (not as a free form outside the cp.).
149 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
150 Karṇa, the foster-son of Rādhā, the wife of Dhṛtarāṣṭra's charioteer, was a *kṣatriya*, but gave himself out to be a brahmin in order to learn the use of the *brahmāstra* permitted for brahmins only, from Paraśurāma (*Mahābhārata*, 12.2.13-3.33).
151 The rule says that in connection with fem. names in *ā* the word denoting offspring is derived with the help of the suffix *ḌHaK*. The derivation is as follows:

rādhā + *ḌHaK*	P.4.1.120
rādhā + *eya*	P.7.1.2
rādh° + *eya*	P.6.4.148
rādheya.	

152 *AK*, 3.2.23 a.
153 For the *kaimutikanyāya* see fn. 210 on *Kir.* 2.28.
154 By P.3.3.154. The derivation is as follows:

jan + *lIṄ*	P.3.3.154
jan + *ta*	P.3.4.78
jan + *ŚyaṆ* + *ta*	P.3.1.69
jā + *ya* + *ta*	P.7.3.79
jā + *ya* + *SīyuṬ* + *ta*	P.3.4.102
jā + *ya* + *ī* + *ta*	P.6.1.66
jā + *ye* + *ta*	P.6.1.87
jāyeta.	

155 The use of *LyaP* (substituted for *Ktvā* in the case of compound verbs, P.7.1.37) is subject to two conditions, namely, the presence of two actions one of which is prior to the other, and their performance by one and the same agent (P.3.4.21). The difficulty is that *nirīkṣya* and *jāyeta* have different agents, namely, *mṛtyu* and *pakṣapāta*. So how to justify the use of *LyaP* in *nirīkṣya*?

M.'s solution is not to take *jan-* as the verb signifying the second action, but *pat-* implied in *pakṣapāta*. Thus Death who sees is the same as the one who becomes acquainted with feelings of fear. Compare Gnoli 1962, Introduction, p. xix-xx. On the point of different agents see *GS*, § 103 d.

156 When *LyaP* is used, the two actions concerned are related to each other as the main

action and the subordinate one. In our case, *jāyeta* represents the main action and *nirīkṣya* the subordinate one. However, M. has just ruled out *jāyeta* as one of the actions on the ground of *bhinnakartṛtva* 'the fact of possessing different agents' and substituted *pat-*, which is an implied action. With regard to *nirīkṣya*, the action signified by *pat-* cannot be the main one. To solve this difficulty, M. appeals to the author of the *Vyaktiviveka*. The statement quoted has unfortunately not been located.

Mahimabhaṭṭa does have an argument on the question whether *Ktvā* can be used to convey priority with regard to an implied action, in the course of which *Kir.* 3.21 is quoted (*VVM*, p. 4, line 12-p. 5 line 7). Commenting on the stanza Mahimabhaṭṭa says *atra nirīkṣaṇakriyākartur mṛtyor bhayapakṣapātanakriye viṣayaviṣayibhāvabhaṅgyopātte* 'here the two actions of fearing and becoming acquainted belonging to Death who is the agent of seeing have been mentioned with the loss of the *viṣayaviṣayi*-relation.' This relation holds between the action implied by *bhaya* and the action implied by *pakṣapāta*, because it is the fear which is experienced. But in the construction *mṛtyur nirīkṣate bibheti pakṣe ca patati* 'Death sees, fears and becomes acquainted' the *viṣayatā* of fear with regard to *pakṣapāta* is lost (see the anonymous commentary called *Vyaktivivekavyākhyānam* by Gaṇapati Śāstri and identified with Ruyyaka's *Vyaktivivekavicāra*, p. 5, on *viṣayaviṣayibhāva*). For Udbhaṭa's view on the matter see Gnoli, Introduction, p. xx-xxi (= Text, p. 8, fr. 10 a, lines 7 and 8).

157 For *atiśayokti* see Appendix II, s.v. One of the varieties of this *alaṃkāra* as described by the *EA* (p. 236) is *saṃbandhāsaṃbandhau tadvyatyāse* 'when absence of connection (has been stated) where there is connection, when the reverse of this (has been stated)'.

158 For *yugma* see fn. 182 on *Kir.* 2.27.

159 Supplied from the translation of stanza 3.23 for the sake of construction.

160 Defined as *sādhakatama* 'the most effective means (in bringing about an action)' by P.1.4.42.

161 The rule specially prescribes the suffix after *tapas* in order to arrive at a verbal base in the sense of 'to practise *tapas*'.

162 The derivation is as follows:

tapas	+ *KyaṄ*			P.3.1.15
tapas	+ *ya*	+ *a*		P.3.3.102
tapas	+ *y°*	+ *a*		P.6.4.148
tapasya			+ *ṬāP*	P.4.1.4
tapasyā				P.6.1.101
tapasyā.				

163 See fn. 586 on *Kir.* 1.46. In order to obtain the Pāśupata weapon, *tapas* is performed with regard to *Paśupati*.

164 For *ata eva* see fn. 113 on *Kir.* 1.3.

165 Read *luṭ* with the 1889 *NSP* ed. instead of *lyuṭ*.

166 That is, in the passive sense. See *SS*, § 340, Rem. 2

167 A denominative base from which we derive *unmūlayati*, etc.

168 *CiṆ* is the regular substitute for the aor. *vikaraṇa cli* in the passive including the impersonal passive, by P.3.1.66. According to P.6.4.62, a number of specified verbal bases—among them verbal bases ending in vowel in Pāṇini's original enunciation, like those ending in the suffix *ṆiC*—preferably take the form they have when ending in *CiṆ* before a number of specified suffixes, among them the suffix *tāsIL* of the periphrastic future. If they take this form, the augment *iṬ* is added. See the discussion in Kiparsky 1979, p. 138-40.

169 P.6.4.51 contains the condition *aniṭi* 'except when *iṬ* follows', and cannot, therefore, become operative to delete *ṆiC*, when *iṬ* does follow. Here the grammatical cause for the rule to become operative is the presence of *ṆiC*.

170 By P.7.2.116.

171 By P.7.3.33.

172 By P.7.3.54.

173 This refers to P.6.4.93 in which the word *mitām* is supplied from P.6.4.92. The verbal bases called *mit* are enumerated in the *Dhp.* 1.800-873.
174 Prescribed by P.6.4.62.
175 By P.6.4.51.
176 The passage quoted is a *ślokavārttika* enumerating the objectives of *ciṇvadbhāva* 'treatment like (in the case of) *CiṆ*' by P.6.4.62 (see *Mbh.* III, p. 206, lines 9 and 13). According to Nāgeśa on this passage, *vighātin* means *anitya.* One explanation given by Kaiyaṭa here says that once the *ciṇvadbhāvanimitta* augment *iṬ* has been added by P.6.4.62 before *sya, sIC, sīyUṬ* or *tāsIL*, there is no possibility for the *valādinimitta* augment *iṬ*, because the constituents (*i* +)*sya*, etc., are not *valādi* any more. Therefore the *ciṇvadbhavanimitta* augment is regarded as *nitya* and the *valādinimitta* augment as *anitya.*
The derivation is as follows:

(1) *unmūla*	+ *ṆiC*				*Vt.* V on P.3.1.26
(2) *unmūl°*	+ *i*				P.6.4.155
(3) *unmūl*	+ *i*			+ *lUṬ*	P.3.3.15
(4) *unmūl*	+ *i*			+ *ti*	P.3.4.78
(5) *unmūl*	+ *i*		+ *tāsIL*	+ *ti*	P.3.1.33
(6) *unmūl*	+ *i*		+ *tās*	+ *ras*	P.2.4.85
(7) *unmūl*	+ *i*		+ *tā°*	+ *ras*	P.7.4.51
(8) *unmūl*	+ *i*	+ *iṬ*	+ *tā*	+ *ras*	P.6.4.62
(9) *unmūl*	+ °	+ *i*	+ *tā*	+ *ras*	P.6.4.51

unmūlitaras.

177 By P.3.3.117.
178 By P.4.1.15, because *LyuṬ* is *Ṭit.*
179 The quotation is, in fact, from the *Medinīkośa*, p. 88, stanza 80 ab.
180 The rule says that *ṄīP* is optionally (*anyatarasyām*) added after a *bv.* cp. in *-an* where the penultimate *a* has been deleted. In the alternative, the suffix *ṬāP* may be added by P.4.1.13.
181 According to the story in the *Mahābhārata*, the *vidyā*, also called *brahman*, is named *pratismṛti.* It is handed over by Vyāsa to Yudhiṣṭhira who later on, in private, imparts to Arjuna (*Mahābhārata*, 3.37.27; 3.37.34-36; 3.38.14).
182 The *Mahābhārata*, 3.37.27, says that the *vidyā* is *siddhiṃ mūrtimatīm iva* 'success incarnate, so to speak'.
183 Namely, by saying that the spell is *siddhim iva.*
184 The rule says that the suffix *KvasU* is preferably added after *sad-* in colloquial speech as a substitute for the endings called *lIṬ.* Thus *sedivas* is preferred to *sasāda.* The same holds for *vas-* and *śru-.*
The derivation is as follows:

pra		+ *sad*		+ *lIṬ*	P.3.2.115
pra		+ *sad*		+ *KvasU*	P.3.2.108
pra	+ *sad*	+ *sad*		+ *vas*	P.6.1.8
pra	+ °	+ *sed*		+ *vas*	P.6.4.120
pra		+ *sed*	+ *iṬ*	+ *vas*	P.7.2.67

prasedivas.

185 The rule says that the suffix *Ksnu* is added after *ji-* in the sense of *tacchīla* 'having such and such a habit'.
The derivation is as follows:

ji	+ *Ksnu*	P.3.2.139
ji	+ *ṣnu*	P.8.3.59
ji	+ *ṣṇu*	P.8.4.1

jiṣṇu.

186 *Evaṃrūpam* sc. *vākyam* 'an utterance of such a form'.

187 For the function of *san* see fn. 164 on *Kir.* 1.7.
188 *Bhāravi* says *vasann* ... *ante*, thus providing the etymological meaning of *antevāsin* to which M. refers in his quotation from Amara. Compare Renou 1959, p. 31. *Antevāsin* is a *ṆinI* derivation by P.3.2.78 in the sense of *tacchīla* 'having such and such a habit'.
189 *AK*, 2.7.11 a.
190 The *mantra* is supposed an embodied form of the deity and as such partakes of the divine energy manifesting itself in light or fire phenomena.
191 The rule, which has not been indicated as such in the 1954 *NSP* ed., says that in a compound verb the suffix *LyaP* is substituted for *Ktvā*, except when *naÑ* functions as the preverb. The derivations is as follows:

nir + *yā* + *Ktvā* P.3.4.21
nir + *yā* + *LyaP* P.7.1.37
niryāya.

192 *Sphurat* usually means 'trembling' or 'flashing'. M.'s interpretation seems to have been inspired by the word *dinādiramya* conveying the idea of a day-lotus opening when touched by the early sunrays.
193 Here Bhāravi deviates from the story as told by the *Mahābhārata*, see fn. 181 above.
194 The 1954 *NSP* ed. has the word *sa* 'he' precede *yogyatamāya* in the commentary presumably to make the reference to Vyāsa as the agent clear. It does not occur in the 1889 ed., which is followed because *sa* does not occur in the text of the stanza and is dispensable in the commentary. This is one of the instances showing that the text of M.'s commentary is manipulated by the pandits of the *NSP*.
195 The *Āraṇyakaparvan*, 37.34, describing the transfer of Vyāsa's *vidyā* to Yudhiṣṭhira says *evam uktvā prapannāya śucaye bhagavān prabhuḥ/provaca yogatattvajño yogavidyām anuttamām* 'having spoken thus the revered lord (Vyāsa) knowing the nature of *yoga* declared the unsurpassed knowledge of *yoga* to him who had approached him (Vyāsa) (and) who was pure'. Whereas Vyāsa is described here as possessing a thorough knowledge of *yoga*—he is called *mahāyogin*, ibid. 37.20—Bhāravi describes Arjuna as *yogatattvajña* in the sense of one who knows the *tattvas* of Sāṃkhya through *yoga*. See further fn. 101 on *Kir.* 6.9.
196 *AK*, 3.3.22 cd.
197 Unidentified quotation. It is not from Gauḍapāda's commentary, nor from the *Tattvakaumudī*. It sums up *Sāṃkhyakārikā* 3. See further *HIPh*, I, p. 245-54, and C. Kunhan Raja 1963, p. 48-51.
198 Thus syntactic connection with *avabhāse* is shown.
199 For the function of *sati* see fn. 145 on *Kir.* 1.5.
200 For *utprekṣā* see Appendix II, s.v.
201 For *tathokta* see fn. 550 on *Kir.* 1.45.
202 *ViPr.*, p. 84, stanza 30 cd.
203 The rule says that in the remaining cases of futurity pure and simple the endings called *lṚṬ* are used. Here "remaining" means other than the cases described as *kriyāyāṃ kriyārthāyām* 'an action (undertaken) for the sake of another action'. However, on account of the word *ca* in the rule the *lṚṬ* endings are also allowed in the *kriyāyāṃ kriyārthāyām* constructions, that is, in constructions in which one of the two verbs expresses a purpose. A stock-example is *kariṣyāmi iti vrajati* 'he leaves with the intention to do his work'.
204 The rule says that *sat*, i.e., the participle suffixes *ŚatṚ* and *ŚānaC*, is preferably substituted for *lṚṬ*. According to the interpretation given by Kiparsky 1979, p. 107, the rule should be taken to mean that expressions like *kariṣyan gacchati* are preferred to expressions like *kariṣyāmi iti gacchati*. An instance of this preference may be found in the present passage from Bhāravi. It says *niyojayiṣyan uvāca* 'he spoke going to make him undertake'. Metrical reasons apart, the less preferred usage would be *niyojayiṣyāmi iti uvāca*.

The derivation is as follows:

ni + *yuj* + *ṆiC* + *lṚṬ* P.3.3.26; 3.3.13
ni + *yuj* + *i* + *ŚatṚ* P.3.3.14

ni + *yuj* +	*i*		+ *sya* +	*at*	P.3.1.33
ni + *yuj* +	*i*	+ *iṬ*	+ *sya* +	*at*	P.7.2.55
ni + *yoj* +	*i*	+ *i*	+ *sya* +	*at*	P.7.3.86
ni + *yoj* +	*i*	+ *i*	+ *syat*		P.6.1.97
ni + *yoj* +	*e*	+ *i*	+ *syat*		P.7.3.84
ni + *yoj* +	*ay*	+ *i*	+ *syat*		P.6.1.78
ni + *yoj* +	*ay*	+ *i*	+ *ṣyat*		P.8.3.59

niyojayiṣat.

205 Presumably a reminiscence of the *Āraṇyakaparvan*, 38.11, where Yudhiṣṭhira says to Arjuna *na kasyacid dadan mārgaṃ gaccha tatottaram* 'dear brother, go north, not giving way to anybody'.

M. interprets the *Kir.* passage to mean that Arjuna is not to allow others to enter his path. What is meant here can be explained by referring to *Kir.* 5.49, *kṣātre sthitaḥ pathi* 'remaining on the path of a *kṣatriya*', and to *Kir.* 14.14, *na vartma kasmaicit pradīyatām* 'you are not to cede way to anybody'. Not to cede the right of the way to others is a *kṣatriya's* privilege.

206 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

207 For the function of *san* see fn. 164 on *Kir.* 1.7.

208 *AK*, 2.7.47 a, says *svādhyāyaḥ syāj japaḥ* 'let *svādhyāyaḥ* (and) *japaḥ* be (synonyms meaning "recitation in a low voice").' P.3.2.166 prescribes the formation of the word *jañjapuka* in the sense of 'one who performs *japa* as a habit'. *Svādhyāya* is mentioned, together with *tapas* and *īśvarapraṇidhāna*, in *Yogasūtra* 2.1 (*PYD*, p. 51) as a constituent of *kriyāyoga* 'discipline (imposed on oneself) in the form of (particular) actions', which is a preliminary to the training of attention described later on. Vyāsa in his commentary on this *sūtra* defines *svādhyāya* as *praṇavādipavitrāṇāṃ japo mokṣaśāstrādhyayanaṃ vā* 'the low recitation of purifying (utterances) like (the syllable) *oṃ*, or the study of treatises dealing with the final release (from *saṃsāra*)' (compare *Yogasūtra* 1.28). *MS*, 2.222, mentions the *japa* of the Gāyatrī *mantra* which is called *japya* 'to be recited in a low voice'. *MS*, 2.85-86, describes the value of *japa* as surpassing that of all Vedic sacrifices together. See further Dasgupta 1924, p. 142 (especially for the meaning of *kriyāyoga* and *īśvarapraṇidhāna*); *HDS*, IV, p. 44 (different kinds of *japa*), V, 2, p. 1416; and Renou 1978, p. 67, n.

Pines and Gelblum 1977, p. 530, n. 14, think that *kriyāyoga* in the *Yogasūtra* passage referred to means 'the Yoga of ritual acts' and quote a number of passages in support. However, in *Yogasūtra* 2.1 the action referred to is not a ritual act. The term *īśvarapraṇidhāna* in the same *sūtra* is interpreted to mean 'devotion to God' by Dasgupta, l.c., as different from its meaning in *Yogasūtra* 1.23, where it is taken in the sense of 'love, homage and adoration to God' (op. cit., p. 143). According to Pines and Gelblum, art. quoted, p. 531, the term *praṇidhāna* in the *Yogasūtras* has a rather more technical meaning, as defined in Vātsyāyana's commentary on *Nyāyasūtra*, 3.4.21, namely, 'the fixing of the mind (i.e. narrowing the field of attention) with a desire to remember (an object in question), or, alternatively, the pondering on the characteristics peculiar to the object to be recalled'. In connection with *Yogasūtra* 2.1, the question whether this meaning should be accepted is decided by the meaning adopted for *kriyāyoga*. If *kriyāyoga* is taken to mean 'a discipline in the form of actions', that is, outgoing, non-meditative actions, then *praṇidhāna* cannot have its technical meaning here. As regards what is meant by *īśvara* see Dasgupta, op. cit., p. 87-90, and the references stated by Pines and Gelblum, art. quoted, p. 532. In connection with *svādhyāya* see also Gelblum 1982, p. 594.

209 *AK*, 2.3.1 cd.

210 For *guhyaka* ("der im Verborgenen tätige") and *yakṣa* see E. Washburn Hopkins 1915, p. 144 and p. 148 resp.; *INCLA*, I, p. 526; and Gonda 1960, p. 323-25. Both the *guhyakas*, who may be regarded as the guardians of Kubera's hidden treasures, and the *yakṣas* belong to Kubera's *parivāra*. More generally, the *yakṣas* are variously portrayed as tutelary deities or as vegetation spirits.

211 *Eṣa* refers to an item which is present. But the *yakṣa* was not present when Vyāsa was speaking. That is why M. tries to justify Bhāravi by taking into account the next stanza.

212 The rule says that the suffixes denoting the present tense may also be used to denote the past or future tense, if the past or future borders upon the present. The idea is that Vyāsa had gone so quickly that he seemed to be still speaking.

The derivation is as follows:

brū		+ *lAṬ*	P.3.2.123
brū		+ *ŚānaC*	P.3.2.124
brū	+ *ŚaP*	+ *āna*	P.3.1.68
brū	+ °	+ *āna*	P.2.4.72
bruv		+ *āna*	P.6.4.77
bruv		+ *āṇa*	P.8.4.2
bruvāṇa.			

213 By P.3.4.69, for *akarmaka* 'intransitive' verbs. For *bhāva* see *VIBHA*, Note (69).

214 Kubera, also portrayed as the god of wealth; halfbrother of Rāvaṇa who took his *vimāna* away; attended by all kinds of genii; appears in sculpture as a short stocky figure with a paunch holding a money bag and often accompanied by a mongoose. See E. Washburn Hopkins 1915, p. 143-44; *INCLA*, p. 495-96; J. N. Banerjea 1956, p. 337, 342.

215 Not found in the *ViPr.*, nor in any other of the *kośas* regularly consulted.

216 The rule says that in the case of *sthā-* the substitution of ṣ for *s* takes place even when the reduplication comes in between. The derivation is as follows:

adhi		+ *sthā*	+ *lIṬ*	P.3.2.115
adhi	+ *sthā*	+ *sthā*	+ *lIṬ*	P.6.1.8
adhi	+ *sthā*	+ *sthā*	+ *ti*	P.3.4.78
adhi	+ *sthā*	+ *sthā*	+ *ṆaL*	P.3.4.82
adhi	+ *sthā*	+ *sthā*	+ *au*	P.7.1.34
adhi	+ *sthā*	+ *sthau*		P.6.1.88
adhi	+ *stha*	+ *sthau*		P.7.4.59
adhi	+ *tha*	+ *sthau*		P.8.3.64
adhi	+ *tha*	+ *ṣthau*		P.8.4.41
adhi	+ *tha*	+ *ṣṭhau*		P.8.4.41
adhi	+ *ta*	+ *ṣṭhau*		P.8.4.54
adhitaṣṭhau.				

217 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

218 For the function of *san* see fn. 164 on *Kir.* 1.7.

219 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

220 *AK*, 1.6.1 a.

221 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

222 *AK*, 2.8.12 b.

223 *For tathā hi*, indicative of *arthāntaranyāsa*, see fn. 173 on *Kir.* 1.8. As stated by M., here the *arthāntaranyāsa* is of the type in which the *viśeṣa* 'particular fact' is *samarthya* 'to be justified' by the *sāmānya*.

224 *Viśvāsayati* is a denominative formation from *viśvāsa* with the help of the suffix *ṆiC* by *Vt.* V on P.3.1.26. Compare fn. 274 on *Kir.* 1.14.

225 For *arthāntaranyāsa* see Appendix II, s.v.

226 According to Renou 1959, p. 17, *artha*, which is frequently used in style A, but only very rarely in style B (as *atha ced*, or in the sense of *atha ced*), serves to mark the introduction of a new topic.

227 For *tathokta* see fn. 550 on *Kir.* 1.50.

228 That is, persons who realize the reason why Arjuna is leaving them.

229 In the case of the *upameya* and the *upamāna* resp. Renou 1959, p. 57, has noted the use of *tamas* in the rare sense of "chagrin", and the role of *śleṣa* in general in the multiplication of meanings.

230 *ViPr.*, p. 176, stanza 36 cd.

231 For *śleṣa* see Appendix II, s.v.

232 For *yathā tathā* see fn. 556 on *Kir.* 1.45.

233 The rule says that after *nud-* the *t* of the participle endings *Kta* and *Ktavat* is indifferently replaced by *n*, and thus modifies P.8.4.42.

234 Thus a contrast is indicated between the meanings of *nunna* and *samānīya*.

235 And not as the instrument. The instrumental ending is added by P.2.3.18.

236 Here the 1889 *NSP* ed. is followed. The 1954 ed. reads *samaśokabhāgī kriyamāṇaḥ* 'being turned into one who shares grief equally', which seems to be a *lectio facilior* for the *Cvi*-formation (*samaśaḥ*) *bhāgīkriyamāṇaḥ*. Here *bhāgīkṛ-* is taken to mean 'to divide', and is thus a straight synonym of *vibhaj-*.

237 *Rūpakasamāsa* by P.2.1.72.

238 In *vibhajyamānaḥ* and *vibhāgaḥ*.

239 *Tulyād vibhāgād iva* states the *utprekṣita* 'fancied' cause.

240 That is, a restatement serving no purpose. *Anuvāda* is the mention of a thing already known which may or may not serve a purpose. In the latter case, it does not add to the meaning of the utterance, but is merely redundant. The *KAS*, 2.2.11, says *uktārthapadam ekārtham* 'that which contains words whose meanings have (already) been expressed conveys a single meaning (only).' The *KP*, 7.55, lists *punarukta* '(a meaning) repeated' as a *doṣa* 'flaw'.

241 Thus M. makes it clear that *mene* is a passive pf.

242 For *tathā* see fn. 134 on *Kir.* 1.5. In the present passage *tathā* indicates another reason.

243 See fn. 128 on *Kir.* 1.4.

244 Read *tathārjunaprabhāvaparijñānāt. Ceti hetvantaram* in both the 1889 and the 1954 *NSP* editions. With *ceti* M. starts commenting on the second line of the stanza.

245 The rule says that in construction with words ending in the suffixes called *l* (which includes participle suffixes) the genitive ending is not used to indicate the agent or the object. See *PRA* Note (98). Instead, the accusative ending is used for the object. Therefore we do not say *vīryasya vidvatsu*, but *vīryaṃ vidvatsu*.

246 According to the *KV* on this rule, some commentators continue the word *anyatarasyām* 'indifferently'—referred to by M. as *vaikalpika*—from P.7.1.35. Thus the form *vidat* formed with the suffix *ŚatṚ* can also be justified. For the derivation compare fn. 184 above.

247 *AK*, 1.4.25 b.

248 One of the meanings of *naÑ* is *virodha*, see *TA*, fn. 289. The rule says that the negative particle *naÑ* preferably forms a cp. with a semantically connected word. Renou 1959, p. 42, has noted the word *aśarman* as an instance where *naÑ* has been used in the sense, not of negation, but of contrary.

249 For a discussion on the meanings, Vedic and post-Vedic, of *dhāman* see Renou 1959, p. 50. Compare fn. 364 on *Kir.* 2.47.

250 Thus M. makes it clear that *bhūridhāmnaḥ* is to be connected both with *pārthān* (as a pl. acc.) and with *vāsarasya* (as a sg. gen.), by way of *śleṣa*.

251 For *san* see fn. 164 on *Kir.* 1.7.

252 Read *iti cvyarthe* for *ityarthe* in the 1889 and 1954 *NSP* editions, which does not make sense. Reference is to *Vt.* I on P.2.1.59, see *KA*, p. 162. The rule says that *śreṇi*, etc. form a cp. with *kṛta*, etc. The cp. is called *karmadhāraya*. The word *bhūta* figures as No. 4 in the *kṛta*, etc. list, but the *śreṇi*, etc. list does not include *ekaugha*.

253 Reference is to the *gaṇapāṭha* on Śakaṭāyana 2.1.66, *śreṇyādiḥ kṛtādibhiś cvau*. For this grammar in general see Scharfe 1979, p. 169. According to Patañjali (*Bh.* No. 1 on P.2.1.59; compare *KA*, p. 161), the *śreṇi*, etc. list is an exhaustive list. That is why M. invokes the authority of Śakaṭāyana or whatever his real name is, so that the list can be considered an *ākṛtigaṇa*.

254 The word *kṛṣṇā* is repeated in the commentary to indicate *śleṣa*. Compare fn. 250 above.

255 *VK*, p. 217, stanza 43. Renou 1959, p. 57, notes the use of *bhāva* in the special sense of "comportement".

256 For *san/satī* see fn. 164 on *Kir.* 1.7.
257 For *ata eva* see fn. 113 on *Kir.* 1.3.
258 For *upamā* see Appendix II, s.v.
259 The ruel says that *Ktri* is added after a verb to which the *anubandha ḌU* has been added. The *Dhp.*, 8.10, mentions *kṛ*- as *ḌukṛÑ*.
260 Read *mappratyayaḥ* for *mampratyayaḥ* in the 1889 and the 1954 *NSP* editions. The rule says that *maP* is invariably added after *tri* in the sense of *nirvṛtta* 'produced'. There derivation is as follows:

ḌUkṛÑ + *Ktri*	P.3.3.88
kṛ + *tri* + *maP*	P.4.4.20; 1.3.5; 1.3.8
kṛ + *tri* + *ma*	P.1.3.3
kṛtrima.	

261 *Rūpakasamāsa* by P.2.1.72. See further Note (48).
262 In the case of the *upamāna*, the *pātheya*.
263 Read *premnā rasena madhurādinā ca* for *premarasena madhurādinā ca* in the 1889 and 1954 *NSP* editions where the gloss *madhurādinā* and the word *ca* cannot be justified.
264 The rule quoted (but not indicated as such) says that the participle suffix *Kta* is added in the neuter to convey the sense of *bhāva* 'state' (as opposed to *kriyā* 'action-in-process'). Thus *dṛṣṭam* means 'seeing'.
265 By P.2.1.56. According to the *KV* on this rule, the *vyāghra*, etc. list is an *ākṛtigaṇa*. For *upamitasamāsa* see Note (48).
266 The rule prescribes the suffix *ḌHaÑ* after *pathin* in the sense of *tatra sādhuḥ* (P.4.4.98). The derivation is as follows:

(*pathin* + *Ṅi*) + *ḌHaÑ*	P.4.4.104
(*pathin* + °) + *ḌHaÑ*	P.2.4.71
pāthin + *eya*	P.7.1.2; 7.2.117
pāth° + *eya*	P.6.4.144
pātheya.	

267 Unidentified scripture.
268 And not the shallowness of the river.
269 And not as the *karaṇa*, namely, of the action signified by *hṛta* in *hṛtaprasādā*.
270 By P.2.1.57. The rule says that a qualifying word forms a cp. in most cases with a word standing for the item to be qualified. The cp. is called *karmadhāraya*. The idea is that in the cp. under discussion first two *bvs* are formed and turned into adverbs. Out of these two adverbs a *kdh.* cp. is formed by P.2.1.57, which is turned into an adverb again. Either of the two adverbs may be regarded as the *viśeṣaṇa* or the *viśeṣya*. For deriving adverbs from adjectival forms there is no special rule in Pāṇini. In later tradition we find Sīradeva's *pb.* No. 54, quoted in *ATA*, fn. 52. See further R. Gombrich 1979, p. 252-53. Renou 1959, p. 25, translates "avec la voix affaissée (par suite de) l'afflux de larmes contenus".
271 For °*bhūta* at the end of a cp. in the sense of 'like' see Renou 1959, p. 40, who (ibid. p. 85, n. 169) explains this meaning as a development starting from the sense "qui est (tel)".
272 *ViPr.* p. 57, stanza 17 ab.
273 Here *bhūti*, i.e., *saṃpad*, is taken in a concrete sense.
274 *AK*, 3.3.70 b.
275 The rule says that the instr. ending is added indifferently in connection with *vinā*. Hereby the abl. ending prescribed earlier is allowed too.
276 The rule prescribes the aor. in connection with the particle *mā* expressing prohibition. The sense of well-wishing (*āśiṣi*) is prescribed for the optative and the imperative by P.3.3.173. The word *āśiṣi* is not continued in P.3.3.175. Presumably what M. means is that the negative particle in connection with a verb meaning which is itself negative amounts to a gentle encouragement.

277 The rule says that in connection with *mā* the augment is not added in the aor.
278 *Cvi* is prescribed by P.5.4.50 in the sense of *abhūtatadbhāva*. The word *abhūtatadbhāva* does not form part of the *sūtra* as stated in the *Mbh.* II, p. 436, but has been taken from *Vt.* I on this rule by the author of the *KV* and read as part of the rule.
279 The rule specifically prescribes *Cvi* after *manas* and enjoins *lopa* of the final consonant of *manas*.
280 The rule says that before the suffix *Cvi* the letter *ī* is substituted for the final *a* of an *aṅga*. The derivation is as follows:

A.	*unmanas* + *Cvi*	P.5.4.50
	unmana° + *Cvi*	P.5.4.51
	unmana + *v*	P.1.3.7; 1.3.2
	unmana + °	P.6.1.67
	unmanī	P.7.4.32
	unmanī.	

B.	*unmanī* + *bhū* + *lUṄ*	P.3.2.110
	unmanī + *bhū* + *siP*	P.3.4.77; 3.4.78
	unmanī + *bhū* + *s*°	P.3.4.100
	unmanī + *bhū* + *cli* + *s*	P.3.1.43
	unmanī + *bhū* + *sIC* + *s*	P.3.1.44
	unmanī + *bhū* + ° + *s*	P.2.4.77
	unmanī + *bhū* + *rU*	P.8.2.66
	unmanī + *bhū* + *ḥ*	P.8.3.15
	unmanībhūḥ.	

281 Compare *Raghuvaṃśa* 8.95, *amaragaṇanālekhyam āsādya* 'having secured a listing in the counting of the immortals', that is, being reckoned among the number of the gods. Thus to go beyond the counting of men is taken to mean: to go beyond those who are counted as men, to outperform ordinary men.
282 Instead of *aṅkam upaiti siddhiḥ*, Jhalakīkar in his commentary on the *KP*, p. 379, mentions another reading, namely, *aṅkam upaiti lakṣmīḥ.*
283 Here the latter meaning is to be adopted in the case of the *upameya*, success.
284 *Nikāraḥ*, supplied from stanza 3.44 for the sake of construction.
285 For *saṃbandhin* see fn. 38 above.
286 Qualifies *ojas*, therefore neuter.
287 See fn. 286. The suffix *tṛN* has been added to *ji-* by P.3.2.135 in one of the meanings (here: *tacchīla* 'having such and such a habit') prescribed by P.3.2.134.
288 The rule says that *aṆ* is added after *prajña*, etc. without a change of meaning. However, the *prajña*, etc. list, which is not declared to be an *ākṛtigaṇa*, does not contain the word *jetṛ*. Nevertheless, the word has been included by M. The derivation is as follows:

jetṛ + *aṆ*	P.5.4.38 (according to M.)
jaitṛ + *a*	P.7.2.117
jaitr + *a*	P.6.1.78
jaitra.	

289 Not found in the *ViPr.*, nor in any of the *kośas* regularly quoted. The *AK*, 3.3.234 c, says *ojo dīptau bale.*
290 Here the expression *tad eva* is indicative of *rūpaka*, which is stated by M. immediately afterwards.
291 For *rūpaka* see Appendix II, s.v.
292 For *kiṃca* see fn. 530 on *Kir.* 1.43. In the present passage the description of the effects of the humiliation is continued.
293 Unidentified quotation.
294 *AK*, 2.9.1 d.

295 And not any individuals possessing that lustre; against Renou 1959, p. 36, who thinks that here *-tā* has a semi-concrete value.
296 For *punaś ca* see fn. 408 on *Kir.* 2.56.
297 For *tathāpi* see fn. 151 on *Kir.* 1.6. The contrast is obviously between the news which sounded unbelievable and the people who brought the news and who are trustworthy.
298 See fn. 109 above.
299 The significance of this explanation becomes clear afterwards.
300 For the role of the *āpta* 'trustworthy person' in connection with *śabda* 'verbal communication' as a *pramāṇa* in *Nyāya* see *TSA*, Notes p. 330.
301 For the *kaimutikanyāya* applied here see fn. 210 on *Kir.* 2.28.
302 Because these are generally the people one can trust.
303 According to Renou 1959, p. 18, the absolutive here has the value of an adverb, which goes against M.'s explanation, and against the meaning of the stanza.
304 Namely, of *nikāraḥ* 'humiliation' in stanza 3.44.
305 For *kāvyaliṅga* see Appendix II, s.v.
306 That is, like a canopy. For °*bhūta* in the sense of *iva* compare fn. 271 above.
307 *AK*, 3.3.78 cd.
308 *AK*, 2.6.120 a.
309 A canopy is usually a piece of cloth of limited size, but here it is presented as extended everywhere.
310 For *utprekṣā* see Appendix II, s.v.
311 For *punaś ca* see fn. 408 on *Kir.* 2.56.
312 *Rūpakasamāsa* by P.2.1.72. See Note (48).
313 For the translation of the *bv.* cp. see fn. 271 on *Kir.* 2.35.
314 *AK*, 3.2.3 c.
315 For *ata eva* see fn. 113 on *Kir.* 1.3.
316 *AK*, 3.1.9 cd.
317 For *utprekṣā* see Appendix II, s.v.
318 Renou 1959, p. 41, noting the use of *tan-* in *kāvya*, translates "qui rend la renommée pratiquement inexistante."
319 For *punaś ca* see fn. 408 on *Kir.* 2.56.
320 For *upamā* see Appendix II, s.v.
321 For *punaś ca* see fn. 408 on *Kir.* 2.56. In the present case, *punaś ca* introduces the second line of the stanza, which independently continues the description of the effect of Draupadī's humiliation.
322 See fn. 109 above.
323 For the *kaimutikanyāya* see fn. 210 on *Kir.* 2.28.
324 See fn. 275 above.
325 For the function of *san* see fn. 164 on *Kir.* 1.7.
326 *Abhibhūta* is taken as a *bhāve ktaḥ* formation by P.3.3.114.
327 That is, when you, Arjuna, are gone, the insult suffered by me will reopen the wound in my heart. *Hṛdaya* is taken to stand for *hṛdayavraṇa*.
328 Read *tvayā vinā navībhaviṣyatīty arthaḥ* for *navībhaviṣyatīty arthaḥ* in the 1889 and the 1954 *NSP* editions. Here the words *tvayā vinā* have been shifted from the gloss on *upaśuṣyat*, where they make no sense. The idea should be that the wound dries, i.e., heals, when Arjuna is present, not when he is absent.
329 Although literally *upaśuṣyat* means 'drying up', M. declaring the poet's intention says, it means 'dry'. Apparently, Renou 1959, p. 21, has not understood the passage any better than Cappeller. He takes *upaśuṣyadārdraḥ* as an adjectival *dvandva*, but later on (ibid. p. 80, n. 98) expresses doubt, "s'agit-il d'un *dvandva*?"
330 M. refers to the word *śoṣa* derived from the verbal base *śuṣ-* which appears in *upaśuṣyat*. In both the 1889 and the 1954 *NSP* editions the word *śoṣapadārthe* should be emended to *śoṣapadārthaḥ*, after which a *daṇḍa* is to be put.
331 That is, it will reopen the wound.
332 For *samāsokti* see Appendix II, s.v.
333 The *pratīka* is lacking in the 1889 *NSP* edition.

334 *AK*, 3.3.121 ab.
335 That is to say, we should understand that the second line is also about non-recognition, or rather non-recognizability.
336 For *punaś ca* see fn. 408 on *Kir.* 2.56. In the present case, *punaś ca* introduces another simile in connection with the same topic.
337 For *tathokta* see fn. 550 on *Kir.* 1.45.
338 For *ata eva* see fn. 113 on *Kir.* 1.3.
339 Here it seems that M. rather nonchalantly has added *sthita* after *iva*. This addition usually indicates *utprekṣā*, see fn. 489 on *Kir.* 1.36. But in the present case there is nothing in the *upamāna*, the overcast sky at daybreak, which compels us to assume that this is a flight of poetic fancy only.
340 For *punaś ca* see fn. 408 on *Kir.* 2.56.
341 For the function of *sthita* see fn. 489 on *Kir.* 1.36.
342 For *utprekṣā* see Appendix II, s.v.
343 *AK*, 3.3.95 c.
344 Renou 1959, p. 42, says that *na* ... *avabhāsamānaḥ* does not state a negation, but something contrary, namely the contrary of a man who shines, and draws attention to the meaning-development of verbs of shining.
345 *Kiṃtu*. One rather expects *kiṃca* 'moreover', since the description continues. M. may have used *kiṃtu* though, because his immediately preceding phrase contains a negation: previously it was not so, but (now)...
346 For *hetoḥ* see fn. 128 on *Kir.* 1.4.
347 For *sthita* see fn. 489 on *Kir.* 1.36.
348 For *utprekṣā* see Appendix II, s.v.
349 For *upamā* and *saṃsṛṣṭi* see Appendix II, s.vv.
350 Here the gen. ending has been added in the sense of *kartṛ* by P.2.3.65. See *PRA*, Note (74). The *Mahābhārata*, 2.60.23 d, says that Draupadī was *balāt pramṛṣṭā* 'handled with (brute) force'.
351 *Rūpakasamāsa* by P.2.1.72, for which see Note (48).
352 Thus the cp. is derived in two stages, by combining two constituents at a time, as required by *sup supā* (P.2.1.2-4).
353 For *ata eva* see fn. 113 on *Kir.* 1.3.
354 For *sthita* see fn. 489 on *Kir.* 1.36.
355 For *utprekṣā* see Appendix II, s.v.
356 Here *kiṃtu* indicates a clear contrast with the preceding negation *vināthair iva*. Compare fn. 345 above.
357 Unclear. Maybe M. intends to say that by losing her hair Draupadī would have lost her femininity.
358 *AK*, 3.3.86 cd.
359 The rule says that in a tp. cp. *kad* is substituted for *ku*, when the second constituent begins with a vowel. For the *Cvi* formation *kadarthī* compare fn. 280 A. above.
360 For *tathokta* see fn. 550 on *Kir.* 1.45.
361 The name is used significantly here. Compare fn. 86 on *Kir.* 1.1.
362 *AK*, 3.5.14 b. *Kaccit* expresses a wish in the form of 'I hope that'. The sentence is interrogative in form and the answer expected is 'yes'. See Apte 1945, § 263.
363 The rule says *supi sthaḥ*. Kātyāyana (*Vt.* II on P.3.2.4) proposes to split the rule. Accordingly, we obtain two rules, namely, (a) *supi*, and (b) (*supi*) *sthaḥ*. In this way, it becomes posible to add *Ka* after a verbal base preceded by any case-inflected word (*sup*).
364 The list is regarded as an *ākṛtigaṇa* 'sample list'. Therefore *kṣatra* may be included. The derivation proposed is as follows:

((*kṣata* + *ṄasI*) + *traĩ*)) + *Ka*	P.3.2.4
((*kṣata* + °) + *trā* + *a*	P.2.4.71; 6.1.45
kṣata + *tr*° + *a*	P.6.4.64
kṣat° + *tra*	P.6.3.109
kṣattra (or *kṣatra*).	

365 This is the derivation preferred by M., because now there is no need to appeal to the *pṛṣodarādi*-rule. It is stated in more detail in the commentary on *Raghuvaṃśa*, 2.53, like this:

kṣan + *KviP*		*Vt.* II on P.3.3.108 (the *Vt.* prescribes *KviP* in the sense of *bhāva* 'state'. So the word derived is an action noun. On the other hand, *KviP* prescribed by P.3.2.76 conveys the sense of agent. This is not desired.
kṣan + °		P.1.3.7; 6.1.67
kṣa°		P.6.4.37
kṣa	+ *tUK*	P.6.1.71
kṣat.		

Hereafter *kṣat* is combined with *trai-*, for which see fn. 364 above.
366 The rule specially prescribes the suffix *GHa* in the sense of descendant after the word *kṣatra*. The derivation is as follows:

kṣattra + *GHa*	P.4.1.138
kṣattra + *iya*	P.7.1.2
kṣattr° + *iya*	P.6.4.148
kṣattriya (or *kṣatriya*).	

367 The rule prescribes the suffix *ukaÑ* after the word *karman* in the sense of *tasmai prabhavati* 'he is able to bring about something'. The derivation is as follows:

karman + *ukaÑ*	P.5.1.103
kārman + *uka*	P.7.2.117
kārm° + *uka*	P.6.4.144
kārmuka.	

368 See fn. 124 on *Kir.* 1.4. Thus M. assumes a gen. *tp.* cp. The derivation with *aC* is necessary, because otherwise the form would have read (*trāṇa*)*sāha*.
369 Literally, 'the literal, directly expressed meaning of the word *kṣatriya*'. The *KP*, p. 24, *sūtra* 5, says that *śabda* is of three kinds, *vācaka* 'directly expressive', *lākṣaṇika* 'indirectly expressive' and *vyañjaka* 'evocative'. The *vṛtti* on *sūtra* 5 (ibid.) explains that these three kinds of words correspond with three kinds of meanings, namely, *vācya* 'the directly expressed', *lakṣya* 'the indirectly expressed' and *vyaṅgya* 'the evoked'.
370 For *tathā* see fn. 134 on *Kir.* 1.5. In the present case, *tathā* indicates the same pattern of etymological reasoning.
371 That is, without taking the two words in their etymological (*yaugika*, see fn. 86 on *Kir.* 1.1) sense. In that case, the two words would miss their full semantic reward.
372 The words *kṣatriya* and *kārmuka* each signify two things, (a) *kṣatriyatva*/*kārmukatva*, which is the *jāti* 'generic character', and (b) *rakṣaṇakṣamatva*/*raṇakriyāśaktatva*, which is their *viśeṣa* 'specific feature'.
373 *ViPr.*, p. 57, stanza 14 b.
374 Not included in the *anvaya* by M. Instead of *yady* in the stanza a variant reading *apy* is known which seems to be devised to solve the difficulty of *yadi* connected with a participle, and therefore represents the *lectio facilior*.
375 For *a* in the sense of *abhāva* 'absence', 'lack of' see *TA*, fn. 289.
376 For *utprekṣā* see Appendix II, s.v.
377 The *uktadoṣa* 'fault stated' is twofold, (a) you are not a real *kṣatriya*, (b) your bow is not a real *kārmuka*. But once Arjuna undertakes to protect his brothers and Draupadī by doing what he has to do, he becomes a *kṣatriya* in the full sense of the word, and his bow a real *kārmuka*.
378 According to Renou 1959, p. 50, the sense of 'lustre' has come to *ojas* by "substitution synonymique". That is to say, because at least some other wellknown words meaning 'force' also mean 'lustre', *ojas* has received that meaning too.
379 Patañjali (*Mbh.* II, p. 158, line 18) explains that the word *āśaṃsā* in the rule refers to

the future. The *KV* interprets the rule to mean that suffixes just as they have been prescribed in the sense of the past and present are optionally used to convey the sense of the future also, when *āśaṃsā* 'hope' is understood. The example is *upādhyāyaś ced āgamat/āgataḥ/āgacchati/āgamiṣyati ete vyākaraṇam adhyagīṣmahi ete vyākaraṇam adhītavantaḥ/adhīmahe/adhyeṣmahe* 'if the teacher came/had come/comes/will come, we would/will learn grammar'. The *SK*, No. 2790 on P.3.3.132, quotes the example *devaś ced avarṣīt/varṣati/varṣiṣyati vā dhanyam avāpsma/vapāmaḥ/vapsyāmo vā* 'if it rained/rains/will rain, we would/will sow the paddy'. Thus, according to the examples, the usage is limited to those clauses of conditional sentences in which hope is expressed for something to happen in the future. But according to M.'s explanation, the rule is applicable also in a relative clause expressing something which in the speaker's opinion is certain to happen, so that he regards it as an established fact by anticipation.

380 For *upamā* see Appendix II, s.v.

381 For *utprekṣā* see Appendix II, s.v.

382 *Ko 'yam*, literally, 'what (is) this'; apparently an idiomatic usage.

383 *VK*, p. 216, stanza 30 a, which reads *grahābhrāhigajā nāgāḥ* '*nāga* (has the meanings) crocodile, cloud, snake and elephant.'

384 Not found in the *AK*. The quotation occurs in the *MK*, p. 35, stanza 29 a.

385 For *sthita* see fn. 489 on *Kir.* 1.36.

386 By P.3.4.72. The rule says that *Kta* added after verbs of going conveys the sense of *kartṛ*. That is to say, the participles thus formed possess an active meaning.

387 *Kir.* 3.48.

388 That is presumably, he is not listed as the first, second, etc. in a series, but he forms a class by himself. For *manuṣya/puruṣagaṇana* compare stanza 3.40.

389 For the (semi)conjunct verb *karoti saṃbhāvanām* see Renou 1959, p. 39, who translates "s'acquiert considération".

390 *AK*, 2.7.15 b.

391 For *sati* see fn. 145 on *Kir.* 1.5. According to Renou 1959, p. 40, *°prastave jāte* is an instance of periphrasis (conjunct verb) consisting of a noun plus *jan-*. He translates: "quand il est question de".

392 The *KV* on P.5.2.48 says *yena saṃkhyā saṃkhyānaṃ pūryate sampadyate sa tasya pūraṇaḥ. Ẹkādaśānāṃ pūraṇa ekādaśaḥ* 'that which fills up (that is,) completes a number (that is,) a number counted (and not an object counted), is its ordinal. (For instance,) eleventh is the ordinal of eleven.'

393 A meaning not recorded for *asādhāraṇa*. The expected form is *asādhāraṇatā*.

394 For the grammatical explanation see fn. 412 on *Kir.* 1.28.

395 For *saṃbandhin* see fn. 38 on *Kir.* 3.5.

396 *AK*, 3.3.27 d, reads *aṅgho duḥkhavyasaneṣv agham*, which is to be read as *aṅghoduḥkhavyasaneṣv agham*, see fn. 49 above. In any case, M. has mixed up his references or follows a different reading.

397 As the deity of the *kṣatriyas*.

398 By P.3.3.173. The derivation is as follows:

kṛ			+ *lIṄ*	P.3.3.173
kṛ			+ *ti*	P.3.4.78
kṛ			+ *t*	P.3.4.100
kṛ	+ *yāsUṬ*		+ *t*	P.3.4.103
kṛ	+ *yās*	+ *sUṬ*	+ *t*	P.3.4.107
kri	+ *yās*	+ *s*	+ *t*	P.7.4.28
kri	+ *yās*	+ °	+ *t*	P.8.2.29
kri	+ *yā°*		+ *t*	P.8.2.29
kriyāt.				

399 *AK*, 3.1.85 a.

400 Both *asaṃbādha* and *śiva* are *viśeṣaṇas* 'qualifiers'. Thus, because there is no *viśeṣya* 'item qualified', no cp. can be formed by P.2.1.57. However, whether a word is regarded as *viśeṣya* or *viśeṣaṇa* largely depends on *vivakṣā*, that is, on how the speaker wants to

put it. Therefore one of the two words may be regarded as the *viśeṣaṇa*, and the other as the *viśeṣya*. Now P.2.1.57 can become applicable. See the discussion, especially *Bh.* No. 2 on the rule, where Patañjali uses the word *vivakṣita* (*KA*, p. 140).

401 The gloss may be explained by saying that nonchalance betrays weakness or leads to weakness.

402 The rule says that in the aor. *gā* is substituted for the verbal base *i*-. The derivation is as follows:

(*mā*) *i*		+ *lUṄ*	P.3.3.175
gā		+ *lUṄ*	P.2.4.45
gā		+ *siP*	P.3.4.78
gā		+ *s*	P.3.4.100
gā	+ *CLI*	+ *s*	P.3.1.43
gā	+ *sIC*	+ *s*	P.3.1.44
gā	+ °	+ *s*	P.2.4.77
gās.			

No augment is added, by P.6.4.74.

403 Thus *mātsarya* is a *svārthe aṆ* derivation by P.5.4.38. Compare fn. 89 on *Kir.* 1.1.

404 For the meaning of *viṣaya* see fn. 412 on *Kir.* 1.28.

405 For *arthāntaranyāsa* see Appendix II, s.v.

406 By P.3.3.162. The derivation is as follows:

A.	*saphala*	+ *Cvi*	+ *kṛ*	P.5.4.50
	saphalī		+ *kṛ*	P.7.4.32 (see fn. 280 A. above).
B.	*saphalīkṛ*		+ *lOṬ*	P.3.3.162
	saphalīkṛ		+ *thās*	P.3.4.78
	saphalīkṛ		+ *se*	P.3.4.80
	saphalīkṛ		+ *sva*	P.3.4.91
	saphalīkṛ	+ *u*	+ *sva*	P.3.1.79
	saphalīkar	+ *u*	+ *sva*	P.7.3.84
	saphalīkur	+ *u*	+ *sva*	P.6.4.110
	saphalīkur	+ *u*	+ *ṣva*	P.8.3.59
	saphalīkuruṣva.			

407 For *kiṃca* see fn. 530 on *Kir.* 1.43. In the present passage another requirement is stated.

408 The derivation is as follows:

yuṣmad		+ *am*	P.4.1.2
tvā	*d*	+ *am*	P.8.1.23
tvā	°	+ *am*	P.7.2.90
tvām			P.6.1.101
tvām.			

409 The rule says that *ṆamUL* is added after *pīḍ*- when preceded by *upa*, and when in construction with a loc. word. The derivation is as follows:

((*stana* + *os*) + *upapīḍ*))	+ *ṆamUL*	P.4.1.2; 3.4.49
((*stana* + °) + *upapīḍ*))	+ *am*	P.2.4.71
stanopapīḍ	+ *am*	P.6.1.87
stanopapīḍam.		

Renou 1959, p. 25, notes that Bhāravi has rarely made use of *ṆamUL*-derivations.

410 The *KV* on P.6.1.144 quotes a *kārikā* which says *lumped avaśyamaḥ kṛtye tum kāmamanasor api/samo vā hitatatayor māṃsasya paci yuḍghañoḥ* 'let deletion (of *m*) take place in *avaśyam*, when (a word ending in) a *kṛtya*(-suffix functions as the *uttarapada*); (and of the *m*

of) *tum*, when followed by *kāma* or *manas* (as the *uttarapada*); (and) optionally (of the *m*) of *sam*, when followed by *hita* or *tata*; (and of the final *a*) of *māṃsa*, when followed by (a form of) *pac-* (derived with the suffix) (*L*)*yuṬ* or *GHaÑ*.' The statement is also quoted by the *Tattvabodhinī* on *SK*, No. 1036 on P.6.3.109. Accordingly, we can justify the following forms: *avaśyagantavyaḥ, avaśyasevyaḥ; gantukāmaḥ, gantumanāḥ; sahitaḥ* or *saṃhitaḥ, satataḥ* or *saṃtataḥ; māṃspacana* and *māṃspākaḥ*. The *PW* mentions *māṃspacana* (fem. in *-ī*) as a Vedic adj. in the sense of *zum Kochen dienend*, and *māṃspāka* as a medical term in the sense of *eine bestimmte Krankheit des männlichen Gliedes bei der dasselbe zerstört wird.*

The *kārikā* quoted is a concoction of *Vts* (Nos. III, II, I on P.6.1.144) and an unidentified grammatical statement.

411 For *ata eva* see fn. 113 on *Kir.* 1.3.

412 Renou 1959, p. 55, notes that *udgrāhita* in the sense "entretenu (dans son coeur)" is a hapax in the *Kir.*

413 *AK*, 1.3.1 ab.

414 For *sthita* see fn. 489 on *Kir.* 1.36. *Tathā* is presumably added to clarify the connection with *abhipaśyan*: Arjuna looked frightening in that way, as if he saw his enemies in front of him.

415 Dhaumya is the family priest of the Pāṇḍavas. He is called *purodhas* in the *Mahābhārata*, 3.248.5 d. He plays a minor role in the story of Draupadī's abduction by the king of the Sindhus, *Mahābhārata*, 3.252.25-26; 253.23; 255.34.

416 *Saṃhati* is one of the many words used in the *Kir.* to express the idea of 'a multitude of', see Renou 1959, p. 33.

417 For *tathokta* see fn. 550 on *Kir.* 1.45.

418 *VK*, p. 223, stanza 46 d.

419 For *san* see fn. 164 on *Kir.* 1.7.

420 For *abhicāra* and *ābhicārika* see Gonda 1975, p. 83, and GIL, I, p. 124, resp. The idea is that of black magic.

421 The rule specifies that *ṬHaÑ* may be added in the sense of (*tad asya*) *prayojanam* 'this is its/his purpose' also. The derivation is as follows:

abhicāra	+ *ṬHaÑ*		P.5.1.109
ābhicāra	+ *ṬHaÑ*		P.7.2.117
ābhicāra	+ *ika*		P.7.3.50
ābhicār°	+ *ika*		P.6.4.148
ābhicārika		+ *ṄīP*	P.4.1.5
ābhicārik°		+ *ī*	P.6.4.148
ābhicārikī.			

422 M. here repeats the word *ramyaḥ* to indicate its connection with the *upamāna*.

423 In the *nandi*, etc. group (on P.3.1.134) the word *bhīṣaṇa* has not been listed, but *vibhīṣaṇa* is (No. 21). Maybe M. reasons that what holds for a compound form also holds for the simple form. Or else he may have regarded the *nandyādigaṇa* as an *ākṛtigaṇa*, against tradition. The derivation is as follows:

bhīṣ	+ *ṆiC*	+ *Lyu*	P.3.1.134
bhīṣ	+ *i*	+ *ana*	P.7.1.1
bhīṣ	+ °	+ *ana*	P.6.4.51
bhīṣ		+ *aṇa*	P.8.4.2
bhīṣaṇa.			

The suffix *Lyu* has been added in the sense of agent of the action of frightening. The causative stem of *bhīṣ-* is *bhīṣi-*. For the augment *ṣUK* see P.7.3.40.

424 *Udvahan*, supplied from stanza 3.58, for the sake of construction.

425 Read *avilaṅghyavikarṣaṇam* as one word, with the 1889 *NSP* ed.

426 For *kiṃca* see fn. 530 on *Kir.* 1.43. In our passage, the description of the bow continues. The story how Arjuna obtained the Gāṇḍiva bow and the two inexhaustible quivers is told in the *Khāṇḍavadahaparvan*. Agni wants to consume the Khāṇḍava forest,

but fails in his attempts, because Indra protects it. He is then advised to appeal to Arjuna and Kṛṣna. At Agni's request Varuṇa donates the bow and the two quivers (and a chariot) to Arjuna, *Mahābhārata*, 1.216.3. The bow is described, ibid. 215.5-7 ab.

427 In stanza 3.58.

428 For the function of *tathā* see fn. 134 on *Kir.* 1.5.

429 For the conjunct verb expression *agatāv aridṛṣṭigocaram* see Renou 1959, p. 39.

430 For *ḍapratyaye* in the 1889 and the 1954 *NSP* editions read *ḍaprakaraṇe*. M. here quotes *Vt.* I on P.5.4.73 nearly completely. The *Vt.* means to say that *tp.* cps ending in numerals, like *nistriṃśa*, take the *samāsānta* suffix *ḌaC* also. The derivation is as follows:

((*nirgata* + *sU*) + (*triṃśat* + *bhyas*))		+ *sU*	*Vt.* XIII on P.2.2.18
((*nirgata* + °) + (*triṃśat* + °))		+ *s*	P.2.4.71
(*nir*° + *triṃśat*)		+ *s*	See *TA*, Introduction, section 2.11.3
nirtriṃśat	+ *ḌaC*	+ *s*	*Vt.* I on P.5.4.73
nirtriṃś°	+ *a*	+ *s*	P.6.4.143
niḥtriṃś	+ *a*	+ *s*	P.8.3.15
nistriṃś	+ *a*	+ *s*	P.8.3.34
nistriṃśas.			

431 The rule says that *KviP* is added to *yuj*-, when the latter form is in composition with a *subanta* word. Thus from (*x* + *yuj*) + *KviP* we derive (*x* + *yuj*) by applying P.1.2.41 and P.6.1.67.

432 See fn. 426 above. The quivers are described in the *Mahābhārata*, 1.216.7 cd.

433 Read *kipratyayaḥ* with the 1889 *NSP* ed. The rule says that *Ki* is added after a *ghu* verb (P.1.1.20), when the verb is in composition with an accusative word, and when the sense conveyed is that of location. This explains both the passive and the loc. in M.'s non-technical *vigraha*. The technical derivation is as follows:

((*iṣu* + *Śas*) + *dhā*))	+ *Ki*	P.3.3.93
((*iṣu* + °) + *dhā*))	+ *i*	P.2.4.71
(*iṣu* + *dh*°)	+ *i*	P.6.4.64
iṣudhi.		

434 *AK*, 2.8.88 cd-89 ab.

435 For *kiṃca* see fn. 530 on *Kir.* 1.43. In our passage the description of Arjuna continues.

436 The story of the fight between Arjuna and Indra is told in the *Mahābhārata* 1.218-219. Against Arjuna's arrows Indra's weapons (thunderbolt, rain, rocks and the peak of mount Mandara) are of no avail. Finally, a voice without a body speaks to Indra and tells him that he cannot defeat Arjuna and Kṛṣṇa, because they are Nara and Nārāyaṇa (ibid. 1.219.15 a).

The cracks in Arjuna's armour are not mentioned in the story as told in the *Mahābhārata*, but are a feature added by Bhāravi's imagination.

437 According to Renou 1959, p. 50, the sense of 'splendour' has passed to *mahas* by "substitution synonymque", that is because some other wellknown words for 'power' also mean 'lustre'.

438 For *ata eva* see fn. 113 on *Kir.* 1.3.

439 Read *putrārtha* (with the 1889 *NSP* ed.) for *putrātma*. The quotation is from the *KV*, p. 224, stanza 10 cd.

440 For *avasthita* see the note on *sthita*, fn. 489 on *Kir.* 1.36.

441 The passage (identical in the 1889 and the 1954 *NSP* editions) reads in the *VK*, p. 257, stanza 1 cd-2 a as follows: *antaraḥ paridhānīye bāhye svīye 'ntarātmani/klī tu madhye 'vakāśe*. Here *klī* serves as an abbreviation of *klībe* 'in the neuter gender'. *Avakāśa* means 'opportunity'.

442 For *yakṣa* see fn. 210 above.

443 For *ata eva* see fn. 113 on *Kir.* 1.3.

444 For *atha* see fn. 226 above.

445 The 1889 *NSP* ed. quotes the sutra as *divādibhyo yat*, which is a mix-up with P.3.4.54, but correct as far as the sense is concerned. The derivation is clear.

446 The base is mentioned as *gai śabde* in the *Dhp*. 1.965. The derivation is as follows:

anu		+ *gai*	+ *lIṬ*	P.3.2.115
anu		+ *gā*	+ *lIṬ*	P.6.1.45
anu	+ *gā*	+ *gā*	+ *lIṬ*	P.6.1.8
anu	+ *ga*	+ *gā*	+ *lIṬ*	P.7.4.59
anu	+ *ja*	+ *gā*	+ *jhi*	P.7.4.62
anu	+ *ja*	+ *gā*	+ *us*	P.3.4.78
anu	+ *ja*	+ *gā*	+ *us*	P.3.4.82
anu	+ *ja*	+ *g°*	+ *us*	P.6.4.64
anujagus.				

447 For *kiṃca* see fn. 530 on *Kir.* 1.43. In our passage the description of the auspicious phenomena continues.

448 According to Renou 1959, p. 42, *anibhṛta* is a roundabout expression for "(très) instable".

449 For *tathokta* see fn. 550 on *Kir.* 1.45.

450 The quotation is not from *ASS*, but from *MK*, p. 148, stanza 41 ab, which reads *velā kāle ca sīmāyām abdheḥ kūlavikārayoḥ 'velā* (is used) in the sense of time also, in that of the border of the ocean, (and) in that of shore and change (for the worse)'.

451 The meanings stated go with the *prastuta* item, the earth, and the *aprastuta* item, the *nāyikā* resp. This is not *śleṣa*. The meaning required for *sphurantīm* is obviously that of 'shaking' or 'trembling' which will do both for the earth and the *nāyikā*. But M. wants to make it clear that the cause of the action is not the same in both cases. The earth rocks under the force of the waves, whereas the the *nāyikā* trembles with joy.

452 The burden of injustice for whose removal Arjuna is to undertake his journey to the Himālaya in order to perform *tapas*, so that he may obtain the weapons to restore the *dharmarāja* and the *dharmarājya*.

453 *Ca* indicates the *anuvṛtti* of the words *kriyāyāṃ kriyārthāyām* from P.3.3.10, as stated by the *KV* on P.3.3.13. The latter rule says that future endings are also used after a verb in construction with another verb to indicate an action performed for the sake of another action. Here the first action is expressed by *āliṅg-*, the second by *kathay-*. The derivation is as follows:

katha	+ *ṆiC*			+ *lṚṬ*	*Vt.* V on P.3.1.26; 3.3.13
katha	+ *i*			+ *ŚatṚ*	P.3.3.14
kath°	+ *i*			+ *at*	*Vt.* I on P.6.4.155
kath	+ *i*		+ *sya*	+ *at*	P.3.1.34
kath	+ *i*	+ *iṬ*	+ *sya*	+ *at*	P.7.2.35
kath	+ *e*	+ *i*	+ *sya*	+ *at*	P.7.3.84
kath	+ *ay*	+ *i*	+ *sya*	+ *at*	P.8.1.78
kath	+ *ay*	+ *i*	+ *syat*		P.6.1.97
kath	+ *ay*	+ *i*	+ *ṣyat*		P.8.3.59
kathayiṣyat.					

454 The adjectives are *anibhṛtavelāvīcibāhuḥ* and *sphurantīm*. For *samāsokti* see Appendix II, s.v.

455 Read *prastutayor* for *aprastutayor* in the 1889 and the 1954 *NSP* editions.

456 The ocean and the earth.

457 Compare M. on *Kir.* 1.18.

458 Saying sweet words becomes *aṅga* 'subservient' to awakening love. This is just a *dṛṣṭānta* 'illustration' of *aṅgāṅgibhāva*. It should not be taken to mean that the *utprekṣā priyaṃ kathayiṣyan iva* functions as the *aṅga* of the *samāsokti*.

459 Between *atiśayokti* and *samāsokti*. For *saṃkara* see Appendix II, s.v.

NOTES TO CANTO IV

1 We have to think of skeins of geese rather than of individual *haṃsas*.

2 By P.2.1.56. See further Note (48).

3 In the case of the *upamāna*, the girl.

4 By P.2.1.57. Actually, there is no *Pāṇinisūtra* by which cp.-formation can be justified here. P.2.1.55 cannot apply obviously for lack of a *sāmānyavacana* word. Therefore M. says that we may regard the constituent *kalahaṃsaḥ* as a qualifier. Compare fn. 400 on *Kir.* 3.53.

5 For the conjunct verb construction of *dhā* (*āhita*) plus a noun see Renou 1959, p. 39, who translates *āhitapāṇḍutā* as "(terrain) jauni".

6 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

7 By P.2.1.6 (*samīpa*) and P.2.1.15.

8 For *upamā* see Appendix II, s.v.

9 For *tathokta* see fn. 550 on *Kir.* 1.45.

10 This is a *Cvi*-formation, for which compare fn. 406 on *Kir.* 3.54.

11 Especially the quality stated by *apetapaṅkāḥ*.

12 The rule says that the *samāsānta* suffix *ṬaC* is added to a nominal stem ending in *-an* figuring as a cp. constituent in an *avyayībhāva* cp. The derivation is as follows:

((*upa* + *sU*) + (*sīman* + *am*)) + *sU*				P.2.1.6; 2.3.8
((*upa* + °)) + (*sīman* + °)) + *s*				P.2.4.71
upasīman	+ °			P.2.4.82
upasīman		+ *ṬaC*		P.5.4.108
upasīm°		+ *a*		P.6.4.144
upasīma			+ *am*	P.2.4.83
upasīmam				P.6.1.97
upasīmam.				

However, this is not the form desired. Therefore M. refers to *pb.* 84. Accordingly, *ṬaC* is not added, and the form remains *upasīman*. Here P.8.2.7 is applied, which gives us *upasīma*.

13 Unidentified quotation. The translation is doubtful.

14 The rule says that *ṬaC* is indifferently added in the case of an *avyayībhāva* cp., when the nominal stem ending in *an* is neuter. But from the usage *durgame grāmasīmni* we cannot deduce that the *ananta* stem *sīman* is neuter. Therefore M.'s explanation seems preferable.

15 The rule says that *ṄīṢ* is added to *sthala*, when the sense of *akṛtrima* is conveyed. The derivation is as follows:

sthala	+ *ṄīṢ*	P.4.1.42
sthal°	+ *ī*	P.6.4.148
sthalī.		

16 For *pariṇāma* see Appendix II, s.v.

17 Apparently, M. takes *āścarya* in the sense of *adbhuta*, one of the acknowledged *rasas*. It is called *adbhuta* in the *KP*, p. 98 (*sūtra* 44) and described (ibid. p. 110, stanza 43) by a number of exclamations. The *sthāyibhāva* 'stable, basic feeling' of the poetic sentiment called *adbhuta* is *vismaya* 'wonder' (ibid. p. 112, *sītra* 45). See also *PR*, p. 221 (*adbhuta* and *vismaya*) Here *vismaya* is defined (p. 235) as *apūrvārthasaṃdarśanāc cittavistāraḥ* 'an expansion of the mind (caused) by seeing things unknown before'.

18 For *ata eva* see fn. 113 on *Kir.* 1.3.

19 Read *padmāny eva locanāni* with the 1889 *NSP* ed. The reading *padmānīva locanāni* presupposes the unusual *samāsa* referred to in fn. 4 above. *Padmāny eva locanāni* is the *vigraha* assumed in *rūpakasamāsa*, for which see Note (48).

20 For *sthita* see fn. 489 on *Kir.* 1.36.

21 For *tathokta* see fn. 550 on *Kir.* 1.45. For *hṛ-* as a verb expressing similarity by negation see Renou 1959, p. 43, who translates *hṛtapriyādṛṣṭivilāsavibhramā* as "éclipsant la coquetterie des clins d'yeux des belles", against M.'s interpretation of *vibhrama.*

22 The reason why Arjuna feels attracted is that the quick movement of the fishes reminds him of Draupadī's eyes.

23 *VK*, p. 244, stanza 69 cd.

24 The fem. gender (*śapharī*) is in agreement with the gender of the item evoked, namely, Draupadī. The *śapharī* fishes are also mentioned in the description of the autumn in *Ṛtusaṃhāra*, 3.3. However, here they are presented as the girdle of rivers.

25 *AK*, 2.9.24 cd.

26 The rule says that the suffix *vuÑ* is added in the sense of *bhāva* 'state' or *karman* 'action' after a polysyllabic stem whose penultimate is *y* and whose penultimate syllable is long. The derivation is as follows:

ramaṇīya + *vuÑ*	P.5.1.132
rāmaṇīya + *vuÑ*	P.7.2.117
rāmaṇiya + *aka*	P.7.1.1
rāmaṇiy° + *aka*	P.6.4.148
rāmaṇiyaka.	

27 Compare *Kumārasaṃbhava*, 3.28 cd, *prāyeṇa sāmagryavidhau guṇānām/parāṅmukhī viśvasṛjaḥ pravṛttiḥ* 'usually the procedure of the all-emanator is averse to bestowing a complete collection of qualities (on an item).' That is to say, there is always something which does not go with the rest, like spots on the moon, or stupidity with beauty, or lack of discrimination with wealth. Therefore it is all the more a reason for joy, when one finds things which match completely, like paddy, water and lotus flowers.

28 For *tathā hi* see fn. 173 on *Kir.* 1.8.

29 This is M.'s way of indicating a rhetorical question.

30 For *arthāntaranyāsa* see Appendix II, s.v.

31 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

32 For *tathokta* see fn. 550 on *Kir.* 1.36.

33 Read *hiṇḍīra* with the 1889 *NSP* ed. for *ḍiṇḍīra* in the 1954 *NSP* ed. *MW*, s.v. *diṇḍīra* refers to *diṇḍira*, which is said to be a *varia lectio* for *hiṇḍīra*. The *PSED*, s.v. *ḍiṇḍi/ḍīra*, 2. mentions the meaning 'foam' and refers to *Vikramāṅkadevacharita*, 4.64, for this sense.

34 For the function of *kutaḥ* see fn. 129 on *Kir.* 1.4.

35 For *yathā tathā* see fn. 314 on *Kir.* 1.18.

36 Renou 1959, p. 23, discussing the question of the precise value of the two forms in *-ta* in *vivṛttapāṭhīnaparāhata* translates "(eau) frappée par les silures tournoyants".

37 *AK*, 1.10.18 a.

38 The form itself provides no clue whether it is used in the nominative or in the acc.

39 For *saṃdeha* see Appendix II, s.v.

40 For *ata eva* see fn. 113 on *Kir.* 1.3.

41 *Rūpakasamāsa* by P.2.1.72. Of course, *ūrmi* cannot mean *parvan*. But the idea is that the lines left by the retreating waves form together a wavy line consisting of a number of sections. The sections are called *parvans.* For *tathokta* see fn. 550 on *Kir.* 1.45.

42 The 1889 *NSP* ed. reads *bhaṅgimat*, which conveys the same sense. *Bhaṅgitam* is formed like *taraṅgitam.*

43 The rule says that the suffix *itaC* is added after the words *tārakā*, etc., in the sense of *tad asya saṃjātam* 'this has been produced in that'. The word *taraṅga* figures an No. 46 in the list. The derivation is as follows:

taraṅga + *itaC*	P.5.2.36
taraṅg° + *ita*	P.6.4.148
taraṅgita.	

44 The cp. is formed by P.2.1.55. For *upamā* see Appendix II, s.v.

45 The rule specially prescribes *aṆ* in the sense of *matUP* after *sikata*. The derivation is as follows:

sikatā	+ *aṆ*	P.5.2.104
saikatā	+ *a*	P.7.2.117
saikat°	+ *a*	P.6.4.148
saikata.		

46 *AK*, 1.10.9 ab.
47 Supplied from stanza 4.9 (*śāligoptrīṃ nirīkṣya*) for the sake of construction.
48 *AK*, 1.10.43 b.
49 For *ata eva* see fn. 113 on *Kir.* 1.3.
50 The rule says that the *kṛt*-suffix *aṆ* is added after a verbal base, when a word functioning as the object is connected as the *upapada* 'accompanying word'. The derivation is as follows:

((*manas* + *am*) + (*ram* + *ṆiC*)) + *aṆ*	P.4.2.1; 3.1.26; 3.2.1
((*manas* + °) + (*ram* + *i*)) + *a*	P.2.4.71
(*manas* + *ram* + °) + *a*	P.6.4.51
(*manarU* + *ram*) + *a*	P.8.2.66
(*manau* + *ram*) + *a*	P.6.1.114
(*mano* + *ram*) + *a*	P.6.1.87
manorama.	

In this *prakriyā* rules belonging to the *sapādasaptādhyāyī* section are applied after a rule belonging to the *tripādī* section. The point is that unless P.8.2.66 is applied first, P.6.1.114 would be *vyartha*. Thus the *vyartha*-principle prevails over the *asiddha*-principle. See further Buiskool 1934, p. 169-70, and, for a different view, Joshi-Roodbergen, 1983, p. 83, sub 4.3.1.
51 *AK*, 2.4.73 b.
52 For the verb form *samānayantīm* as a periphrasis of a term conveying comparison see Renou 1959, p. 43, who translates *alaktatāmrādharapallavaśriyā samānayantīm iva bandhujīvakam* as "paraissant pour ainsi dire accommoder la fleur de *b°* à la beauté du bourgeon de ses lèvres teintes de laque".
53 For *utprekṣā* see Appendix II, s.v.
54 Compare *Vt.* II on P.2.3.2 (*ANA*, fn. 163). Here the last part reads ...*nikaṣādhyadhidhigyogeṣūpasaṃkhyānam*. M.'s reading of the *Vt.* differs from the one mentioned by the *KV* on P.2.3.2, but agrees with the one provided by the *SK*, No. 545 on P.1.4.48.
55 The cp. is formed by P.2.1.55.
56 For *pariśramāmbhas* as a two-member descriptive periphrasis see Renou 1959, p. 30, who translates as "(apparition) du sueur" and regards the form as an instance of the poet's pursuit of voluminous words.
57 Renou 1959, p. 7, notes that here the woman's sweat transfers its shine to an inanimate object in contact with her breasts, as an instance of a general tendency by which parts of the body when they belong to a lovable or important person transfer their beauty or their "force intime" to objects of nature in close contact.
58 The derivation is as follows:

cakās	+	*ṆiC*			+	*lAṬ*				P.3.1.26; 3.2.123
cakās	+	*i*			+	*ŚatṚ*				P.3.2.124
cakās	+	*i*	+	*ŚaP*	+	*at*				P.3.4.67
cakās	+	*e*	+	*a*	+	*at*				P.7.3.84
cakās	+	*ay*	+	*a*	+	*at*				P.6.1.78
cakās	+	*ay*	+	*at*						P.6.1.97
cakās	+	*ay*	+	*ant*						P.7.1.81
cakās	+	*ay*	+	*ant*				+	*ṄīP*	P.4.1.6
cakās	+	*ay*	+	*ant*				+	*ī*	P.1.3.8; 1.3.3
cakāsayantī.										

59 The question is, why this is regarded as an adornment. The answer is that it is something unusual, out of the common, *vikṛta*, in the sense that an extra dimension is added to natural beauty.

60 For *punaḥ* see fn. 408 on *Kir.* 2.56. Here the description started in stanza 4.7 goes on.

61 Presumably, the use of *yad* ... *tat* here serves to specify the *karmakāraka*-relation holding between *avataṃsakotpalam* and *vibhūṣayantīm.*

62 The poet hereby suggest the *gopikā* is *āyatalocanā* 'having almond-shaped eyes', because the eyes in order to adorn the ear-lotus, that is, to lend their lustre to the flower, must stretch way up to the ear.

Renou 1959, p. 7, notes that here the brilliance of the eyes of the woman is transferred to an inanimate object in contact with the woman. Compare fn. 57 above.

63 To be inserted in the *anvaya* here, where it has been left out in the commentary.

64 M. specifically indicates the sense of *gopikā* in the passage concerned. The woman is guarding the paddy, not anything else.

65 The derivation is as follows:

gup + *ṆvuL*		P.3.1.133
gop + *ṆvuL*		P.7.3.84
gop + *aka*		P.7.1.1
gop + *aka*	+ *ṬāP*	P.4.1.4
gop + *ika*	+ *ā*	P.7.3.44
gop + *ikā*		P.6.1.101
gopikā.		

66 *Vt.* X on P.6.3.35, as explained by Patañjali (*Mbh.* III, p. 155, line 7). For *tvā* and *taL* see P.5.1.119. The autumn (*śarad*, fem.) is said to be *kṛtārthā*. Here, when the suffix *tā* is added, *puṃvadbhāva* is applied. That is why we derive the form *kṛtārthatā*, just as from *śuklāyāḥ bhāvaḥ* 'the nature of a white one (fem.)' we derive *śuklatā*.

67 The derivation is as follows:

	man + *lIṬ*	P.3.2.115
man +	*man* + *lIṬ*	P.6.1.8
° +	*men* + *lIṬ*	P.6.4.120
	men + *ta*	P.3.4.78
	men + *e*	P.3.4.81
	mene.	

68 By P.2.1.57. The rule says that often a word standing for a qualifier forms a cp. with a syntactically agreeing word standing for a notion ot be qualified. See *KA*, Note (96).

69 In *paścimā rātriḥ* the word *rātriḥ* stands for the whole, and *paścimā* for the part. But since both words stand in syntactic agreement, they must refer to one and the same item. This item can only be the late evening. This late evening is, in fact, part of the evening. Thus, eventually, the word standing for the whole refers to a part.

70 P.2.1.1. Here the word *paścima* has not been mentioned. Therefore we cannot form *ekadeśisamāsa* of *pascima* with a genitive word standing for a whole, as in **pascimaṃ rātreḥ*.

71 P.5.4.87 contains the word *ekadeśa*. Therefore this rule, which prescribes the *samāsānta* suffix *aC* after *rātri*, when preceded by particular words in a cp., applies to cps formed by P.2.2.1.

72 Unknown grammarian. *CCat.*, Part 1, p. 347, mentions a Prakāśavarṣa as a Kashmīri poet.

73 Thus Prakāśavarṣa must have read *paścimarātra* instead of *paścimarātri*. The *SK*, No. 713 on P.2.2.1, mentions this reading (*upāratāḥ paścimarātragocarāḥ*). The *SK* here also states that according to some grammarians any word standing for a part—therefore *paścima* also—may form a cp. with a word standing for (a period of) time, by P.2.2.1.

74 *AK*, 2.9.73 a.

75 According to *Vt.* I on P.5.4.131, the word *strī*, i.e., *striyām* 'in the fem.' should be added to the rule. Thus the *sūtra* comes to mean that replacement by *anAṄ* takes place in the fem. gender only. However, in the stanza the form *pīvaraudhasaḥ* qualifies the masc. word *gaṇāḥ*. Therefore, since fem. gender is not conveyed, the substitution of *anAṄ* for the final *-a* of *udhas* at the end of a *bv.* cp. does not take place.

76 *AK*, 3.3.25 abc.

77 For *svabhāvokti* see Appendix II, s.v. The source of M.'s definition is not known.

78 Renou 1959, p. 55, against the 1889 and the 1954 *NSP* editions reads *apajaye* "défaite", which, according to him, is an instance of meaning-transference.

For *sati* see fn. 145 on *Kir.* 1.5.

79 According to Renou 1959, p. 32, the constituent °*śrī* at the end of a cp. serves "pour mettre un panache à l'expression'.

80 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

81 Reference is to P.4.3.53. The suffix added is *aṆ*.

82 *AK*, 2.6.69 d-70 a reads *śarīraṃ varṣma vigrahaḥ//kāyo dehaḥ klībapuṃsoḥ*. The 1889 *NSP* ed. reads °*puṃsau* for °*puṃsoḥ*.

83 For *utprekṣā* see Appendix II, s.v.

84 The cp. is formed by P.2.1.55.

85 *AK*, 1.3.19 b.

86 Read *ṄīṢ* with the 1889 NSP ed. for *ṄīP* in the 1954 ed. The rule says that *ānUK* is added after a number of words, among them *hima*, before the fem. suffix *ṄīṢ*. The derivation is as follows:

hima	+ *ānUK*	+ *ṄīṢ*	P.4.1.49
himān		+ *ī*	P.6.1.101
himānī.			

Vt. I on P.4.1.19 specially prescribes the sense of *mahattva* 'bigness' for *himānī.*

87 And not as the instrument, by P.2.3.18.

88 Not found in *AK, ARM, ASS, MK* and *ViPr.*

89 The form of M.'s statement is that of the *kaumutikanyāya*, for which see fn. 210 on *Kir.* 2.18. Thus, according to M., the stanza means to say that Arjuna's curiosity was aroused by the sandbanks although they were left by the herds of cows, and that his curiosity would have been aroused more, if they had not been left.

However, in the translation *api* is connected with *mantharam*, in agreement with Cappeller 1912 (p. 26, "...wenn sie auch langsam verlassen wurden"). Pangarker 1902 (p. 35, "...that were gradually being left") has avoided the difficulty by dropping *api.* The imagery is clearly erotic. The departure of the white cows is compared to women's silken garments slipping down. The implication is that thus the women's *jaghanas* are revealed, which may be considered a cause for curiosity. In other words, there is reason to assume that, according to the poet, Arjuna's curiosity was aroused precisely because the cows left the sandbanks. But, in that case, the only word to connect *api* with is *mantharam.*

The only point in favour of M.'s interpretation is the wordorder of the stanza in which *api* follows directly after *vimucyamānair.*

90 For *saṃbandhin* see fn. 38 on *Kir.* 3.5.

91 See fn. 87 above.

92 For the precise meaning of *jaghana* 'mons Veneris' see *AK*, 2.6.74 d.

93 Thus M. makes it clear that *ādadhe* is a passive pf. (*karmaṇi liṭ*). Compare fn. 410 on *Kir.* 2.56.

94 *Tattā* is the commentator's easy way of referring back to a whole cp. whose formation has been explained, and on the basis of which a *taddhita* formation with the help of the suffix *tAL* is derived. Compare fn. 303 on *Kir.* 2.39.

95 Compare the use of *vana* in the commentary on *Kir.* 4.10 in connection with *gocaraḥ.*

According to Renou 1959, p. 40, *prema bibhrataḥ* is an instance of a conjunct verb (see fn. 319 on *Kir.* 1.18) consisting of an action noun possessing an abstract value plus a verb tending towards the role of an auxiliary. He translates: "éprouvant de l'amour".

96 Usually *ārjava* means 'straightness', 'sincerity'. Presumably the notion conveyed in the present passage is that of 'simplicity' (Cappeller translates "Einfalt"), from which meanings like 'humbleness' and 'docility' may be derived which are particularly apt in the context of cows.

97 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2. According to Renou, 1959, p. 39, *kṛtānukāra* just means *anukṛta* 'imitated', an idea borrowed from Cappeller, *Anmerkungen*, p. 158.

98 For *utprekṣā* see Appendix II, s.v.

99 Read *vidheyān*, with the 1889 NSP ed., for *vidheyāv*.

100 The rule says that *Ka* is added to a verbal base in *-ā* not preceded by a preverb, when in composition with an *upapada* 'accompanying word'. The derivation is as follows:

((*go* + *Śas*) + *pā*)) + *Ka*	P.3.2.3
((*go* + °) + *pā*)) + *a*	P.2.4.71
(*go* + *p*°) + *a*	P.6.4.64
gopa.	

101 *Samīpa* is one of the meaning-categories in which *avyayībhāva* cps are formed by P.2.1.6. The derivation is as follows:

((*upa* + *sU*) + (*dhenu* + *Śas*)) + *sU*	P.2.1.6
((*upa* + °) + (*dhenu* + °)) + *s*	P.2.4.71
upadhenu + °	P.2.4.82
upadhenu.	

102 For *svabhāvokti* and *utprekṣā* see Appendix II, s.vv.

103 *Sa nopararāma ballavīḥ*, supplied from stanza 4.17 for the sake of construction.

104 By P.2.1.56. See further Note (48).

105 Here M. mentions the *liṅga* 'reason' for assuming *upamitasamāsa* in *mūrdhajaṣaṭpada. Sarojacārubhiḥ* can only convey a simile, see fn. 113 below.

106 To be inserted both in the 1889 and the 1954 *NSP* editions. Bees mistaking women's faces for lotus flowers are standard in *kāvya.*

107 According to Renou 1959, p. 44, this is an instance of comparison inserted in a cp. and showing a definite connection with other elements of the stanza. He translates "(avec les visages) pleins d'abeilles (représentées par) les cheveux épars", rather as *rūpakasamāsa*, and against M.s interpretation.

108 *Upamitasamāsa.* See fn. 104 above.

109 According to Renou 1959, p. 55, M.'s rendering of *ā-* in *ādarśita* by means of *īṣat* is questionable, because the use of *ā* in this sense is difficult to demonstrate.

110 For *tathokta* see fn. 550 on *Kir.* 1.45.

111 The 1889 *NSP* ed., which is followed here, reads *cañcalakanaka*° for *calatkanaka*° in the 1954 ed.

112 For *ata eva* see fn. 113 on *Kir.* 1.3.

113 *Sarojacāru* is an *upamānapūrvapada kdh.* cp. by P.2.1.55.

114 By adding *upalakṣitaḥ* M. explains the meaning of the instrumental ending in *mukhhaiḥ*, according to P.2.3.21.

115 For *tathokta* see fn. 550 on *Kir.* 1.45.

116 For *ata eva* see fn. 113 on *Kir.* 1.3.

117 The quotation as given by M. has not been found in Kaiyaṭa's commentary on the *Bhāṣya* on P.2.3.1 or on P.8.1.1-14. It is possible that M. does not quote literally. If he does not, he may refer to Kaiyaṭa's statement on *Bh.* No. 3 on P.2.3.1, for which see *ANA*, Sanskrit text, p. 4, the last two lines, *asti ceha ... dvirvacanabhāvaḥ.*

According to P.8.1.1, to indicate the sense of *vīpsā* 'distribution' a word must be repeated. But in *saptaparṇa* the idea of *vīpsā* is part of the cp. meaning itself, see *ANA*, Note (4). Therefore it need not be separately conveyed, as in **saptasaptaparṇa*. The same holds for *ekapallava* where the numeral has not been repeated either.

118 In connection with M.'s difficulty whether to assume *upamā* or *utprekṣā* see Appendix

II, s.v. *utprekṣā* in connection with the word *iva*. According to M., a creeper with every single shoot quivering belongs to the realm of possible experience.

119 For *kiṃca* see fn. 530 on Kir. 1.43. In the present passage the description continues.

120 *AK*, 1.7.16 a. *Aṅgahāra* is a technical term taken from the domain of dancing. See *NŚ*, 4.18-27; 171-245.

121 *AK*, 2.6.76 d.

122 According to the definition of *lakṣaṇā* (see fn. 80 on *Kir.* 2.11), apart from the non-applicability of the literal sense, one of the requirements is *tadyoga* 'connection with that (literal meaning)'. In our case, this connection takes the form of nearnes of the objects concerned.

123 By P.1.4.45. The areas adjoining the stables form the location where the action expressed by *unmadayati* takes place.

124 *ViPr.*, p. 32 (*jadvikam*), stanza 3 a.

125 For *bhrāntimat* see Appendix II, s.v.

126 Only females can be that stupid. Therefore the poet speaks of peahens, not of peacocks. Compare *Kir.* 5.38, 42, and 6.8 for the same notion of the feeble-mindedness of women.

127 *Vt.* V on P.3.1.26. See fn. 274 on *Kir.* 1.14. The derivation is as follows:

unmada + *ṆiC* + *lAṬ*	*Vt.* V on P.3.1.26; P.3.2.123
unmada + *i* + *ŚatṚ*	P.3.2.124
unmada + *i* + *ŚaP* + *at*	P.3.1.68
unmad° + *i* + *a* + *at*	*Vt.* I on P.6.4.155
unmad + *e* + *a* + *at*	P.7.3.84
unmad + *ay* + *a* + *at*	P.6.1.78
unmad + *ay* + *at*	P.6.1.97
unmadayat.	

That leaves the question why M. derives the form as a denominative rather than deriving it from the verbal base *unmad-*. The only reason can be to avoid the application of P.7.2.116 which prescribes *vṛddhi* in the case of a derivation from *unmad-*.

128 AK, 2.9.74 ab.

129 For *svabhāvokti* see Appendix II, s.v.

130 Cp.-formation by P.2.1.55.

131 According to Renou 1959, p. 54, *manthara* may be regarded as a "déviation phonoque" of *manda*.

132 For the function of *sat* see fn. 164 on *Kir.* 1.7.

133 By P.2.3.37.

134 For *tathokta* see fn. 550 on *Kir.* 1.45.

135 The rule says that *ṄīṢ* is preferably added after a cp. ending in a word standing for a part of the body, if that word is *upasarjana* 'subordinate' in the cp., and if the penultimate is not a consonant-group. The constituent *stana* in the (*bahuvrīhi*) cp. meets the conditions. From *...stana* + *ṄīṢ* we derive *...stanī* by applying P.6.4.148.

136 For *tathokta* see fn. 550 on *Kir.* 1.45.

137 Here the suffix *ṄīṢ* has been added by P.4.1.48. It expresses the name of a wife in relation to a husband. Thus strictly *gopī* is a cowherd's wife, whereas *gopikā* is a cowherdess.

138 *AK*, 2.9.57 cd.

139 *Nṛt-* is a *gatyartha* verb conveying the sense of moving. Renou 1959, p. 48, notes a purely decorative use of preverbs in *abhipranṛtta*.

140 See fn. 137 on *Kir.* 2.20.

141 *AK*, 2.6.19 a.

142 *Īkṣati* is the quotation form of *īkṣ-*, by *Vt.* II on P.3.3.108. The derivation concerned is as follows:

īkṣ + *tumUN*	P.3.3.110
īkṣ + *iṬ* + *tum*	P.7.2.35
īkṣ + *i* + *tum*	P.1.3.2
īkṣitum.	

143 The rule says that after *ram-* preceded by *upa* the *parasmaipada* endings are added. From the examples quoted by the *KV* it is clear that here *uparam-* has a causative meaning.

144 For the *alaṃkāras* mentioned see Appendix II, s.vv.

145 For a discussion on the various meanings of *jihma* including *vijihma* see Renou 1959, p. 54.

146 Renou 1959, p. 41 dealing with conjunct verbs (see fn. 319 on *Kir.* 1.18) conveying the idea of privation translates (*pūrvaṃ*) *jahato vijihmatām* as "qui n'ont plus les sinuosités (d'antan)'.

147 *Jahati* is the quotation form of *hā-*. Compare fn. 142 above. The derivation is as follows:

	hā		+ *lAṬ*	P.3.2.123
hā	+ *hā*		+ *lAṬ*	P.6.1.10
hā	+ *hā*		+ *ŚatṚ*	P.3.2.124
hā	+ *hā*	+ *ŚaP*	+ *at*	P.3.1.68
hā	+ *hā*	+ °	+ *at*	P.2.4.75
hā	+ *h*°		+ *at*	P.6.4.112
ha	+ *h*		+ *at*	P.7.4.59
jha	+ *h*		+ *at*	P.7.4.62
ja	+ *h*		+ *at*	P.8.4.54
jahat.				

148 *AK*, 3.3.221 d.

149 The scheme x *iva* x is a commentator's device indicating that the word x is not applied in its proper sense.

150 For *tat karoti* see fn. 274 on *Kir. 1.14.*

151 *Vt.* I on P.6.4.155 prescribes that a *prātipadika* followed by *ṆiC* is treated in the same way as it would have been when followed by the superlative suffix *iṣṭha*. That is to say, all gramatical operations applicable before *iṣṭha* are also applied before *ṆiC*. One of the operations mentioned in *Vt.* II on the same rule, according to the Bhāradvājīyas (*Mbh.* III, p. 130, line 10) is *vinmator luk* '*luk*-elision of (the suffixes) *vinI* and *matUP*'. The derivation is as follows:

sīmantavat	+ *ṆiC*			*Vt.* V on P.3.1.26
sīmanta°	+ *i*			*vinmator luk*
sīmanta	+ *i*		+ *Kta*	P.3.2.102; 1.1.26
sīmant°	+ *i*		+ *ta*	P.6.4.155
sīmant	+ *i*	+ *iṬ*	+ *ta*	P.7.2.35
sīmant	+ °	+ *i*	+ *ta*	P.6.4.52
sīmantita.				

152 Cappeller translates "auf deren verhärtetem Schlamm die Wagenräder Spuren gebildet hatten", and thus misses the point in *sīmantita*, namely, that the ruts are straight like partings. For *sāndra* 'dense' see Renou 1959, p. 53.

153 According to Renou 1959, p. 57, *saṃpāta* in the sense of "circulation (de voitures)" is an instance of meaning-specialisation.

154 Cappeller translates "die durch den auf ihnen herrschenden Verkehr deutlich gekennzeichnet waren", which is rather ambiguous.

155 For *svabhāvokti* see Appendix II, s.v.

156 By P.2.1.6. Clearly, M. rejects the sense of *samīpa* 'near' here.

157 In the case of the *upameya*, the clusters of creepers in the villages.

158 In the case of the *upamāna*, the bowers in the hermitages.

159 The approved means of subsistence for *dvijātis* have been stated, for instance, by *MS*, 10.76, 79. According to *MS*, 10.82, the lifelihood prescribed for *vaiśyas* in the sense of farmers consists in *kṛṣigorakṣa* 'ploughing and attending to cattle'. *MS*, 10.112, says that a brahmin who cannot maintain himself in the proper way and who is unwilling to adopt a *vaiśya's* mode of life (compare *MS*, 10.101) is allowed to glean ears from any man's field, as an alternative to accepting gifts from low-class people.

160 *Vivikta* may mean 'clean', 'pure', or 'lonely', see the quotation from Amara in the commentary on *Kir.* 3.3, and *VK*, p. 256, stanza 24 b. The latter *kośa*, p. 210, stanza 119 cd, also mentions *ekānta* 'solitary' as a synonym. M.'s gloss *ekāgra*, if, at least, this is the correct reading, is curious, and does not clarify. It is interpreted in the sense of 'not diversified', which may be taken to mean 'simple'.

According to Renou, p. 54, *vivikta* is a semantically instable adjective.

161 Renou 1959, p. 57, incorrectly thinks that *bhāva* here means 'comportement'.

162 For *tathokta* see fn. 550 on *Kir.* 1.45.

163 The translation adopted is based on the *vigraha* assumed for *niveśavīrudhaḥ*, see fn. 167 below. M.'s gloss *adhiṣṭhita* is in itself not clear. Pangarker (p. 36) has "resorted to"; Cappeller (p. 27), wrongly, "umgeben von".

164 For *ata eva* see fn. 113 on *Kir.* 1.3.

165 *AK*, 2.2.9 b.

166 The rule says that *saha* forms a cp. with a connected word in the instr., on the condition that the item accompanied and the accompanying item are equally affected by the action; and that the cp. is called *bahuvrīhi*. The substitution of *sa* for *saha* is optional, by P.6.3.82.

167 *Niveśavīrudhaḥ* is a synonym (with elements transposed) of *latāgṛha* or *latābhavana* (*Kir.* 5.28). Of the latter forms the *vigraha* is stated as *latā gṛhāṇīva* (on 5.5), or *latā eva bhavanam* (on 5.28), that is *upamita-* or *rūpakasamāsa*. In our case, since the description is of villages, prominence is to be given to *niveśa*, namely, by assuming *rūpakasamāsa* in the form *niveśā eva vīrudhaḥ* 'the creepers are nothing but habitations', that is, the creepers form habitations, like the *maṇḍapas* in the ashrams. Pangarker (p. 36) translates "domestics creepers" whereas Cappeller (p. 27) simply says "die ... Lauben".

168 *VK*, p. 122, stanza 25 a.

169 For *upamā* see Appendix II, s.v.

170 In the stanzas 2.29-30.

171 *AK*, 3.3.106 d.

172 For the development of *go* 'cow' to *go* 'word' see Renou 1959, p. 51.

173 M. does not mention the word *hi* in the *anvaya*, but straightaway says *tathā hi*. See fn. 173 on *Kir.* 1.8.

174 *ViPr.*, p. 64, stanza 92 d, says *iṅgitaṃ gaticeṣṭayoḥ*. The *ARM, ASS* and *MK* do not mention the word *iṅgita*. The *AK*, 2.3.15 b, says *ākāras tv inga iṅgitam* '*ākāraḥ*, however, (and) *iṅgitam* (are used) in the sense of an indication of a sentiment by means of a gesture (or facial expression).' The *VK* follows the *AK*.

175 According to Renou 1959, p. 52, *avasara* in the sense of 'occasion' is a word proper to *kāvya*.

176 *MS*, 2.110 a.

177 For *arthāntaranyāsa* see Appendix II, s.v.

178 *AK*, 1.4.28 ab.

179 Renou 1959, p. 57, thinks that *āyati* (reads thus for *āyāti*) in the sense of "réalisation (dans l'avenir)" is a case of specialized meaning.

180 Not mentioned by M. in the *anvaya*.

181 To be connected with *kṛtārthayantī*.

182 *VK*, p. 234, stanza 12 cd.

183 Since the mud-particles have sunk to the bottom, the water is clear. The clouds do not carry water any more, so there is no question of a down-pour. Thus the earth and the sky show their favour.

184 By P.3.3.173. The derivation is as follows:

kṛ		+ *lOṬ*	P.3.3.173 (*āśiṣi*)
kṛ		+ *ti*	P.3.4.78
kṛ		+ *tu*	P.3.4.86
kṛ	+ *u*	+ *tu*	P.3.1.79
kar	+ *u*	+ *tu*	P.7.3.84
kar	+ *o*	+ *tu*	P.7.3.84
karotu.			

Pṛthū in connection with *kṛ-* is a *Cvi*-formation by P.5.4.50. Lengthening of the final *u* by P.7.4.62.

185 The 1889 *NSP* ed. reads *pariṇāmaramyatā* in the text of the stanza and *paripākena yā ramyatā sopaiti* in the commentary, instead of *pariṇāmaramyatām* and *paripākena yā ramyatām upaiti* resp. in the 1954 *NSP* ed. See also fn. 187 below. Thus, whereas according to the 1954 ed. of the stanza it is the paddy and the earth which obtain a quality, in the 1889 ed. it is the quality which attaches itself to the items mentioned. Obviously, the latter way of expression is more unusual. This is one reason why the 1889 ed. is followed. The second reason is that the commentary text of the 1889 (*... yā ramyatā sā upaiti*) needs no emendation, whereas that of the 1954 ed. (*... yā ramyatām*) is bad Sanskrit, and needs to be changed into *... yā ramyatā tām* (sc. *upaiti*). In the explanation two things are expressed at the same time: the syntactic relation between the cp. constituents and a certain emphasis for the constituent *ramyatā* in the form of 'that (particular) beauty which is due to ripeness'. To convey this emphasis, M. has inserted the rel. pronoun *yā* in the cp.-*vigraha*. This *yā* is correctly taken up by *sā* in the 1889 ed., but such a corresponding form is lacking in the 1954 ed.

186 Here the 1889 *NSP* ed. is followed. The 1954 ed. reads *ramyarūpatvam* 'possessing a beautiful shape', which is quite unspecific.

187 Here the 1889 *NSP* ed. is followed. See fn. 185 above. The 1954 ed. reads (*apaṅkatām*) *mahī*. Purely metrically speaking, both readings are possible.

188 *Tathā hi* is usually indicative of *arthāntaranyāsa*, see fn. 173 on *Kir.* 1.8. Not so here.

189 Stated in 4.21 and 22.

190 According to Renou 1959, p. 52, *saṃstava* in the sense of "familiarité, habitude" is a word proper to *kāvya*.

191 For *saṃbandhin* see fn. 38 on *Kir.* 3.5.

192 For *vāstava* see Appendix II, s.v.

193 For *tathā hi* see fn. 173 on *Kir.* 1.8.

194 According to Renou 1959, p. 55, *āhārya* in the sense of "emprunté" is a rare secondary derivation.

195 Namely, capable of lending beauty.

196 For *arthāntaranyāsa* see Appendix II, s.v.

197 For *lakṣaṇā* see fn. 80 on *Kir.* 2.11. M. apparently takes *kadambānila* as a *tp.* cp. in the sense of 'the breeze of the Kadamba trees', in which the connective 'of' is to be interpreted as 'carrying with it the fragrance of the blossoms of'. Consequently, *kadambānila* can only secondarily stand for the rainy season during which the breeze carries that fragrance. But the cp. can also be interpreted as a *bv.* cp. In that case, it directly refers to the rainy season, and we need not take recourse to *lakṣaṇā*.

For *kadambānila* as a two-membered periphrasis see Renou 1959, p. 30.

198 This is *rūpakasamāsa*, for which see Note (48).

199 M.'s explanation may be taken to indicate *śleṣa*, although this is not necessary. In the first place, the indicative words *ekatra* and/or *anyatra* are lacking. Compare M.'s explanation of *payodhaih*. In the second place, the word *mlānatā* may well go both with the clouds and with the wives, and M.'s gloss may be nothing more than a specification of the one meaning *mlānatā* in both cases.

200 Read thus with the 1889 *NSP* ed. for *vidyut tasya* in the 1954 ed., which makes no sense.

201 Read *taiḥ* with the 1889 *NSP* ed. for *tam* in the 1954 ed., which is simply wrong.

202 In the case of the *upamāna*, the wives.

203 By adding *upalakṣitānām* (sc. *vadhūnām*) M. indicates that the instr. ending is added by P.2.3.21.

204 *VK*, p. 267, stanza 27 b.

205 For *digvadhū* as a two-membered periphrasis see Renou 1959, p. 31.

206 The point is that the wanness of the women adds to their moral beauty, because it shows the extent to which they are attached to their husbands even when the latter are absent.

207 Unidentified quotation.

208 *VKAS*, 5.1.9. See fn. 188 on *Kir.* 2.27. Generally we will say that leanness does not add to beauty, in the Indian cultural context. This is the first negation. Then, by means of the second *na*, the possibility of the first negation is ruled out.

209 For *rūpaka* see Appendix II, s.v. Cappeller has misunderstood the idea of *rūpaka*, and, consequently, produced a mistranslation.

210 *Araktakaṇṭha* literally means 'whose throat is not affected with passion'. This meaning does not fit. Therefore a secondary meaning is assumed, which, however, has to show connection with the literal meaning. See further fn. 80 on *Kir.* 2.11.

211 For *saṃbandhin* see fn. 38 on *Kir.* 3.5.

212 For the use of the comparative see fn. 32 on *Kir.* 2.4. Compare the commentary on stanza 4.33, where M. quotes a musical authority indicating the tone of the peacock's call in an Indian musical scale.

213 According to Renou 1959, p. 57, *śruti* in the sense of 'ear' is an instance of the use of a commonly known word in a special, concrete sense.

214 *AK*, 2.6.94 cd.

215 That is to say, the poet uses *arthāntaranyāsa*, literally, the introduction of another, corroborating matter.

216 The rule specially prescribes the suffix *Ka* after *pri-*. The derivation is as follows:

pri + *Ka* P.3.1.135
priy + *a* P.6.4.77
priya.

217 See fn. 190 above.

218 *AK*, 2.9.21 d. The quotation is not helpful in determining the precise meaning of *stamba*. In the present context this word is taken to mean the spikelet containing the rice grains.

219 According to Renou 1959, p. 51, *vapra* "rempart, (haute) berge" has received a meaning-extension in the *Kir.*

220 *AK*, 2.9.11 ab.

221 *AK*, 3.2.31 ab.

222 For *utprekṣā* see Appendix II, s.v.

223 For a definition see the transition to *Kir.* 3.1.

224 *Apadiśya dhavatāṃ patatriṇāṃ rutaiḥ*, supplied from stanza 4.30 for the sake of construction.

225 Here the 1889 *NSP* ed. is followed for general reasons. The 1954 ed. reads *haridvarṇena* which means the same.

226 For the function of *tathā* (similar pattern of construction) see fn. 134 on *Kir.* 1.5.

227 Renou 1959, p. 59, notes that among the colours of the rainbow the yellow has been directly expressed by *piśaṅgita*, whereas the others are merely suggested, and thinks that here the poet has preferred approximation to concrete terms.

228 The 1954 *NSP* ed. reads *palāyitam* 'which has taken to flight', 'which has broken away from'. Since *dru-* means both 'to flee' and 'to become fluid', and since both meanings are poetically possible in connection with a piece of the rainbow, no preference can be argued. The 1889 *NSP* ed. is followed for general reasons.

229 For the myth involved see ṚgVeda 1.32; *ERE*, Vol. II, p. 804; Vol. 12, p. 604; Gonda 1960, p. 55-57; van Buitenen 1978, p. 159-64.

230 *VK*, p. 214, stanza 5 d.

231 For the function of *sthita* see fn. 489 on *Kir.* 1.36. For the analytic expression *dhanuṣkhaṇḍam ahidviṣaḥ* see Renou 1959, p. 31.

232 The rule says that ṣ is substituted for the *visarga* of a word ending in *-us*, provided that the word concerned is not the final member of a cp., and provided that an unvoiced consonant follows.

233 Compare *vaprāmbhasi* in stanza 4.26.

234 Supplied from stanza 4.30. *Vyajīkṛ-* usually means 'to hold out as a pretext', a meaning attested for *apadiś-* also. But in his commentary on stanza 4.30 M. glosses *apadiśya* with *uddiśya* 'pointing towards'.

235 Supplied from stanza 4.30.

236 For *utprekṣā* see Appendix II, s.v.

237 See fn. 90 above.

238 Not found in the *AK*. However, *AK*, 3.6.23, says that nouns denoting *phala* 'fruit' and *puṣpa* 'flower' are neuter. Compare *ViPr.*, p. 134 (section *vatrikam*) stanza 29 a.

239 The rule says that a suffix denoting a product of a part (P.4.3.134-135) is deleted, when the product or part is a fruit. The meaning conveyed by the suffix, however, remains part of the meaning of the form to be derived. The derivation is as follows:

saptapalāśa + *aṆ* P.4.3.139
saptapalāśa + ° P.4.3.163
saptapalāśa.

240 *AK*, 2.6.118 a.

241 The forest groves and the women keep themselves covered with pollen and the *uttarīyam* resp.

242 *Upamitasamāsa* by P.2.1.56, for which see Note (48). For *tathokta* see fn. 550 on *Kir.* 1.45.

243 Dhanvantari was the author of the *Dhanvantarinighaṇṭu*, a dictionary of *materia medica*. See *GIL*, III, p. 43. The quotation has not been located. Possibly *nīla* is to be connected with *arthagala* as 'the dark *arthagala*'.

244 *Upamitasamāsa* again, see fn. 242 above.

245 *Upamitasamāsa* again, for which see fn. 242 above.

246 That is to say, construe *vanarājīyoṣitaḥ* with *apadiśya* in 4.30.

247 See Note (48).

248 According to Renou 1959, p. 31, *vaidyutajātatejasa* is an analytic expression testifying to "une recherche du volume".

249 Lightning does not trouble the eyes, and the clouds provide some measure of coolness.

250 The sky is conceived as an inverted bowl divided into three horizontal layers.

251 *Sarojavāyu* is interpreted as an instance of *uttarapadalopisamāsa* in the sense of 'a breeze fragrant with (the scent) of lotus flowers'. See further fn. 75 on *Kir.* 1.1.

252 In addition to the water and the forest groves.

253 For *svabhāvokti* see Appendix II, s.v.

254 Here the 1889 *NSP* ed. is followed. The presentation of the text in the 1954 ed. does not make sense.

255 According to Renou 1959, p. 58, the use of *chada* in the sense of 'wing' is an instance of a generic term used in a special sense.

256 *AK*, 2.5.53 ab. If *anser indicus* is meant here, see Salim Ali 1955, p. 108, for details.

257 Salim Ali, l.c., says that the call of the *anser indicus* is a musical *aang aang* produced in various keys, and that it is one of the most unforgettable sounds to the wildfowler.

258 Pangarker, p. 38, translates *grathita* as '(seem to converse together) on account of their being filled (with the cries of the swans)', which is rather a paraphrase than a translation. Cappeller says '(Halten die ... Himmelsräume von dem Gesange ...) durchtönt (gleichsam miteinander Gespräche)'. Renou, 1959, p. 34, presumably following Pangarker and Cappeller, says that *grathita* here amounts to "plein de" and translates "les airs pleins du chant des oiseaux". Bhāravi's idea, however, is that the directions of the sky are connected together by the skeins of geese.

259 Reference is to *AK*, 3.1.85 a. The verse shows more than one reading, namely, *granthite saṃditaṃ dṛbdham*, or *granthitaṃ saṃditam dṛbdham*. *NLA*, p. 377, mentions a reading *gumphitam* (for *saṃditam*) in the commentary, and *gunthitam* (for *granthitam*) in a footnote, ibid.

260 For *ata eva* see fn. 113 on *Kir.* 1.3.

261 For *utprekṣā* see Appendix II, s.v.

262 Compare stanza 4.10. According to Renou 1959, p. 57, *vihāra* in the sense of "pâturage" is an instance of a common word being used in a special sense.

263 *AK*, 2.2.20 c.

264 That is to say, a row.
265 That is, which had left the herd. For *tathokta* see fn. 550 on *Kir.* 1.45.
266 *AK*, 2.5.41 cd. It appears that M. misconstruing the passage takes *yūtha* as a synonym of *kula*. In fact, the passage reads *sajātiyaiḥ kulaṃ yūthaṃ tiraścāṃ puṃnapuṃsakam*. Here a syntactic break occurs between *kulam* and *yūtham*, as indicated in the translation.
267 *Mon. W.*, s.v., referring to this passage, translates 'uninterruptedly'.
268 Quoted as *kṣarati*, according to *Vt.* II on P.3.3.108. The derivation is as follows:

kṣar		+ *lAṬ*	P.3.2.123
kṣar		+ *ŚatṚ*	P.3.2.124
kṣar	+ *ŚaP*	+ *at*	P.3.1.68
kṣar	+ *a*	+ *at*	P.1.3.8; 1.3.3
kṣar	+ *at*		P.6.1.97
kṣarat.			

269 According to Renou 1959, p. 31, *śarīraja* is an instance of two-membered periphrasis.
270 For *utprekṣā* see Appendix II, s.v.
271 The rule prescribes the acc. ending after words having the sense of *antika* 'near', in addition to the instr. and abl. endings.
272 *AK*, 3.1.67 c.
273 For M.'s use of the term *nipāta* see fn. 203 on *Kir.* 1.9. The irregularity in our case regards *iḍāgama*. According to P.7.2.67, the augment *iṬ* required by P.7.2.35, is not added in connection with the suffix *KvasU*, if the reduplicated base in question consists of more than one syllable. The reduplication of the base *i-* results in *i + i*. Here P.6.1.101 does not apply, because in that case no scope for application would be left for P.7.4.69, which prescribes lengthening of the reduplication vowel here. Therefore, since *i + i* is a disyllabic reduplicated base, *iḍāgama* is prohibited in connection with *KvasU*. Still, *iḍāgama* is desired here. To solve this difficulty in a short way, Pāṇini has phrased his *nipātana*-rule. The derivation is as follows:

upa				+ *lIṬ*		P.3.2.115
upa				+ *KvasU*		P.3.2.107
upa	+ *i*	+ *i*		+ *vas*		P.6.1.8
upa	+ *i*	+ *i*		+ *vas*		P.7.4.69
upa	+ *i*	+ *i*	+ *iṬ*	+ *vas*		P.3.2.109 (*nipātana*)
upa	+ *i*	+ *y*	+ *i*	+ *vas*		P.6.4.81
upe		+ *y*	+ *i*	+ *vas*		P.6.1.87
upeyivas					+ *ṄīP*	P.4.1.6
upeyus					+ *ī*	P.6.4.131
upeyuṣ					+ *ī*	P.8.3.60
upeyuṣī.						

274 *VK*, p. 217, stanza 45 a.
275 *MS*, 3.76. Compare also the *Taittirīyopaniṣad*, 2.1 (p. 56); *Maitryupaniṣad*, 6.10-14 and 37; and the *Bhagavadgītā*, 3.14. Thus a cycle is constituted. Cows produce milk; from milk ghee is produced; ghee is thrown into the fire and carried to the sun; it is boilt there and returns in the form of rain. In this cycle both the cows and the oblation function as the cause for the maintainance of life.
276 The first of the seven notes in the scales of the ancient system of Indian music. See the *New Encyclopedia Brittanica*, 15th ed. Vol. 17, p. 152-153. The seven notes are enumerated by the *AK*, 1.7.1, and said to originate from strings and the throat.
277 Reference is to the author of a textbook on music, the *Bṛhaddeśa*, dated about the 10th cent, see the *New Encyclopedia Brittannica*, 15th ed., Vol. 17, p. 152-53. The same quotation is found in M.'s commentary on *Raghuvaṃśa*, 1.39. Here the etymology of *ṣaḍja* is given as *ṣaḍbhyaḥ* (sc.) *sthānebhyo jātaḥ* 'originating from the six places (involved in

producing sound)'. M. further explains that the *ṣaḍja* is produced in two ways called either *śuddha* and *vikṛta*, or *cyuta* and *acyuta*. Similarly, the scream of the peacock has two varieties, so M. says.
278 See fn. 100 above.
279 The rule says that *ṄīṢ* is added after a noun to form the name of a woman in relation to her husband. The derivation is as follows:

gopa	+	*ṄīṢ*	P.4.1.48
gop°	+	*ī*	P.6.4.148
gopī.			

280 *Jana* expresses collectivity. That is why the sg. is used. See *GS*, § 207.
281 From the form alone we would not know whether the word functions as the object or as the agent.
282 Read *apratyayaḥ* for *upratyayaḥ* in the 1889 and 1954 *NSP* editions, which is obviously wrong.
283 The rule says that *ghasḶ* is to be substituted for *ad-*, when the desiderative suffix follows. The derivation is like this:

	ad	+ *saN*			P.3.1.7
	ghas	+ *sa*			P.2.4.37
ghas	+ *ghas*	+ *sa*			P.6.1.8
ghas	+ *ghat*	+ *sa*			P.7.4.49
gha°	+ *ghat*	+ *sa*			P.7.4.60
jha	+ *ghat*	+ *sa*			P.7.4.62
jhi	+ *ghat*	+ *sa*			P.7.4.79
ji	+ *ghat*	+ *sa*			P.8.4.52
jighatsa			+ *a*		P.3.3.102
jighats°			+ *a*		P.6.4.48
jighatsa				+ *ṬāP*	P.4.1.4
jighatsā					P.6.1.101
jighatsā.					

284 In the case of the stalk and the *nāyikā* resp.
285 Read *ambhasā/sahacarabhūteneti bhāvah* with the 1889 *NSP* ed, for *ambhasā saha sarabhūteneti bhāvaḥ* in the 1954 ed., which does not make sense.
286 To be inserted. It has been dropped from the *anvaya* by haplography. Thus the text should read *ambhasā saha/sahacarabhūteneti bhāvaḥ.*
287 For the precies value of *asau* here ("nuance plutôt expressive que proprement emphatique") see Renou 1959, p. 8.
288 For *samāsokti* see Appendix II, s.v.
289 Reference is to the variety of *atiśayokti* described as *bhede 'bhedaḥ*, see Appendix II, s.v. *atiśayokti.*
290 M. has crammed a great deal of technical knowledge in this one sentence. Construe: ... *nirvahantī* ... *nirvāhikety atiśayoktyanuprāṇitasamāsokty*°. The construction is irregular, because here the cp. constituent *samāsokti* is qualified, by means of *iti*, with two preceding clauses. The *upamā* is between the *kalama* plant and the lover. Compare M.'s commentary on *Kir.* 3.60.
291 The *bv.* cps *samuddhūtasarojareṇu* and *hṛtāsārakaṇena* represent two active clauses, see fn. 97 on *Kir.* 1.2. In the cp. the agent function of the wind (the wind has whirled up the pollen and brings raindrops with it) has been rendered as a possessive function (the wind possesses pollen which has been whirled up, etc.).
292 *AK*, 1.3.12 a.
293 Thus *gati* should not be interpreted to mean 'going'.
294 *VK*, p. 220, stanza 11 b.
295 In the case of the *upameya*, the bees.
296 That is to say, the fragrance has spread everywhere. Literally, the commentary says 'because the wind has been mentioned as being everywhere'.

297 In the case of the *upamāna*, the bees.
298 *Komala* means either 'tender' or 'pleasing'. Thus *vyaktaśirīṣakomalā* means 'tender/sweet like opened *śirīṣa* flowers'. M., however, interprets this as referring to the colour of the flowers. Renou 1959, p. 53, has noted the curious rendering of *komala* by *savarṇa*.
299 See fn. 287 above.
300 For *upamā* see Appendix II, s.v.
301 See *Kir.* 3.30-31.
302 Here ends the *yakṣa's* monologue which started in *Kir.* 4.20.
303 For the function of *sati* see fn. 145 on *Kir.* 1.5.
304 See fn. 57 on *Kir.* 3.8.
305 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
306 For *tathokta* see fn. 550 on *Kir.* 1.46.
307 For *viśeṣaṇasamāsa* see fn. 4 above. M. assumes that either *vigalitajarabhāra* or *śuklabhās* is the *viśeṣya*. Thus P.2.1.57 can apply, and the cp. is formed as a *kdh*.
308 Renou 1959, p. 23, translates "qui brillent blanc du fait que le poids d'eau (en) est tombé".
309 Thus M. explains that here *dadṛśe* has a passive meaning, see fn. 410 on *Kir.* 2.56.
310 For *tathokta* see fn. 550 on *Kir.* 1.46.
311 *AK*, 2.3.7 cd.
312 The rule says that *tyakaN* is added after *upa* and *adhi* in the sense of nearness and of elevation. The derivation of *upatyaka* is as follows:

upa + tyakaN		P.5.2.34
upatyaka	+ *ṬāP*	P.4.1.4
upatyakā		P.6.1.101
upatyakā.		

313 For the derivation of *himānī* see fn. 86 above.
314 *AK*, 1.1.23 d-24 c.
315 According to *Vt.* X on P.2.2.24, a *bv.* is formed of words which stand in syntactic agreement (or which are co-referential). See *BDA*, Note (45) on P.2.2.24. But since Pāṇini says that in a *bv.* cp. a word ending in the loc. case ending takes the first place, we come to know that *bvs.* are formed also of words which do not stand in syntactic agreement.
316 The statement is Patañjali's gloss (which reads *bhavataḥ* for *staḥ*) on *Vt.* IV on P.2.2.36.
317 For *smaraṇa* see Appendix II, s.v.

NOTES TO CANTO V

1 A *kulaka* is a group of five or more stanzas. Daṇḍin (*KAD*, 1.13) mentions the name: *muktakaṃ kulakaṃ kośaḥ saṃghāta iti tādṛśaḥ/sargabandhāṅgarūpatvād anuktaḥ* '(subdivisions of poetic form) such as *muktaka, kulaka, kośa* (and) *saṃghāta* have not been treated, because they appear as constituent elements of the *sargabandha*.' The *sargabandha* is defined in *KAD*, 1.14-19. For *kulaka* compare also the transition to stanza 3.1.

Kir. 5.1-15 forms a syntactic unit in which each stanza mainly contains epithets often construed on the basis of present particples. See Renou 1959, p. 7-8, who also notes (ibid. p. 19) the lack of subordinate clauses and relative pronouns here.

2 For *atha* marking the turn towards a new subject see Renou 1959, p. 17.

3 *AK*, 3.4.10 a.

4 The *VK*, stanza 63 b, reads *rabhaso viṣavegayoḥ 'rabhasaḥ* (is used) in the sense of poison and impetuosity'. The *ViPr.*, p. 275, stanza 14 d, is the correct reference, *rabhaso vegaharṣayoḥ*.

5 P.5.2.127 prescribes *aC* after the words listed in the *arśa*, etc. group. The word *rabhas* has not been included, but this presents no difficulty, since the *KV* regards the group as an *ākṛtigaṇa*. The derivation is as follows:

rabhas	+ *aC*		P.5.2.137
rabhas	+ *a*		P.1.3.3
rabhasa		+ *ṬāP*	P.4.1.4
rabhasā			P.6.1.101
rabhasā.			

6 Renou 1959, p. 32, notes that *diganta* practically means *dik*. For *didṛkṣā* compare fn. 334 on *Kir.* 2.43.

7 For the function of *sthita* in connection with *iva* see fn. 489 on *Kir.* 1.36.

8 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

9 *Kriyotprekṣā* is a variety of *utprekṣā* mentioned by the *SD*, 10.41 (p. 539). Viśvanātha divides the *utprekṣā* into *vācyā* 'expressed' and *pratīyamānā* 'understood', according to whether the word *iva* has or has not been used; and then subdivides each variety into *utprekṣā* of *jāti, guṇa, kriyā* and *dravya*. In our case, a quality (*aunnatya*) comes to be fancied as an action (jumping up), as M. explains.

In the translation the 1889 *NSP* ed. (°*phala aunnatya*°) has been followed, instead of the 1954 ed. (which reads °*phalaviśiṣṭaunnatya*°), because it presents the *lectio difficilior.* The reading °*phalaunnatya*° must be rejected, because *aunnatya* cannot itself be said to constitute different purposes. Rather it has several purposes attributed to it. This leads to the interpretation *nirdhāritānekaphala aunnatye sati.* Alternatively, haplography may be assumed, the original text reading °*phalaunnatya aunnatya*°.

The 1954 ed. presents an attempt to overcome the difficulty of construction by inserting *viśiṣṭa* between °*phala* and *aunnatya*°. This results in the translation '...the quality of being high which lends itself to different purposes', which is precisely what we want. It is a good example showing how different editors may tamper with the text of M.'s commentary.

In addition, the 1954 ed. reads *anirdhārita*° for *nirdhārita*° in the 1889 ed. The latter reading is preferred, because the stanza clearly specifies three different purposes.

10 The indicative word is *iva*, see fn. 9 above, and also Jhalakīkar on the *KP*, p. 586, line 11, *utprekṣābodhaka ivaśabdaś ca kvacit pratīyamāno 'pi bhavati* 'sometimes the word *iva*, indicative of *utprekṣā*, is even understood'.

11 *VRA*, p. 60.

12 For *punaḥ* see fn. 408 on *Kir.* 2.56.

13 *Vt.* I on P.5.4.44 prescribes the suffix *tasI* after *ādi*, etc. Among these words *eka* has not been listed, but the *KV* on P.5.4.44 tells us that the *ādigaṇa* is an *ākṛtigaṇa*. Usually,

tasI is added after a word ending in the abl. case suffix, but in *ekatas* it has been added after a word ending in the loc. case suffix. That is why M. says that *tasI* is a *sārvavibhakti*. Compare also the *Bālamanoramā* on *SK*, No. 2111 on P.5.4.44, *ayaṃ sārvivibhaktikas tasiḥ* 'this (suffix) *tasI* represents any case suffix'. The derivation is as follows:

(*eka* + *Ṅi*) + *tasI*	*Vt.* I on P.5.4.44
(*eka* + °) + *tas*	P.2.4.71
ekatas.	

14 The word *anya* has not been included in the *ādigaṇa* either. See fn. 13 above.

15 *Naiśa* is an *aṆ*-derivation by P.4.3.13, which also allows *naiśika*, in the sense of *niśāyāṃ bhavaḥ* 'existing in the night', 'relating to the night'.

16 For *ata eva* see fn. 113 on *Kir.* 1.3.

17 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

18 Noted as an exception by Renou 1959, p. 23, because here the form ending in *ta* (*hasita*) represents a substantive.

19 For *tathā* see fn. 134 on *Kir.* 1.5.

20 *AK*, 3.4.10 b.

21 For *sthita* see fn. 489 on *Kir.* 1.36.

22 Here the 1889 *NSP* ed. which reads *kaṇa iva* for *kāraṇam iva* in the 1954 ed. is followed. *Kāraṇam iva* makes no sense.

23 And not the *alaṃkāra atiśayokti* which, according to Ruyyaka (see Appendix II, s.v. *atiśayokti*), requires *siddha adhyavasāya* of a *viṣaya* (corresponding to the *upameya* in a simile) and a *viṣayin* (corresponding to the *upamāna*). In our case, there is no such relation.

24 The statement is part of *Vt.* XI on P.8.1.12 (*Mbh.* III, p. 370, line 13) turned into a separate statement by Patañjali and the *KV* on the rule mentioned. The word *para* is mentioned as a *sarvanāman* by P.1.1.34. For a discussion on this rule see Kiparsky 1979, p. 84.

25 This is the second part of *Vt.* XI on P.8.1.12. The *SK*, No. 2147 on the same *sūtra* says *bahulagrahaṇād anyaparayor na samāsavat* 'because of the mention of (the word) *bahula* "diversely" *anya* and *para* are not treated like cps.' In other words, wordgroups like *anyaḥ anyam, paraḥ param* are allowed only.

26 Both the 1889 and the 1954 *NSP* ed. read *suṭ*. Since the addition of this suffix here is not justifiable by any *Pāṇinisūtra* and does not make sense anyway, the text has been emended to read *suḥ*, referring to the nom. case ending added to the *pūrvapada*. See the statement quoted by the *SK*, No. 2147 on P.8.1.12, *asamāsavadbhāve pūrvapadasthasya supaḥ sur vaktavyaḥ* 'when (the words in question) are not treated as a cp., *suḥ* must be substituted for the case ending of the first word'.

27 P.8.3.48 says that with the *kaskādi* words a *s* (or *ṣ*) is substituted for the *visarga*, when a sound belonging to the *kuvarga* or the *puvarga* follows (P.8.3.37). The *kaskādigaṇa* is considered to be an *ākṛtigaṇa*. Thus the derivation is as follows:

param param	compare the treatment of *anyo 'nyam* (in context) in the *KV* on P.8.1.12.
parasU param	*Vt.* XI on P.8.1.12
pararU param	P.8.2.66
paraḥ param	P.8.3.15
paras param	P.8.3.48
paras param.	

28 *Śiśupālavadha*, 18.32. Here M. renders *anyonyeṣām* by *paras pareṣām*, and he briefly refers to the grammatical statements quoted in his commentary on the present *Kir.* stanza. The same reference to Māgha is found in the *SK*, No. 2147 on P.8.1.12. The form *anyonyeṣām* serves as an example of the plural of *anyo 'nya*.

For the meaning of *puṣkara* see *AK*, 3.3.187 a.

29 For *tathokta* see fn. 550 on *Kir.* 1.45.

30 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

31 For *ata eva* see fn. 113 on *Kir.* 1.3.

32 For *sthita* see fn. 489 on *Kir.* 1.36.

33 For *utprekṣā* see Appendix II, s.v.

34 *AK*, 2.10.36 ab.

35 For *punaḥ/punaś ca* see fn. 408 on *Kir.* 2.56.

36 Cp.-formation by P.2.1.55.

37 For *tathokta* see fn. 550 on *Kir.* 1.45.

38 For *ata eva* see fn. 113 on *Kir.* 1.3.

39 For the derivation of *laghayat* compare fn. 274 on *Kir.* 1.14 and fn. 123 on *Kir.* 2.18.

40 The white beauty of the mountain downgrades that of the autumn clouds. Renou 1959, p. 43, notes that a simile is often conceived "comme en surenchère", so that the poet will use words conveying the notion of obliterating or eclipsing rather than a word conveying similarity.

41 For *upamā* see Appendix II, s.v.

42 *AK*, 2.3.4 c. Apparently, *kuṭa* meaning *samūha* may mean 'summit' also. In the same way, *nicaya*, which means 'group' could be taken to mean 'summit', in a proper context.

43 For *lakṣaṇā* see fn. 80 on *Kir.* 2.11. In *nicaya* the literal meaning of 'heap' is not applicable. Therefore we must assume a secondary sense. The context tells us that the 'heap' must be one of rocks on a mountain, that is, a peak. Usage offers an analogy in the case of *kūṭa* which means both 'heap' and 'summit'.

44 For *punaḥ* see fn. 408 on *Kir.* 2.56.

45 The 1889 *NSP* ed., which is followed here, reads *paṭakādīni* for *paṭakāṇḍādīni* 'like pieces of (coloured) cloth, etc.' in the 1954 ed. Banners, rather than pieces of (coloured) cloth, are a standard decoration of cities. The cp. is analysed and paraphrased as *upamitasamāsa* by P.2.1.56, so that prominence is given to the *upameya*, the *maṇimayūkhacayāḥ*, which is in agreement with the fact that the description is of a mountain. For *upamitasamāsa* see Note (48).

46 Renou 1959, p. 47, notes *bhāsura* as a formation in *-ura* recommended by Bhāmaha.

47 *Upamitasamāsa* again. Thus prominence is given to the creepers.

48 *Upamitasamāsa* again. Thus prominence is given to the clefts in the rocks. The simile is curious: empty space bordered by steep rockwalls is likened to towering gates. The wordorder of the meaning-paraphrase both in the 1889 and the 1954 *NSP* editions is somewhat disorderly. We expect *uccāni śilāntarāni śilāmadhyāni gopurāṇīva puradvārāṇīva yāsu tāḥ*. Instead, we find *uccāni śilāntarāṇi gopurāṇīva śilāntarāṇi śilāmadhyāni puradvārāṇi yāsu tāḥ*. Here *śilāntarāṇi* is repeated afterwards and explained, rather as an afterthought.

49 For *ata eva* see fn. 113 on *Kir.* 1.3.

50 For the function of *sthita* see fn. 489 on *Kir.* 1.36.

51 For *punaḥ/punaś ca* see fn. 408 on *Kir.* 2.56.

52 Noted as an exception by Renou 1959, p. 23, because here the form ending in *-ta* (*avirata*) represents an adverb. Compare fn. 18 above.

53 Read *avṛṣṭimantaḥ* with the 1889 *NSP* edition for *vṛṣṭimantaḥ* in the 1954 ed., which does not make sense.

54 For *ata eva* see fn. 113 on *Kir.* 1.3.

55 If clouds are wings, they cannot produce thunder.

56 *AK*, 2.3.5 a.

57 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

58 For the function of *sthita* see fn. 489 on *Kir.* 1.36.

59 For the "Mythos von den fliegenden Bergen" compare *ṚgVeda*, 4.19.4 d, *avābhinát kakúbhaḥ párvatānām*, where Sāyaṇa glosses *kakubhaḥ* as *pakṣān* 'wings' (pl. acc.). See further Geldner 1951 on the passage quoted and on *Ṛgveda*, 2.11.7 d; Washburn Hopkins 1915, p. 9 and 123 (Indra as *nagārī*).

60 For *punaḥ/punaś ca* see fn. 408 on *Kir.* 1.36.

61 M. clearly connects *ākaribhiḥ* with *karibhiḥ*. Pangarker 1902, p. 42, translates "(rent by elephants) of good breed". Cappeller 1912, p. 32, says "mit seinen grubenreichen (von Elephanten zertretenen ... Abhängen)". In his Anmerkungen, p. 158, Cappeller observes that the literal translation "grubenreich" appears to be more natural than M.'s

explanation which he renders as "grubengeboren", and thus misses M.'s point which is that the banks of the mountain rivers are the elephants' birthplace.

62 *AK*, 2.3.7 a.

63 And not as the instrument. The ending has been added by P.2.3.18.

64 For *upalakṣita* see fn. 114 on *Kir.* 4.14.

65 For *tathā* see fn. 134 on *Kir.* 1.5.

66 For *ata eva* see fn. 113 on *Kir.* 1.3.

67 The rule prescribes cp.-formation of *hita* with a word in the dative case conveying a *tādarthya*-relation (see *ATA, Bh.* No. 26 on P.2.1.36). The dat. ending is added by *Vt.* I on P.2.3.13 (see *ANA*, p. 107).

68 The rule prescribes the suffix *yuC* (P.3.2.147) after *ju-*. The derivation is as follows:

ju + *yUC*	P.3.2.150
ju + *ana*	P.7.1.1
jo + *ana*	P.7.3.84
jav + *ana*	P.6.1.78
javana.	

69 Read *yamaka* with the 1889 *NSP* ed. for *yama* in the 1954 ed. For the idea that *yamaka* is a kind of *vṛttyanuprāsa* see Appendix I, section D (reference to Kumārasvāmin).

70 Namely, of *rasa*, the poetic sentiment thought to be conveyed by a work of literary art in its correlation with the subjective feeling of enjoyment by the man of taste. For *rasa* see further fn. 27 on *Kir.* 1.1.

71 The *EA*, 7.5 cd (p. 189), says *duṣkaratvād asādhutvam ekam evātra dūṣaṇam* 'because it (viz. *yamaka* and *citra*) are difficult to produce, the only criticism (one can make) is that it is incorrect (not that it does not intrease *rasa*)'. *Citra* is defined by the *AS*, p. 33, as *varṇānāṃ khaḍgādyākṛtihetutve citram* 'when the letters function as the cause of figures like a sword, etc., (we speak of) *citra*'. Thus *citra* is the arrangement of the letters of a stanza in a particular visual form like that of a sword.

72 *EA*, 7.5 ab (p. 189), which reads *na dṛśyate* 'it is not experienced' instead of *na mṛgyate*. M. in his commentary *Tarala* on *EA*, 7.5, says *vaicitryavaśād eva camatkārakāritvaṃ na rasāpekṣā prekṣavatām* '(the embellishments *yamaka* and *citra*) cause wonder because of the virtuosity (shown), (but) the spectators do not expect *rasa* (from them)'.

73 For *punaś ca* see fn. 408 on *Kir.* 2.56.

74 Thus the cp. is analysed after the pattern of *uṣṭramukha*, by *Vt.* XII on P.2.2.24. See *BDA*, Introduction, p. lii.

75 Unidentified quotation. *GIL*, III, p. 549, mentions two authors named *Vāgbhaṭa*. According to Vogel (1965), p. 1, n. 2, Vāgbhaṭa, the author of the *Aṣṭāṅgahṛdayasaṃhitā* is also credited with a work called *Padārthacandrikā*. On p. 6 Vogel notes that the theory of a senior and a junior Vāgbhaṭa has no basis in fact, because the work called *Vṛddhavāgbhaṭa* is merely an enlarged version of the *Aṣṭāṅgahṛdayasaṃhitā*.

76 The adjective *vihitasāṃdhyamayūkha* qualifying the word for mountain tells us of twilight colours. On that basis we infer that the precious stones referred to must be rubies.

77 The instrumental ending has been added by P.2.3.23. For the meaning of *hetu* and its difference with *karaṇa* see *VIBHA*, Note (29).

78 For the function of *sthita* see fn. 489 on *Kir.* 1.36.

79 For *utprekṣā* see Appendix II, s.v.

80 For *punaś ca* see fn. 408 on *Kir.* 2.56.

81 Both the 1889 and the 1954 *NSP* edition read *nīpakusumasamūhaiḥ*. However, we expect the commentary to read *nīpakusumavṛkṣasamūhaiḥ*, i.e., *nīpakusumayuktavṛkṣāṇāṃ samūhaiḥ* 'with groups of trees connected with *nīpa*-flowers'.

82 *ViPr.*, p. 107, stanza 7 ab.

83 *AK*, 2.4.68 ab.

84 For *tathokta* see fn. 550 on *Kir.* 1.45.

85 *ASS*, p. 54, stanza 611 d. According to Renou 1959, p. 51, *tuṣāra* "gelée" is a word proper to *kāvya*.

86 The rule says that *KviP* is added after other verbal bases than the ones mentioned also. The derivation is as follows:

śc(y)ut + *KviP*	P.3.2.178
śc(y)ut + *vi*	P.1.3.8; 1.3.3
śc(y)ut + *v°*	P.1.3.2
śc(y)ut + °	P.6.1.67
śc(y)ut.	

87 For *punaś ca* see fn. 408 on *Kir.* 2.56.
88 For *latābhavana, latāgṛha* see fn. 167 on *Kir.* 4.19. In the present case the cp. has been analysed as *upamitasamāsa*, in order to give prominence to the *upameya*, the creepers, as is in agreement with the topic of description, namely, the mountain, and with the analysis of *saridvadhūḥ*. For *upamitasamāsa* see Note (48).
89 Repeated for the sake of construction.
90 *AK*, 2.3.6 ab.
91 This is *upamitasamāsa*, in which prominence is give to the *upameya*, the rivers, as is in accordance with the topic of description, the mountain. Compare fn. 88 above.
92 Repeated for the sake of construction.
93 Regarding the meaning of the word *jaghana*, the *AK*, 2.6.74 cd, says *paścāt nitambaḥ* ... *jaghanaṃ puraḥ* 'the buttocks behind ... the *mons Veneris* in front'.
94 Repeated for the sake of construction.
95 *Nañsamāsa* has been prescribed by P.2.2.6. But since all cp.-formation is subject to option (see *ATA*, Notes (61) and (79); Kiparsky 1979, p. 39-40), *nañsamāsa* has not been applied in the present case.
96 For *punaś ca* see fn. 408 on *Kir.* 2.56.
97 A double negation, for which see fn. 188 on *Kir.* 2.27, and Renou 1959, p. 42, who reproduces M.'s explanation.
98 Here the 1889 *NSP* ed. which reads *mandaṃ mandam* for *mandam* in the 1954 ed. is followed for general reasons.
99 For *tathokta* see fn. 550 on *Kir.* 1.45.
100 Unidentified quotation. It is just possible that M. refers again to Dhanvantari quoted in his commentary on Kir. 4.28. *CCat.*, Part I, p. 610-11, mentions eleven works whose title begins with *vaidyaka*. Part II, p. 127-28, of the same work mentions another five. According to Kielhorn 1883, p. 229, Bhartṛhari (presumably in his *Dīpika* on the *Mahābhāṣya*) refers to the *Vaidyaka* and quotes from it.
101 For *tathā* see fn. 134 on *Kir.* 1.5.
102 For *tathokta* see fn. 550 on *Kir.* 2.56.
103 By P.2.3.18. The word *kṛtvā* also occurs in the commentary on *Kir.* 5.14 and 13.34 after a word in the instrumental. Apparently, it serves to indicate the syntactic meaning *karaṇa* or *sādhana* conveyed by the instr. ending, as different from that of *kartṛ* (P.2.3.18) or *hetu* (P.2.3.23). Literally, *kṛtvā* means 'having done (so)', namely, by means of the item signified by the preceding word in the instr. Here the verbal base *kṛ-* stands for action in general, the precise action being indicated by a participle (*upabibhratam* in *Kir.* 5.12; *anusmarayantam* in *Kir.* 5.14) or a finite verb (*parirebhe* 'was embraced' in *Kir.* 13.34). See also Maurer 1965, p. 8. The same purpose is served by stating *karaṇa* after a word after a word in the instr., e.g., in the commentary on *Kir.* 5.19.
104 But it happens to be a cloud as is made clear by the thunder.
105 Both the 1889 and the 1954 *NSP* editions mention the variant reading *aviratam* 'continuously' for *avicalam*. If the variant is adopted, it should be connected with *upabibhratam*. But the question is whether *aviratam* formed part of M.'s original commentary.
106 For *saṃdeha* see Appendix II, s.v.
107 For *punaś ca* see fn. 408 on *Kir.* 2.56.
108 M. explains *vikaca* 'opened' as *nityavikāsita* 'always opened', and attempts to justify this by saying that the sense of *nitya*, not conveyed by a cp. constituent, is due to

cp.-formation itself. Perhaps he was thinking of the statement *parārthābhidhanaṃ vṛttiḥ* 'cp.-formation means conveying something else' (*SA, Bh.* No. 74). The explanation is wholly unjustified and may have been given only to emphasize the holiness or otherwordliness of the place described.

109 The *bv.* cp. with *saha* is formed by P.2.2.28, see fn. 166 on *Kir.* 4.19. On the substitution of *sa* for *saha* see Kiparsky 1979, p. 25.

110 *AK*, 2.,5.23 a.

111 *Yad vā* introduces another explanation, usually the more favoured one.

112 For *tathokta* see fn. 550 on *Kir.* 1.45.

113 For *kiṃca* see fn. 530 on *Kir.* 1.43. In the present case, the description of the mountain continues.

114 The Pramathas are a sub-group of *rākṣasas*, but in the later epic they appear as attendants of Śiva. See Washburn Hopkins 1945, p. 44.

115 *VK*, p. 215, stanza 19 a.

116 Apparently a Vedāntin's explanation.

117 *Vt.* II on P.2.3.2. See fn. 425 on *Kir.* 2.59.

118 *AK*, 1.1.48 a.

119 The question is, why not **jvālayatā*? The answer is that *jval-* is a verbal base called *mit*. See fn. 359 on *Kir.* 2.46.

120 For *kṛtvā* see fn. 103 above.

121 Thus in the sense of *kṣapaṃ kṣapam anu/prati* we derive *anu/pratikṣapam*. Here the sense of *vīpsā* which in the *laukikavigrahavakya* is conveyed by word-repetition (P.8.1.4) is conveyed by the (*nitya-*)cp. itself. The cp. is formed by P.2.1.6 (*yathārtha*). According to the *KV* on this rule, *yathā* has four meanings, one of which is *vīpsā*. The derivation is as follows:

((*prati* + *sU*) + (*kṣapā* + *am*)) + *sU*	P.2.1.6; 4.1.2
((*prati* + °) + (*kṣapā* + °)) + *s*	P.2.4.71
(*prati* + *kṣapa*) + *s*	P.1.2.48
pratikṣapa + *am*	P.2.4.83
pratikṣapam	P.6.1.107
pratikṣapam.	

122 For *pramatha* see fn. 114 above.

123 The rule says that the agent of verbs of going, knowing, etc. in the non-causative becomes the *karman* 'object' in the causative. For details see *KARA*, Note (163). *Smṛ-* is a verb of knowing. Thus, in addition to the original object of the non-causative *smṛ-*, the original agent of this verb also becomes an object in the causative.

124 According to the statement *akarāntottarapado dviguḥ striyāṃ bhāṣyate* 'a *dvigu* whose *uttarapada* ends in *a* is used in the fem.' (*Mbh.* I, p. 480, line 6), we expect the form **tripurī*, like *pañcapulī* 'a collection of five bundles'. See *KA*, p. 6 and ibid. fn. 23.

125 The rule says that a word signifying a number may form a cp. with a word in syntactic agreement (or: a co-referential word), when the sense of 'collection' is to be conveyed. See *KA*, p. 3-4.

126 The statement is not printed as a *Vt.* in Kielhorn's ed. of the *Mbh.* (Vol. I, p. 480, line 12), but it is in the *NSP* ed. Vol. 2, Bombay 1912, p. 547. It says that the fem. ending *NīP* (P.4.1.21) is prohibited after words belonging to the *pātra*, etc. group. Kaiyaṭa thinks that the *pātrādigaṇa* is an *ākṛtigaṇa* (*Mbh.*, *NSP* ed. referred to, Vol. 2, p. 547).

127 The story is narrated in the *Mahābhārata, Karṇaparvan*, Chapter 24 (*BORI* ed., Vol. 10, p. 182-205). For a summary see Sörensen 1904, s.v. *Tripurākhyāna*.

128 P.2.3.52 prescribes the gen. ending for a word functioning as the *karman* 'object' in connection with verbs of recollecting like (*anu*)*smṛ-*. But Bhāravi says *anusmarayantaṃ tripuradāham*. M. tries to justify the acc. ending here by saying that the poet didn't want to express a *śeṣa*-relation. Instead, he wanted to express a *kāraka*-relation, and that is why the acc. ending is added, namely, by P.2.3.2. The correct explanation, however, is that P.2.3.69 (*la*) prohibits the use of the gen. ending in connection with a present participle (see *PRA*, Note (98) sub (A)). Actually, M.'s explanation amounts to the reversal of the

maxim *karmādīnām avivakṣā śeṣaḥ* 'the (speaker's) wish not to express the *karman*, etc. (as a *kāraka*-relation results in the use of) a *śeṣa*-relation'.

129 Unidentified quotation (not in *KAD, KP, AS, PR, EA* or *SD*).

130 For *kutaḥ* see 129 on *Kir.* 1.4.

131 The instr. ending is by P.2.3.23. The water being tossed up and spreading in whitish droplets is the cause for the poet saying that the mountain holds a white fan.

132 For *sthita* see fn. 489 on *Kir.* 1.36. For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

133 For *utprekṣā* see Appendix II, s.v.

134 Actually, *samuddhata* means 'raised up'. Therefore 'flowing' must be an inferred meaning. Saying that the Gaṅgā has been raised up on the peaks amounts to saying that the river flows there.

135 *AK*, 3.4.9 ab.

136 For *yakṣa* see fn. 210 on *Kir.* 3.29.

137 The 1889 *NSP* ed. reads *gadater gatyarthasya* '(the verbal base) *gad-*, which conveys the sense of going, (belongs to ...)'. It is rather difficult to see why *gad-*, which means 'to speak' is called a *gatyartha* verb, unless perhaps speech is viewed as something moving. Moreover, it is not clear to which rule the mention *gatyarthasya* is intended to refer. P.1.4.52, which mentions *gatyartha* verbs, deals with causative constructions, which is not relevant in the present context. Nor are any other rules containing the word *gati* and referring to particular classes of verbs relevant here. The 1954 *NSP* ed. reads *gadater garbruvarthasya* '(the verbal base) *gad-*, which conveys the sense of *gar-* (?) and of speaking (belongs to ...)'. The mention of *gad-* as a *bruvartha* verb makes sense in connection with *Ślokavt.* i on P.1.4.51. But obviously *gar* makes no sense. It is therefore assumed that the passage is corrupt, and it is proposed to read *gadater bruvarthasya* for lack of something more convincing.

138 Reference is to *Ślokavt.* i on P.1.4.51. Here the *duhādi* verbs, among them *brū-* 'to speak' have been listed. According to Kaiyaṭa on this *Ślokavt.*, the mention *duhādi* is meant to include synonyms also (*KARA*, p. 182). The *Ślokavt.* says that the item connected with the *guṇa* 'subordinate (object)' of *brū-* is called *akīrtita*, which is usually interpreted as *akathita* 'not mentioned', that is, not covered by a special designation assigned by one of the *kāraka*-rules. Therefore such an item receives the designation *karman* by P.1.4.51. Thus *brū-* becomes a *dvikarmaka* 'double-object' verb, and so does *gad-*.

In *arjunaṃ priyaṃ vacanaṃ gadati* 'he speaks kind words to Arjuna' the term *guṇa*(*karman*) applies to *vacana*, as is clear from the passivization *arjunaḥ priyaṃ vacanaṃ gaditaḥ* 'Arjuna has been addressed kind words', where the *pradhānakarman* 'main object' appears in the nominative. Accordingly, by *Ślokavt.* 1, the term *akathitakarman* is made available for *arjuna*. For a detailed discussion of the points involved see *KARA*, Note (124). The derivation of the verbform in question is as follows:

gad + lIṬ	P.3.2.115
gad + gad + lIṬ	P.6.1.8
ga° + gad + lIṬ	P.7.4.60
ja + gad + lIṬ	P.7.4.62
ja + gad + ta	P.3.4.78
ja + gad + e	P.3.4.81
jagade.	

139 Compare the statement quoted in the commentary on *Kir.* 4.20 and fn. 176 on this stanza.

140 For *ghanavartma* as a bimembered periphrasis see Renou 1959, p. 31.

141 For *utprekṣā* see Appendix II, s.v.

142 For the sense of *saṃhati* and the choice of this particular word here (determined by *vihantum*) see Renou 1959, p. 33.

143 The rule says that *tumUN* is added after a verbal base in construction with *alam*.

144 *VRA*, p. 18. The preceding stanza deals with the *vaitālīya*. This metre is regulated by *mātrās* 'syllabic instants'. Here the odd feet contain six *mātrās* followed by *ra* plus a short

and a long vowel, whereas the even feet contain eight *mātrās* followed by *ra* plus a short and a long vowel. Accordingly, the *aupacchandasika* is built on six *mātrās* followed by *ra* and *ya* in the odd feet, and on eight *mātrās* followed by *ra* and *ya* in the even feet. *Ra* represents the sequence long-short-long and *ya* short-long-long.

145 Cappeller correctly notes the double meaning of *iha* ("an diesem Berge" and "in dieser Welt").

146 By P.3.3.126. The rule says that *KHaL* is added to a verb when *īṣat, su*, or *dus* function as the *upapadas*. The derivation is as follows:

A.	(*su* + *tṛ*) + *KHaL*	P.3.3.126
	(*su* + *tar*) + *a*	P.7.3.84
	sutara	
B.	*naÑ* + *sutara*	P.2.2.6
	a + *sutara*	P.6.3.73
	asutara.	

147 That is, very high.

148 In the case of the *upamāna*, the inner truth.

149 Unidentified quotation. *CCat.*, Parts I and II, does not mention Rudraṭa as the author of a *kośa*. However, Part I, p. 528, mentions a Rudra, author of the *Rudrakośa*, quoted by M. Since the passage under discussion refers to a *kośa*, an obvious emendation would be *rudraḥ* for *rudraṭaḥ* in the 1889 and the 1954 *NSP* editions.

150 Thus the commentator brings out the contrast intended by the author.

151 In the case of the *upameya* (the mountain) and the *upamāna* (the highest *puruṣa*).

152 *Puruṣa* as a philosophical concept originates from Sāṃkhya, see *HIPh*, I. p. 238-41.

153 *ViPr.*, p. 125, stanza 6 (*radvikam*) bc, says ... *kevale/param avyayam icchanti* conveying the same meaning.

154 The rule says that the perfect endings can be added after *vid-* in the present tense also. The derivation is as follows:

vid + *lIṬ*	P.3.2.115
vid + *tiP*	P.3.4.78
vid + *ṆaL*	P.3.4.83
ved + *a*	P.7.3.86
veda.	

155 For *yamaka* see Appendix I, s.v. For *upamā* and *saṃsṛṣṭi* see Appendix II, s.vv.

156 *VRA*, p. 65. The indication of number by means of fixed concepts is known as *saṃkhyāsaṃketa*. For instance, 0 is *kha* 'sky'; 1 is *kṣamā* or *bhūmi* 'earth', because there is one earth only; 6 is *rasa*, a quality of taste like *madhura* 'sweet' or *kaṭu* 'pungent', because there are six of these qualities only; 7 is *aśva* or *turaga* 'horse', because the sun has seven horses, etc. In this type of notation the position of the ones and the tens is reversed as compared with our notation. For instance, *khaturaga* stands for 70.

157 Both the 1889 and the 1954 *NSP* editions read ... *tathābhūtā latāgṛhā yeṣu tais*. The only function *yeṣu* could have is to indicate *anyapadārtha*. The only *anyapadārtha* offered by the stanza is *jalarāśibhiḥ*. But lakes can hardly be said to possess creepers like houses. Therefore there seems to be no point in putting *yeṣu* in the paraphrase, and it has been deleted accordingly. Moreover, the form *latāgṛhā* has been changed to *latāgṛhās* as required by *sandhi*.

158 And not as the *hetu*. Compare fn. 77 above.

159 There is no apparent reason why *api* should be connected with *dhṛtimatīḥ*, as M. does, rather than with *upakāntam*. It could, in fact, be argued that its connection with *upakāntam* offers offers the stronger sense: the women are faithful, still, even in the presence of their loved ones, that is, when all conditions for feeling satisfied have been fulfilled, the mountain awakens feelings of longing in them. This is the interpretation adopted in the translation, against M.

160 See fn. 159 above.
161 For *atiśayokti* see Appendix II, s.v.
162 Namely, *drutavilambita*, for which see fn. 11 above.
163 *AK*, 1.4.27 d.
164 *VK*, p. 14, stanza 60, which reads *carcas* for *kharvas* (in both the 1889 and the 1954 *NSP* editions) and which ends by saying *iti nidher nava* 'these are the nine *nidhis*'. The attribution to Amara is wrong. *AK*, 1.1.71 d, reads *bhedāḥ śaṅkhapadmādayo nidheḥ* 'the varieties of *nidhi* are Śaṅkha, Padma, etc.' The list stated in the *Mārkaṇḍeyapurāṇa*, LXVIII, 5 (translation Pargiter, p. 416) contains 8 *nidhis*, namely, Padma, Mahāpadma, Makara, Kacchapa, Mukunda, Nandaka, Nīla and Śaṅkha. What they represent is explained in the sequel (trsl. Pargiter, p. 416-19).

The number of the *nidhis* is not fixed. Washburn Hopkins 1915, p. 143, says that there are eight. *EHI*, Vol. II, Part II, p. 537, also mentions eight, according to the *Aṃśumadbhedāgama*. This treatise (ibid. p. 536) gives a description of Kubera flanked by the Śaṅkhanidhi on the right and by the Padmanidhi on the left. J. N. Banerjea 1956, p. 339-40, mentions a description of Dhanada (Kubera) in the *Viṣṇudharmottara* in which eight jars representing the *aṣṭanidhi* figure in accordance with the list in the *Mārkaṇḍeyapurāṇa* (Nandaka = Nanda). Th. de Malmann 1963, p. 258, speaks of seven or eight *nidhis*.

For Kubera and the Guhyakas see fns 214 and 210 on Kir. 3.30 and 29 resp.

165 The rule says that the suffix *aṆ* is added to a verbal base in composition with an accompanying word functioning as the *karman*. The derivation is as follows:

((*adhipa* + *am*) + (*ram* + *ṆiC*)) + *aṆ*	P.3.2.1
((*adhipa* + °) + (*ram* + *i*)) + *a*	P.2.4.71; 6.4.92
((*adhipa*) + (*ram* + °)) + *a*	P.6.4.51
adhiparama.	

167 See fn. 158 above.
168 For the function of *san/satī* see fn. 164 on *Kir.* 1.7. According to Renou 1959, p. 55, *bhṛta* preceded by *ati* in the sense of 'full with' is a hapax in the *Kir.*
169 Construe: *padārthasya* ... *hetutvoktyā*.
170 For *kāvyaliṅga* see Appendix II, s.v. For *yamaka* see Appendix I, s.v. For *saṃsṛṣṭi* see Appendix II, s.v. *Saṃsṛṣṭi* of an *arthālaṃkāra* with *yamaka* was earlier assumed by M. in his commentary on *Kir.* 5.18.
171 *VRA*, p. 65.
172 See fn. 125 above.
173 See fn. 126 above.
174 The rule says that in connection with *vas-* 'to dwell' preceded by *adhi* the location receives the designation *karman*. See *KARA*, p. 146.
175 The word *dharmakṣetra* used by M. here is reminiscent of the same word in the *Bhagavadgītā* 1.1. Literally, a *dharmakṣetra* is the rightful dwelling-place, the home-land. Since the mountain is the rightful dwelling-place of Śiva, it is also a *tīrthakṣetra*.
176 *VRA*, p. 62. For the words *svara* and *śara* see fn. 156 above. *Svara* is a note on the musical scale known to contain seven notes. *Śara* 'arrow' is associated with Kāma's *puṣpadhanu* and its five arrows.
177 The rule allows optionally the substitution of *jaras* for *jara* before a case suffix beginning with a vowel.
178 P.1.1.72. The better reference would have been to *pb.* xxix, which says that a rule in which the terms *pada* or *aṅga* are continued not just applies to a particular word stated in a rule, but also to a form which ends in that particular word. P.7.2.101 occurs in the *aṅgādhikāra* 'section dealing with (what is called) *aṅga*' and contains a prescription regarding the word *jarā*. It therefore also holds good for a form ending in *jarā* (or °*jara*, like the *bv.* cp. *vītajanmajara*, where shortening has been applied by P.1.2.48).
179 Prescribed after a nominal stem in *-a* by P.7.1.12.
180 That is, since P.7.2.101 is the later rule. Reference is to the procedure laid down by P.1.4.2 in case of a conflict between rules.

181 In the 1954 *NSP* edition this line has been printed as an unconnected statement outside the quotation. But it clearly belongs to that, as printed by the 1889 ed. Therefore this ed. is followed.

182 For *īkara°* read *ikara°* in both the 1889 and the 1954 editions.

183 P.7.1.12.

184 For a detailed explanation of the points involved see Note (227).

185 Namely, in the case of *N̊as*.

186 In P.7.1.12.

187 For the *jñāpaka*-procedure, which always involves the *vaiyarthya* 'redundancy' of an element or elements in a *sūtra*, see Kielhorn 1887, p. 244 ff. (reprinted in *RSG*, see especially p. 124-25), and *PN*, Part II, Preface, p. v-vi.

188 The letter *i* and the long *ā*.

189 By P.7.3.105, according to a particular interpretation by Patañjali.

190 By P.6.1.101.

191 Patanjali. See fn. 16 on *Kir.* 1.1.

192 Presumably in his *Bhāṣya* on P.7.1.12, but no explicit statement to that effect is made there.

193 Unidentified quotation.

194 Read *rajasa* for *jarasa* in both the 1889 and the 1954 *NSP* editions, which makes no sense. The reading *rajasaḥ* is confirmed by the *Tattvabodhinī* on the words *nirjarasyety eva* from the *SK*, No. 227 on P.7.2.101.

195 For the function of the word *saṃbandhin* see fn. 38 on *Kir.* 3.5.

196 Thus, to reach the place of *brahman* is interpreted in terms of a journey inwards ending in a realization of identity with the divine, whatever that is.

197 For *āgama* see the quotation referred to in fn. 149 on *Kir.* 5.18. The old authoritative scripture meant may be the Upaniṣads as a body of esoteric teaching.

198 The rule says that *Ḍa* is added to *han-*, when *han-* is preceded by *apa* and construed with *tamas* as an *upapada*. The derivation is as follows:

((*tamas* + *am*) + *apahan*)) + *Ḍa*	P.3.2.50
((*tamas* + °) + *apahan*)) + *a*	P.2.4.71
(*tamas* + *apah°*) + *a*	P.6.4.143
tamarU + *apaha*	P.8.2.66
tamau + *apaha*	P.6.1.113
tamo + *apaha*	P.6.1.87
tamopaha	P.6.1.109
tamopaha.	

For the order in which rules are applied here see fn. 50 on *Kir.* 4.7.

199 The rule says that *KviP* is added after *chid-* when the verb is preceded by an *upasarga* also (not only by a noun). The derivation is as follows:

((*bhava* + *am* + *chid*)) + *KviP*	P.3.2.61
((*bhava* + ° + *chid*)) + *vi*	P.2.4.71
(*bhava* + *chid*) + *v°*	P.1.3.2
(*bhava* + *chid*) + °	P.6.1.67
bhava + *tUK* + *chid*	P.6.1.73
bhava + c + *chid*	P.8.4.40
bhavacchid.	

200 *VRA*, p. 57.

201 For *tathokta* see fn. 550 on *Kir.* 1.45.

202 The *figurae amoris* mentioned here are later on defined by M., at the end of the commentary. For the position called *dhenuka* (*dhainuka*) see the *KS*, 2.6.37 (p. 122), and Schmidt 1920, p. 185. For *puruṣāyita* see the *KS*, 8.1-31, and Schmidt 1920, p. 202-10.

For a description of the *dhenuka* see further Schmidt 1902, p. 569, 572 (according to the *Ratirahasya*) and p. 577, 582 (according to the *Anaṅgaraṅga*). For a description of the *puruṣāyita* position see ibid. p. 569, 573 (according to the *Ratirahasya*) and p. 577, 582-83 (according to the *Anaṅgaraṅga*).

203 For *vyānata* positions (among them the *dhenuka*) see Schmidt 1902, p. 570 (*ānata*), p. 572 (according to the *Ratirahasya*), p. 577, 582 (according to the *Anaṅgaraṅga*) and p. 585, 587 (according to the *Pañcasāyaka*).

204 *AK*, 2.6.136 d.

205 That is to say, crushed. For the near-suffixal role of *bhāj* at the end of a cp. see Renou 1959, p. 40, who says that *pīḍābhāj* = *pīḍita*. In any case, here *bhāj* conveys the sense of undergoing the action implied by the preceding noun.

206 Read *bhrāmara* for *bhramara* in the 1889 and the 1954 *NSP* editions. The names of the positions are often *taddhita*-formations, like *aibha, aiṇa, gārdhabhika, śauna*, see Schmidt 1902, stanza 32 b and c. Schmidt 1902, p. 569, stanza 36 b, uses the form *bhrāmara.*

207 The *ibha* (*aibha*) and *mārjāra* positions are subsequently defined by M.

208 For *saṃbandhin* see fn. 38 on *Kir.* 3.5.

209 The rule says that *KyaP* is added to *śī*- in order to form a fem. werd in the sense of a *saṃjñā* 'name', that is, a word conveying a conventional meaning. The derivation is as follows:

śi	+ *KyaP*		P.3.3.99
śay	+ *ya*		P.7.4.42
śayya		+ *ṬāP*	P.4.1.4
śayyā			P.6.1.101
sayyā.			

210 For the function of *sati* see fn. 145 on *Kir.* 1.5. Renou 1959, p. 55, has noted the unexpected meaning (''abondance'') attributed to *āyāta*, which literally means 'arrived'.

211 Not mentioned as such in the *anvaya*. See next fn.

212 Construe *yaḥ sāśaṃsaḥ surataviśeṣas taṃ śaṃsanti.* By rendering the phrase *sāśaṃsaṃ surataviśeṣaṃ śaṃsanti* in this way M. adds a certain emphasis to the qualifying word *sāśaṃsa.* The couches in disarray do not just indicate love-making, but a special kind of love-making described as *sāśaṃsa.* In the translation this emphasis has been rendered by 'that'.

213 The expression *jātāv ekavacanam* or *jātyekavacanam* is used to indicate that the sg. number denotes collectivity. Compare P.1.2.58. Note that the word *jāti* in Pāṇini's usage simply means a word conveying a general sense, not a generic one like *gotva* in Mīmāṃsā doctrine.

214 See fn. 170 above.

215 Construe: ...*padārthānām* ... *hetutvoktyā*, and compare fn. 169 above.

216 Unidentified quotation. *VRA*, p. 62 says *abdhyaṣṭābhir jaladharmamālā mbhau smau* 'with (the ceasura after) the fourth and the eighth syllable, (the metre called) *jaladharamālā* (consists in the sequence) *ma, bha, sa, ma.'* *ChŚās.* 8.4 (p. 181) says *jaladharamālā mbhau smau samudravasavaḥ* '(the metre called) *jaladharamālā* (consists in the sequence) *ma, bha, sa, ma* (and) has (the ceasura after) the fourth and eighth syllable.' See further fn. 156 above.

217 The *Ratirahasya* is a work on sex written by Kokkoka and also known as *Kokaśāstra.* The work is to be dated after Vātsyāyana and before M. who quotes it, see Schmidt 1902, p. 63. *GIL* III, p. 541, makes it a 13th cent. work. Upadhyaya 1965, Introduction, p. 9, thinking that Kokkoka was an older contemporary of Somadevasūri, the author of the *Nītivākyāmṛta*, dates it between 830 and 960.

218 *Nije pade* is the reading of both the 1889 and the 1954 *NSP* editions. It makes sense, although perhaps the reading presented by Schmidt 1902, p. 569, stanza 30 c, *bhuvas tale* 'on the ground' is to be preferred. However, since the question is not simply that of the text of the *Ratirahasya*, but of M.'s commentary quoting the *Ratirahasya*, the following criterion is adopted: when the texts of the 1889 and the 1954 *NSP* editions agree and make sense, this is the reading followed; when, although agreeing, they do not make sense, and when they mutually differ, the reading as presented by Schmidt 1902 is followed.

219 The two *NSP* editions agree, but make no sense. Therefore Schmidt's text (p. 569, stanza 35 ab) is adopted. *Vallabhāyita* is a synonym of *puruṣāyita.*

220 The two *NSP* editions agree and make sense. Schmidt, p. 569, stanza 30 b, reads ...*saṃsthitāśrayaḥ* 'adopting the conduct'.

221 The two *NSP* editions differ mutually. Therefore Schmidt, p. 569, stanza 36 a, is followed. This is also the reading presented by the 1889 ed. The 1954 ed. reads *kuñcitatrikā* 'with her private parts bent', which seems difficult.

222 The two *NSP* editions differ mutually. Therefore Schmidt, p., 569, stanza 36 b, is followed. In *nṛjaghane* the constituent *jaghana* is assumed to convey a secondary meaning (compare Schmidt, p. 573, *viri jaghanum*), like 'underbelly'. Compare fn. 92 on *Kir.* 4.12. The 1954 *NSP* ed. reads *nigaditaṃ samudgatam,* which makes no sense. The 1889 ed. reads *na jaghane samudgate* 'when the *mons veneris* has not been raised', which seems hardly relevant. In any case, *nṛjaghane* is the *lectio difficilior.*

223 The two *NSP* editions differ mutually. Therefore Schmidt, p. 569, stanza 31 c, is followed. This is also the 1889 *NSP* ed. reading. The 1954 ed, reads *stanabhujāsya°* '(with) breasts, arms, mouth...'.

224 The two *NSP* editions differ mutually. Therefore the reading offered by Schmidt, p. 569, stanza 31 d, is followed. This is also the reading of the 1889 ed. The 1954 ed. reads *unnatāṃ svayadhomukhīm,* which is anybody's guess.

225 The two *NSP* editions agree and make sense. Instead of *kariratạm tad ucyate,* Schmidt, p. 569, stanza 32 b, reads *karivad aibham ucyate* '(approaches) like an elephant, (that position) is called *aibha* "the elephant (position)".'

226 Kokkoka's etymology is wrong. The form *ūlita* is not attested in Sanskrit. *KKED,* Vol. I, p. 249, mentions a form *uyyal* which means either 'a swing', or 'to swing', and which may be connected. In any case, *preṅkholita* is a past participle in the sense prescribed by P.3.3.114, of a denominative derived from *preṅkhola,* itself presumably an analogous formation after *hindola* 'swing', from *preṅkha.* For the Dravidian reference I have to thank Prof. Dr. K. de Vreese.

227 The order in which the *Ratirahasya* stanzas are quoted by M. is random, as is clear from a comparison with Schmidt's text (1902):

Mallinātha	Schmidt
(a)	30 cd, p. 569
(b)	35 ab, p. 569
(c)	29 cd, p. 568
	30 ab, p. 568-69
(d)	36 ab, p. 569
(e)	36 cd, p. 569
(f)	31 cd, p. 569
	32 ab, p. 569

228 Read thus for *unnatāyāḥ* in both *NSP* editions, which makes no sense. See the next fn.

229 According to Schmidt 1902, p. 63, Arjunadevavarma, a late 13th cent. commentator on the *Amaruśataka,* quotes the stanza in question (reading *unnatāyām*) with a slight modification at the end (*matam* instead of *viduḥ*) as belonging to the *Ratirahasya.* But the work meant here is probably not Kokkoka's *Ratirahasya* (Schmidt, p. 64). At least two more works bearing the same title are known (Schmidt, p. 67-68).

230 *ChŚās.*, 6.40 (p. 141).

231 The rule says that *Kta* is used to convey the sense of the present tense after verbs of *pūjā. Mah-* belongs to the first conjugation (*Dhp.* 1.766), or to the *curādi* group (*Dhp.* 10.321). Thus two derivations are possible:

1. *mahA* + *Kta*	P.3.2.188
mah + *iṬ* + *ta*	P.7.2.35
mahita.	

2. *mahA*	+ *ṆiC*			P.3.1.25
mah	+ *i*		+ *Kta*	P.3.2.188
mah	+ *i*	+ *iṬ*	+ *ta*	P.7.2.35
mah	+ °	+ *i*	+ *ta*	P.6.4.52
mahita.				

232 The rule says that the gen. ending is also used after a noun syntactically dependent on a participle in *Kta* conveying the sense of the present. See *PRA*, Note (93).
233 In the case of the *upamāna*, the king.
234 For *saṃdhi* as a means of policy see fn. 152 on *Kir.* 1.6.
235 In the case of the *upameya*, the mountain, and in that of the *upamāna*, the king.
236 *AK*, 2.5.23 b.
237 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
238 Not found in the *ViPr.*, nor in the *AK, ARM, ASS, MK* and *VK*. According to Renou 1959, p. 54, the meaning 'water', which he calls paronomastic, of *kamala*, is a hapax.
239 For *yad vā* see fn. 111 above.
240 The *AK*, 3.4.12 b, says *kaṃ vāriṇi ca mūrdhani ca 'kam* (is used) in the sense of water and head'. The *ARM.* 5.61, has *kaśabdaḥ sukhavāyvambubrahmamastakavācakaḥ* 'the word *ka* signifies happiness, wind, water, Brahma and head'. The *ASS*, p. 18, stanza 199 a, says *kaṃ vāriśirasoḥ 'kam* (is used) in the sense of water and head'. The *MK*, p. 2, stanza 16 b, and the *ViPr.*, p. 4, stanza 24 d, give an identical explanation, namely, *sukhaśīrṣajaleṣu kam 'kam* (is used) in the sense of happiness, head and water.' Thus either M. uses a different *kośa* still, or he has mixed up synonyms.
241 For *kiṃca* see fn. 530 on *Kir.* 1.43. In our case, the description continues.
242 *AK*, 2.4.25 ab, which reads *varaṇe* '(are used) in the sense of *varaṇa'* for *varaṇo* in the quotation as given by the 1889 and the 1954 *NSP* editions.
243 *Uśīra* (Marāṭhī *khas*) is the fragrant root of *Andropogon muricatus.*
244 *AK*, 2.4.164 bc.
245 M. renders the plural sense of °*dāḥ* with the help of the 3rd person pl. pres, act. of *do-*, namely, *dyanti*, which is itself explained twice in succession. The cp. is another instance of *viśeṣaṇasamāsa*, for which see fn. 400 on *Kir.* 3.53.
246 For *ata eva* see fn. 113 on *Kir.* 1.3.
247 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
248 Derivation in the sense of instrument. The suffix is *GHaÑ*, by P.3.3.121.
249 See fn. 448 on *Kir.* 1.32. *Mad-* has been listed among the *mit*-bases (*Dhp.* 1.853). The derivation is as follows:

mad	+ *ṆiC*			P.3.1.26
mād	+ *i*			P.7.2.116
mad	+ *i*			P.6.4.92
mad	+ *i*		+ *lAṬ*	P.3.2.123
mad	+ *i*		+ *ti*	P.3.4.78
mad	+ *i*	+ *ŚaP*	+ *ti*	P.3.1.68
mad	+ *e*	+ *a*	+ *ti*	P.7.3.84
mad	+ *ay*	+ *a*	+ *ti*	P.6.1.78
madayati.				

250 For *vibhāvanā* see Appendix II, s.v.
251 *Saṃkīryate*, that is, enters into *saṃkara*, for which see Appendix II, s.v.
252 The 1889 *NSP* ed. reads *upamayā vāmodam*, the 1954 ed. *upamayā āmodam.* Neither reading makes sense. Instead, read *upamayā cāmodam.*
253 It is evoked because there is no word explicitly stating that the koels commit an error. For *bhrāntimat* see Appendix II, s.v.
254 *VRA*, p. 66.
255 For *punaś ca* see fn. 408 on *Kir.* 2.56. In our case, the description of the mountain goes on.

256 The rule says that the site connected with the action signified by *vas-*, preceded by *adhi*, receives the designation *karman*. This is an exception to P.1.4.45, which generally prescribes the designation *adhikaraṇa*. See *KARA*, Note (100).

257 *Avataḥ* is a case form of the pres. participle of *av-* 'to protect'. Kālidāsa uses the form *avatām* in *Raghuvaṃśa*, 9.1, which is rendered by M. as *rakṣatām* 'of the protecting (rulers)'.

258 The rule says that *Kta* is used in the sense of the present after verbs denoting *mati* 'esteem'. The derivation is as follows:

man +	*Kta*	P.3.2.188
ma° +	*ta*	P.6.4.37
mata.		

259 By P.2.3.67. See fn. 232 above. Thus the *sudhā* is dear to Śeṣa even now.

260 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

261 For *samāsokti* see Appendix II, s.v.

262 For *yamaka* see Appendix I, s.v. For *saṃsṛṣṭi* see Appendix II, s.v.

263 *VRA*, p. 63.

264 *Rūpakasamāsa* by P.2.1.72, see Note (48). Compare fn. 167 on *Kir.* 4.19. *Rūpakasamāsa* is assumed because the context provides two more *rūpakas*, namely, *oṣadhayaḥ pradīpāḥ* and °*pallavāni śayyāḥ*. It cannot be maintained that the latter two expressions represent *upamā*, because in that case cp.-formation would have been obligatory by P.2.1.56.

265 Indicative of *rūpaka*, namely, *oṣadhaya eva pradīpāḥ*.

266 The *haricandana* (ntr. or masc., see *AK*, 1.1.50 d) is one of the five trees of *svarga*. See Washburn Hopkins 1915, p. 7.

267 See fn. 265 above.

268 *ViPr.*, p. 101, stanza 202 ab.

269 *Sarojavāta* 'lotus-breeze' means a breeze which carries the fragrance of the flowers.

270 M. refers very briefly to Patañjali's discussion on P.1.4.32, where he says *kriyāgrahaṇam api kartavyam* '(the word) *kriyā* "action" should also be mentioned' (*Mbh.* I, p. 330, line 18). Patañjali says so in order to make the designation *saṃpradāna* apply to whatever one has in view through the action also. See *KARA*, Note (82). Accordingly, the item aimed at through the action of *diś-* 'to teach' receives the designation *saṃpradāna*. The dative ending is added by P.2.3.13.

271 The rule says that the gen. ending is added after verbs of *adhī* 'to remember' to express the sense of *karman* 'object'. See *PRA*, Note (55) for details.

272 For *rūpaka* see Appendix II, s.v.

273 For *yathā tathā* see fn. 314 on *Kir.* 1.18.

274 For the case and the gender of the adverb see *ATA*, fn. 52, and, in general, Gombrich 1979.

275 *Vts* IV and V on P.2.1.36 (rejected by Patañjali). See *ATA*, p. 205-08.

276 For *ata eva* see fn. 113 on *Kir.* 1.3.

277 Read *vilobhayantyā iti* for *vilobhayantyeti* in the 1889 and the 1954 *NSP* editions.

278 *AK*, 1.10.20 b.

279 At the time when Pārvatī was performing *tapas* to have Bhava as her husband she cannot rightly be called Bhavānī, i.e., Bhava's wife. Still, the poet calls her so, because he takes into account the time when he was composing his poem.

280 Read thus with the 1889 *NSP* ed. for *ṄīP* in the 1954 ed.

281 The rule says that *bhava* takes the suffix *ānUK* before *ṄīṢ*.

282 The derivation is as follows:

bhava	+ *ānUK*	+ *ṄīṢ*	P.4.1.49
bhavān		+ *ī*	P.6.1.101
bhavānī.			

283 For *agrakara* = *kara* see Renou 1959, p. 32.

284 *VKAS*, 5.2.20. The *vṛtti* here also mentions the forms *puṣpāgra* and *agrapuṣpa*. Strictly speaking, that is, speaking with Kaiyaṭa on *Vt.* II on P.2.2.8, for which see *TA*, Note (92), forms like *hastāgra* are not allowed. The idea is that words like *agra* 'front (part)', *śukla* 'white', *nīla* 'dark' are *guṇopasarjanadravyavacana* words which denote a quality as subordinate to the substance in which they inhere. These words may or may not present the quality *agratā* 'front-ness', *śuklatva* 'white-ness', *nīlatva* 'violet-ness' as separate from the *guṇin* 'quality-possessor'. Thus we may say *hastasya agraḥ* 'the front of the hand', *paṭasya śuklaḥ* 'the white of the cloth', *kamalasya nīlaḥ* 'the violet of the lotus'. Or we may say *agraḥ hastaḥ* 'the front hand', *śuklaḥ paṭaḥ* 'the white cloth', *nīlaḥ kamalaḥ* 'the violet lotus'. In the first case we have expressed *bheda* or *vyatireka* 'distinctness', in the second case *abheda* 'non-distinctness', namely, by a *sāmānādhikaraṇya*-relation. Kaiyaṭa says that in the first case cp.-formation, that is, gen. *tp.* cp.-formation, is not allowed. Thus we are not to form cps like **hastāgra* from *hastasya agraḥ*, etc. On the other hand, cps like *agrahasta, śuklapaṭa, nīlakamala* derived from *agraḥ hastaḥ*, etc., are allowed. Compare Note (75) in the present text. Vāmana's opinion is different.

285 Due to the feeling of love.

286 The *SD*, 3.134 cd-136 ab, says *vikārāḥ sattvasaṃbhūtāḥ sāttvikāḥ parikīrtitaḥ/sattvamātrodbhāvatvāt te bhinnā apy anubhavataḥ//Stambhaḥ svedo 'tha romañcaḥ svarabhaṅgo 'tha vepathuḥ/vaivarṇyam aśru pralaya ity aṣṭau sāttvikāḥ smṛtāḥ* 'outward changes arising from *sattva* are called *sāttvika.* Since they arise from *sattva* only, they are different according to (what is termed) *anubhava.* Stupefaction, perspiration, horripilation, stammering and trembling, change of complexion, tears, fainting, these are handed down as *sāttvikas.*'

287 Renou 1959, p. 13, notes the use of the imperfect to refer to a fact of the remote, mythological past.

288 Both the 1889 and the 1954 *NSP* ed. read *pratyakṣavad alakṣite* for *pratyakṣe iva lakṣyate* 'where ... (something) is seen as if present before our eyes' in the definition as stated by the *PR*, p. 460. Since the *NSP* reading makes sense, it has not been changed.

290 See Note (107).

291 The rule says that a *dvandva* consisting of words signifying beings which are natural enemies takes the singular number.

292 Between the gods and the *asuras* no natural enmity holds, but there exists merely a disagreement as regards aims and actions. So grammarians say, in order to justify a grammatical form. M. states the same explanation for the cp. *surāsurān* in his commentary on *Śiśupālavadha*, 1.35.

293 For *ata eva* see fn. 113 on *Kir.* 1.3.

294 The construction is *yenāmṛtam ambunidhir mamanthe* 'by which the ocean was churned into *amṛta*'. Kaiyaṭa, commenting on *Ślokavt.* i on P.1.4.51, says that the verbs listed in the *duh-*, etc. group include their synonyms also. Compare fn. 138 above. The *SK*, No. 540 on P.1.4.51, mentions a verse enumerating twelve verbs as belonging to the *duhādi*-group, among them *manth-*. The example quoted here is *sudhāṃ kṣīranidhiṃ mathnāti* 'he churns the milk-ocean into *amṛta*'. The *Tattvabodhinī* on this passage quotes the relevant part of the *Kir.* stanza.

In *yenāmṛtam ambunidhir mamanthe* the *pradhānakarman* is *ambunidhi*, as is clear from the juxtaposition of the active construction *ambunidhiṃ mamanthāmṛtam* and the passive construction stated above. In the latter construction *ambunidhi* is the form which has undergone passivization, whereas *amṛtam* remains unchanged. See further *KARA*, Note (124).

The derivation of *mananthe* is as follows:

	manth	+ *lIṬ*	P.3.2.115
manth	+ *manth*	+ *lIṬ*	P.6.1.8
ma°	+ *manth*	+ *lIṬ*	P.7.4.60
ma	+ *manth*	+ *ta*	P.3.4.78
ma	+ *manth*	+ *e*	P.3.4.81
mamanthe.			

For the meaning of *mamanthe* see fn. 410 on *Kir.* 2.56. Renou 1959, p. 13, notes the form as a unique example (in a relative clause) of the use of the pf. in what he calls style B.

295 The *Mahābhārata*, 1.16.12 abcd, says *manthanaṃ mandaraṃ kṛtvā tathā netraṃ ca vāsukim/devā mathitum ārabdhāḥ samudraṃ nidhim ambhasām* 'having thus turned (mount) Mandara into a churning stick and (the snake) Vāsuki into a rope, the gods started to churn the ocean, the treasury of the waters.' For the story see Gonda 1960, p. 226.

296 *Kriyāsvarūpotprekṣā* means '*utprekṣā* assuming the nature of an action', like *limpatīva*, for which see Note (115). For *utprekṣā* see Appendix II, s.v.

297 For *usra* meaning both 'cow' and 'ray' see Renou 1959, p. 51.

298 *Saṃkrāntaiḥ*. It amounts to saying: by reflected ones.

299 For *tathā* see fn. 134 on *Kir.* 1.5.

300 Cp.-formation by P.2.1.55.

301 *AK*, 1.5.12 d.

302 The rule says that *ṄīP* is optionally added to a word denoting colour which ends in an unaccented vowel, and whose penultimate letter is *t*; and that that if *ṄīP* is added, *n* is substituted for *t*. Thus from *śyeta* + *ṄīP* we derive *śyenī*.

303 Apparently, M. oversees that *api* is part of the stanza.

304 Here the 1889 *NSP* ed., which reads *jyotsnāśaṅkāṃ jyotsnābhrāntiṃ vitarati janayati*, is followed instead of the 1954 ed. which reads *jyotsnāśaṅkāṃ jyotsnābhrāntiṃ vitarati, jyotsnākṛte bhrāntiṃ janayati*. In the latter ed. the phrase *jyotsnābhrāntiṃ vitariti*, which is partly gloss, partly text, is explained as *jyotsnākṛte bhrāntiṃ janayati* 'produces an error due to (the idea that it is) moonlight', thus showing a mix-up on the part of the editor.

For *bhrāntimat* see Appendix II, s.v.

305 Cp.-formation by P.2.1.55.

306 For *utprekṣā* see Appendix II, s.v.

307 For *puṣpitāgrā* see fn. 559 on *Kir.* 1.45.

308 *Kumārasaṃbhava*, 7.34 ab, mentions a plurality of snakes becoming Śiva's different ornaments on the occasion of his wedding (*yathāpradeśaṃ bhujageśvarāṇāṃ kariṣyatām ābharaṇāntaratvam* '(the bodies) of mighty snakes which were to become different ornaments according to the places (they occupied on Śiva's body').'

309 The rule says that *varaC* is added in the sense of an agent having such and such a habit, etc., after *īś-*.

310 Reference is to P.4.1.48. This rule prescribes *ṄīṢ*, when the sense 'wife of' is to be conveyed. Thus *īśvarī* means 'the wife of a ruler'. However, when the female rules a country in her own right, she is called *īśvarā* (see P.4.1.4; 6.1.101).

311 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

312 Compare fn. 286 above.

313 The rule says that verbal bases marked with *ṬU* takes the suffix *athuC* to convey *bhāva* 'a state'. *Vep-* is mentioned as *ṬUvepṚ* in the *Dhp.* 1.391.

Renou 1959, p. 47, notes *vepathu* as the only representative in the *Kir.* of a formation in -*(a)thu*.

314 Usually a bracelet made of wool and of a yellow colour worn during the marriage-rite.

315 *Rūpakasamāsa* by P.2.1.72. See Note (48).

316 *ViPr.*, p. 144, stanza 232 ab, which reads *mālye 'pi* for *mālye ca*.

317 Renou 1959, p. 13, notes the use of the imperfect to refer to a fact of the remote, mythological past. Compare fn. 287 above.

318 Stanza 5.29. The idea is that since stanza 5.33 refers to the wedding, it is not a repetition of the earlier stanza.

319 For *bhāvika* see Appendix II, s.v.

320 For *ghanapadavī* as a two-membered periphrasis see Renou 1959, p. 31.

321 It makes no sense to speak of colours in this context, and it is contrary to fact, because sunrays are not multicoloured, but just white.

322 *VKAS*, 5.2.18. *Vyadhikaraṇa* bv. cps are generally prohibited by *Vt.* X on P.2.2.4, which states that a *bv.* is formed of syntactically agreeing words. See further fn. 315 on *Kir.* 4.38.

323 For *ata eva* see fn. 113 on *Kir.* 1.3.
324 Renou 1959, p. 30 notes a reminiscence of ancient mythology in the use of the word *saptasapti.*
325 Compare fn. 297 on *Kir.* 5.31.
326 The sun is often referred to as possessing thousand rays (*sahasra-kara/kiraṇa/didhīti/pāda/raśmi*). The cp. is formed by P.2.1.56.
327 *Svaniyatam* can be explained as *svasmāt niyatam* 'limited of its own', i.e., naturally limited.
328 For *utprekṣā* see Appendix II, s.v.
329 For *dhṛti* in the sense of *saṃtoṣa*, a "véritable déviation sémantique" see Renou 1959, p. 57, who thinks that this sense goes back to epic usage.
330 *AK*, 2.2.16 d.
331 Renou, 1959, p. 13, notes the use of the imperfect to refer to a fact of the remote mythological past. Both here and in his commentary on stanza 5.29 M. has glossed the imperfect with a participle in *-tavant.*
332 For Śiva.
333 For *utprekṣā* see Appendix II, s.v.
334 The mountain.
335 The setting of the sun.
336 The word *iva* indicative here of *utprekṣā* is lacking. Compare fn. 9 on *Kir.* 5.1.
337 For *atiśayokti* see Appendix II, s.v. The variety assumed here is described as *asaṃbandhe saṃbandhaḥ* by the PR, p. 398. In reality, the relation of nearness between the sun and the mountain does not hold.
338 Listed in *svarādi* (P.1.1.37, No. 137).
339 The point is that one might try to derive *astamaya* as an *upapada* cp. by P.2.2.19, as follows:

((*astam* + *am*) + *ay*)) + *aṆ*	P.2.2.19; 3.2.1
((*astam* + °) + *ay*)) + *a*	P.2.4.81
(*astam* + *āy*)) + *a*	P.7.2.116
astamāya.	

The verbal base *ay-* is mentioned in the *Dhp.* 1.503. But the form *astamāya* is not desired. Therefore M. indicates a different derivation, as follows:

((*astam* + *Ṅas*) + (*aya* + *sU*)) + *sU*	P.2.2.8
((*astam* + °) + (*aya* + °)) + *s*	P.2.4.81; 2.4.71
astamayas.	

Here *astam* is regarded as the *karman* 'object' of the action implied in the *kṛdanta* word *aya* and put in the gen. by P.2.3.65. In order to justify the short base vowel in *ay-a*, M. has recourse to P.3.1.134 (*pacādi*, an *ākṛtigaṇa*).
340 The metre is *vaṃśastha* defined in the commentary on *Kir.* 1.1.
341 By P.2.1.6 (*vibhakti*). The case ending meant is the loc. ending.
342 The rule mentions some participle forms derived from causative bases by way of *nipātana*, which optionally take the augment *iṬ*. Among them is *channa*, used optionally for the regular *chādita.* For M.'s use of *nipāta* for *nipātana* see fn. 203 on *Kir.* 1.9.
343 In between the peaks. The PW, s.v. *vapra* referring to the passage in question explains the meaning as 3) *Abhang eines Berges.* In any case, these *vaprāntara* must allow the wind to pass through, so that the optical illusion of a wal is got rid off. Pargarker translates "on the intervals of peaks"; Cappeller, "*zwischen den Hochflächen in den Talschluchten*", not too clear.
344 The rule says that a word is repated to express a permanent thing or a (logical) distribution.
345 The *KV* on P.8.1.4 actually says *ābhīkṣṇyam iha nityatā* 'permanency here (means) continuous repetition'.
346 *Baddhāṃbaddhām* is an example of a wordgroup in which the second, repeated member is called *āmredita* and has no accent of its own (P.8.1.2-3). Thus, from the point

of view of accent, the expression can be said to form a single word having one accent (P.6.1.158).

347 Compare *jyotsnāśaṅkām* in stanza 5.31. Renou 1959, p. 7, thinks that the walls are palace-walls presumably because only palace-walls could possess that much brilliance.

348 The derivation is as follows:

ā + *vā* + *lAṬ*	P.3.2.123
ā + *vā* + *ŚatṚ*	P.3.2.124
ā + *vā* + *ŚaP* + *at*	P.3.1.68
ā + *vā* + ° + *at*	P.2.4.72
ā + *vā* + *a* + *nUM* + *t*	P.7.1.70
ā + *vānt*	P.6.1.101
āvānt + *sU*	P.4.1.2
āvānt + °	P.6.1.68
āvān	P.8.2.23
āvān.	

349 See fns 345 and 346 above.

350 *Śvayati* and *gacchati* are the quotation forms of *śvi-* and *gam-* resp., by *Vt.* II on P.3.3.108. *Śvi-* has been mentioned as *ṬUOśvi* in the sense of *gati* 'going' in the *Dhp.* 1.1059.

351 *Uṇādisūtra* 157 mentions *mātariśvan* as a *nipātana* formed with the suffix *KanI.* The *SK* on this rule says *mātari antarikṣe śvayati mātariśvā. Dhātor ikāralopaḥ* '(*mātari* means) *antarikṣe* "in the sky". (In the sense of) *mātari śvayati* "moves in the sky" (we derive) *mātariśvā.* The letter *i* of the verbal base is deleted'.

352 The rule says that in a *tp.* cp. the second constituent of which is a *kṛdanta* word the loc. case suffix is optionally retained. The derivation of *mātariśvā* is as follows:

((*mātṛ* + *Ṅi*) + *śvi*)) + *KanI*	*Uṇadisūtra* 157
((*mātar* + *i*) + *śvi*)) + *an*	P.7.3.84
(*mātari* + *śvi*)) + *an*	P.6.3.14
(*mātari* + *śv*°) + *an*	*Uṇādisūtra* 157
mātariśvan + *sU*	P.4.1.2
mātariśvan + °	P.6.1.68
mātariśvān	P.6.4.8
mātariśvā°	P.8.2.7
mātariśvā.	

353 For *saṃdeha* see Appendix II, s.v.

354 *VRA*, p. 56, says *śāliny uktā mtautagau go 'bdhilokaiḥ* '(that metre is) called *śālinī* (whose feet show the sequence of *gaṇas* as) *ma, ta, ta, ga, ga,* with (a ceasura after) the fourth and seventh (syllable)'.

355 *AK*, 2.1.10 a.

356 The rule says that the suffix *ḌvalaC* is added after *śada* in the sense enumerated in P.4.2.67-70. One of these sense is *tad asminn asti* 'it is in this' (P.4.2.67). The derivation is as follows:

śāda + *ḌvalaC*	P.4.2.88
śād° + *vala*	P.6.4.143
śādvala.	

357 By P.2.1.57.

358 The 1889 *NSP* ed. reads *nūtanam eva sarvaṃ vartate* 'everything is fresh only' for *nūtanāny eva* 'they (i.e., sprouts) are fresh only' in the 1954 ed. Both readings are possible. Therefore the 1954 ed. is followed.

359 Read *prastutam eva kāraṇam* for *prastutam iva kāraṇam* in both the 1889 and the 1954 editions, which is wrong because it goes against the definition of *paryāyokti*.

360 The point is that in *paryāyokti* (or *paryāyokta*), even though the *kārya* 'effect' is directly

stated and the *kāraṇa* 'cause' is not, both are equally *prastuta*. This is what differentiates *paryāyokti* from *aprastutapraśaṃsā* in which the *vācya* 'directly stated' item is *aprastuta* and the *vyaṅgya* 'evoked' item is *prastuta*.

361 *PR*, p. 446. Read *prastutāt* and *saṃbaddham* for *prastutam* and *saṃbandhas* in the 1889 and the 1954 *NSP* editions which make no sense. See further Appendix II, s.v. *paryāyokti*.

362 M. means to say that the word *viṣaya* is *nipātana* in the rule quoted, in the sense of *deśa*. That is the only point in his reference. For M.'s use of *nipāta* for *nipātana* see fn. 203 on *Kir.* 1.9.

363 For *bhrāntimat* see Appendix II, s.v.

364 The rule says that a word standing for an action which precedes in time forms a cp. with a *samānādhikaraṇa*, case-inflected word, and that the cp. is called *tatpuruṣa*, i.e., *karmadhāraya*. The *KV* on P.2.1.49 defines *sāmānādhikaraṇya* as *bhinnapravṛttinimittasya śabdasyaikasminn arthe vṛttiḥ* 'the use, with reference to one and the same object, of a word whose reason for employment (with reference to that object) is different'. The mention of *bhinnapravṛttinimitta* is to exclude synonyms. Accordingly, a word standing for a preceding action forms a cp. with a case-inflected word standing for a succeeding action. One of the examples quoted for this rule in the *KV* is *dagdhaprarūḍham*.

365 The cp. is of the type *uṣṭramukha*, for which see fn. 419 on *Kir.* 1.29. For the meaning of *komala* see fn. 298 on *Kir.* 4.36.

366 For the function of *satyaḥ* see fn. 164 on *Kir.* 1.7.

367 A meaning to be carried over from the previous stanzas, but not marked as such by M.

368 The rule reads *pāśādhibhyo yaḥ*. The 1889 and the 1954 *NSP* editions are to be corrected accordingly. The word *vāta* is No. 4 in the *pāśa*, etc. list. The suffix *ya* is prescribed in the sense of *tasya samūhaḥ* 'a collection of that', by P.4.2.37. The derivation is as follows:

vāta + *ya* P.4.2.49
vāt° + *ya* P.6.4.148
vātya.

369 The question is, why does the poet speak of *sthalanalinī* 'land-lotus', and not of *saroja* 'pond-lotus' or a synonym? The answer is that in the latter case the pollen of the flowers would have fallen into the water and couldn't be blown high up so as to form an umbrella.

370 Read *latvam* for *natvam* in the 1889 and the 1954 *NSP* editions, which is wrong. The reading *latvam* is confirmed by *Vt.* I on P.8.2.55.

371 Reference is to a statement in the *Bhāṣya* on P.8.2.55 (*Mbh.* III, p. 409, line 19), not indicated as a *Kātyāyanavārttika* by Kielhorn. The statement reads *utphullasaṃphullayor iti vaktavyam* 'the statement should be made that *utphulla* and *saṃphulla* (are to be included)'. P.8.2.55 prescribes the form *phulla* not preceded by a preverb. The *Bhāṣya*-statement extends this treatment to *phulla*, when preceded by the *upasargas ut* and *sam*. P.1.1.26 prescribes the designation *niṣṭhā* for the participle form ending in *Kta*.

372 High up in the sky the mass of pollen assumes the form of a disc, but in the space between the sky and the earth it appears like a stick.

373 Here the word *sarasija* does not have its *yaugika* 'etymological' meaning of 'originating in a pond', because that would make it impossible for the pollen to be blown away, see fn. 369 above. Therefore M. says that here *sarasija* conveys its *rūḍha* 'conventional' sense of lotus-flower only. For *yaugika* and *rūḍha* see fn. 86 on *Kir.* 1.1.

374 The reasoning is as follows: (1) The golden umbrella, which is the *upamāna*, and the pollen, which is the *upameya*, cannot really be connected by ascribing a quality of the umbrella to the pollen. (2) Still, the poet does so. (3) To save this improbable connection, we infer that a *bimbapratibimba*-relation holds between the two. That is to say, we infer that a correspondence-relation holds in the way in which a reflection (*pratibimba*) corresponds with the object reflected (*bimba*). To be specific, we infer that the *dharma* (here, the lustre) attributed to the *upameya* is not the same as the one belonging to the *upamāna*, but similar to it, just as a reflection is similar to the object reflected.

375 For *nidarśanā* see Appendix II, s.v.

376 For *lakṣaṇā* see fn. 80 on *Kir.* 2.11.

377 The left foot is that of the female half of Śiva's *ardhanārīśvaramūrti.* See fn. 3 on *Kir.* 1.1.

378 *AK*, 2.6.125 b.

379 For *tathā* see fn. 134 on *Kir.* 1.5.

380 Unequal, obviously because one footprint goes with the male half, the other with the female half.

381 The rule says that a masculine word when used together with a fem. word is only retained. To the remaining word the dual endings are added, since two are denoted (P.1.4.22). The technical analysis is (*śivā* + *au*) + (*śiva* + *au*). The first constituent is deleted by P.1.2.67, see *BDA*, Introduction, p. xxxiii. *Śiva* + *au* results in *śivau* by P.6.1.88.

382 For *kāvyaliṅga* see Appendix II, s.v.

383 For *upamā* see Appendix II, s.v.

384 Actually *paṭala* means no more than 'multitude'. But M. interprets it to mean *maṇḍala* in order to make the comparison with the disc of a mirror plausible.

385 Read *ālolatvasvabhāvāt* for *ālolatvābhāvāt* in the 1889 and the 1954 *NSP* editions, which goes against the sense intended.

386 The 1889 *NSP* edition reads *vaprakīḍayā* which is wrong for °*krīḍayā. Vaprakrīḍā* (or °*kriyā*), the throwing up of a mound of earth in a playful mood by butting the tusks into the ground is usually known in connection with elephants. Compare *Meghaduta*, stanza 2 cd, ...*megham* ... *vaprakrīḍāpariṇatagajaprekṣaṇīyaṃ dadarśa* 'he saw a cloud beautiful to see like an elephant stooping to playfully butt (its tusks) into a riverbank'.

387 For *tathokta* see fn. 191 on *Kir.* 1.9.

388 For the *pramathas* see fn. 114 above.

389 *AK*, 2.9.59 cd-60 a, which, however, reads *ukṣā bhadro balivarda ṛṣabho vṛṣabho vṛsaḥ/anaḍvān* ...

390 Compare the *vigraha* of *sahasrasaṃkhyā* in the commentary on *Kir.* 5.34, and also the word *jyotsnāśaṅkām* in *Kir.* 5.31.

391 The question implied was: how can this error arise in the minds of women?

392 For *saṃdeha* see Appendix II, s.v.

393 For *bhrāntimat* see Appendix II, s.v.

394 Thus M. leaves the choice to his reader.

395 *Saṃkīryate.*

396 For *saṃkara* and *kāvyaliṅga* see Appendix II, s.vv.

397 For the function of *kutaḥ* see fn. 129 on *Kir.* 1.4.

398 For *ata eva* see fn. 113 on *Kir.* 1.3.

399 The rule says that *aṄ* is added after *bhid-*, when the word to be formed is fem. Thus the derivation is as follows:

bhid + *aṄ*		P.3.3.104 (*aṄ* being *Ṅit* causes no *guṇa*, P.1.1.5)
bhida	+ *ṬāP*	P.4.1.4
bhidā		P.6.1.101
bhidā.		

400 For the verb periphrasis used here see Renou 1959, p. 39, who translates "né".

401 For *ata eva* see fn. 113 on *Kir.* 1.3.

402 *Asaṃbandhe saṃbandhaḥ.* See fn. 337 above.

403 For *atiśayokti* see Appendix II, s.v.

404 *VRA*, p. 75. *Dik* 'direction' is a *saṃkhyāsaṃketa* for 4, and *muni* for 7. Compare fn. 156 above.

405 Apparently the constituent *nava* has been skipped by M.

406 In his commentary on *Kir.* 6.17, in connection with the word *vanāntabhuvam*, M. notes that *anta* here does not add anything to the meaning of *vana.* Compare also Renou 1959, p. 32, *vanānta* = *vana.*

407 On other mountains.

408 The poet does not directly state that the mountain under description is different from other mountains, but phrases his description in such a way that the idea of difference comes to our mind. Compare M.'s final comments on *Kir.* 2.43, where he says that by particular words *vyatireka* is evoked.

409 Added rather irrelevantly by M. The description of the mountain by the *yakṣa* goes on from stanza 5.17 already.

410 *Anuvanam* is rendered by *pw.* s.v. as "nach der Richtung des Waldes hin", with a reference to P.2.1.15. Pangarker translates "around in every forest", whereas Cappeller says "über den Wald", which must be the correct sense, because it agrees with the sense of *bṛhadbṛhatikām iva.*

411 The rule says that the suffix *ṬHaK*, i.e., *ika* (P.7.3.50) is added to *rocana* in the sense of *tena raktam* 'coloured/dyed with that'. According to Renou, 1959, p. 55, *raucanika* is a rare formation.

412 The rule says that the fem. suffix *ṄīP* is added after a nominal stem in *a* formed with the suffix *ṬHaK*. The derivation is as follows:

rocana	+	*ṬHaK*			P.4.2.2
rocana	+	*ika*			P.7.3.50
raucana	+	*ika*			P.7.2.118
raucan°	+	*ika*			P.6.4.148
raucanika			+	*ṄīP*	P.4.1.15
raucanik°			+	*ī*	P.6.4.148
raucanikī.					

413 *Utprekṣate.*

414 *AK*, 2.6.117 cd. Moti Chandra 1973, p. 127, referring to the *Vaijayantīkośa*, says that a *bṛhatikā* (*vṛhatikā*) is an overgarment worn over one shoulder and under the opposite arm.

415 For the meaning of *nipātana* see *ATA*, Note (69). The present rule by enumerating *hiraṇmaya* as a *nipātana* provides for the deletion of the syllable *ya*, for which Pāṇini has not phrased a special rule.

416 The form is derived as a *tp.* cp. by P.2.2.8, and not as an *upapada* cp. by P.2.2.19, because the latter derivation would result in the form *°dhāraḥ*. The independent form *dhara* is derived by P.3.1.134. Compare fn. 124 on *Kir.* 1.4.

417 For the function of *sati* see fn. 145 on *Kir.* 1.5.

418 *VK*, p. 215, stanza 21 ab, which reads *guṇas tv āvṛttiśabdādijyendriyāmukhyatantuṣu* '*guṇaḥ* (is used) in the sense of words like *āvṛtti* "repetition", bowstring, organ of sense, subordinate and thread'.

419 See fn. 415 above.

420 *Rodhobhū* is mentioned by the *pw* in the sense of "am Ufer wachsend" referring to the passage in question. Since it is not clear what could be the things growing on the bank of the river which are made out of gold, the word *bhū* in *rodhobhū* is taken in the sense of 'place', 'spot'. Accordingly, the text is taken to refer to seams of gold which appear as spots of gold on the bank of a river. M. is no help. He rather unnecesarily states a synonym for *rodhas*, whereas he should have explained *bhū*. The difficulty was seen by Pargarker, who translates, somewhat unfortunate, "the golden bank-spots". Cappeller renders: "goldenen Abhänge", which is questionable.

421 For *viḍambay-* as a verb expressing similarity see Renou 1959, p. 43.

422 For *upamā* see Appendix II, s.v.

423 For the function of *kutaḥ* see fn. 129 on *Kir.* 1.4. Here a causal connection is shown between the meanings of *kṣaṇavimattamataṅgajavarjitaiḥ* and *madasnapitaiḥ.*

424 Airāvata is Indra's elephant, seized at the churning of the ocean. See Washburn Hopkins 1915, p. 126.

425 *Snā-* has been listed as No. 1.868 in the *mit*-section of the *Dhp.* See further fn. 359 on *Kir.* 2.46.

426 That is, the arrival at some earlier time. M. explains *gata* here as a *bhāve ktaḥ* formation by P.3.3.114.

427 M. expresses himself rather nonchalantly. The embellishment is *kāvyaliṅga*, and the *liṅgas* (*hetus*) through which Airāvata's passage is inferred are stated by adjectival words. For *kāvyaliṅga* see Appendix II, s.v.
428 The cp. is formed by P.2.1.55.
429 *AK*, 1.3.34 ab.
430 For *ata eva* see fn. 113 on *Kir.* 1.3.
431 *Adīpitakandarā* is a *bv.* cp. with a negated *ktānta* form as its first constituent. It is non-technically to be derived as (1) *na dīpitaḥ, adīpitaḥ*, (2) *adīpitaḥ kandaraḥ yasyāḥ sā, adīpitakandarā.*
432 For *utprekṣā* see Appendix II, s.v.
433 This refers back to *Kir.* 3.28-29.
434 Usually when people practise *tapas*, they have no weapons. But Arjuna being a *kṣatriya* is to be *upāttaśastra*, compare *Kir.* 3.28.
435 For the function of *san* see fn. 164 on *Kir.* 1.7. Thus Arjuna is to practise *tapas* as one who is on his guard.
436 The rule says that the suffix *KyaṄ* is added after *tapas* in order to derive a verbal stem meaning 'to practice mortification'.

Tapas literally means 'heat', but the word is used in stories transmitted in epic poetry in the sense of severe mortification (it is sometimes glossed as *kayaśoṣaṇam* 'causing the body to dry out') practised to gain a supernatural power. This power could be used to force the gods into granting boons whether for good or for bad purposes. Vyāsa on *Yogasūtra* 2.32 (*PYD*, p. 93) says *tapo dvandvasahanam 'tapas* is the enduring of the extremes', that is, of hunger and thirst, of heat and cold, of standing and sitting (in particular postures), etc. For the power attributed to *tapas* see *MS*, 11.237-44. See further *ERE*, Vol. 2 (1909), s.v. Ascetism (Hindu), especially p. 91 (p. 92-93 for different forms of *tapas*) and ibid. p. 801-802; *HDS*, Vol. V, 2, p. 1415, n. 2323; Gonda 1960, p. 184-85; Sprockhoff 1976, Einleitung, p. 1-2; and Pines and Gelblum 1977, p. 530, n. 15.
437 The derivation is as follows:

tapas +	*KyaṄ*			P.3.1.15
tapas +	*ya*		+ *lOṬ*	P.3.3.162
tapas +	*ya*		+ *siP*	P.3.4.78; *Vt.* I on P.3.1.15
tapas +	*ya*		+ *hi*	P.3.4.87
tapas +	*ya*	+ *ŚaP*	+ *hi*	P.3.1.68
tapas +	*ya*	+ *a*	+ °	P.6.4.105
tapas +	*ya*			P.6.1.97
tapasya.				

438 For *arthāntaranyāsa* see Appendix II, s.v.
439 Not found in *HAC*, though on p. 285, line 7, the *kośa* says *prāyas tu bhūmani 'prayāḥ*, however, (is used) in the sense of the majority of the cases'. The *VK*, p. 217, stanza 36 cd, reads *prāyo vayasi bāhulye tulyānaśanamṛtyuṣu 'prāyaḥ* (is used) in the sense of age, the majority of the cases (and) equal, fasting and death'.
440 To be technically derived as an *upapada* cp. by P.3.2.20.
441 Here Bhāravi himself uses *sati* in the function explained in fn. 145 on *Kir.* 1.5.

The word *api* in the text is skipped by M.
442 The rule says that the suffix *tumUN* is added after a verb in construction with *śak-*, etc. According to M., here the same condition of *samānakartṛka* holds which had been stated in by P.3.3.158 for verbs in construction with *icchārtha* verbs. Pāṇini does not state this condition in P.3.4.65, nor can it be had by *anuvṛtti* here. However, in the arrangement of the *SK* both rules have been put in immediate succession (Nos. 3176 and 3177), so that the *anuvṛtti* of the term *samānakartṛka* in P.3.4.65 becomes immediately clear. One is left to wonder whether M. knew of some *Kaumudī*-arrangement of the *Aṣṭādhyāyī.*

In the stanza *śak-* is not used. Therefore M. explains that *asukhāni* means *aśakyāni.* In this way, the use of *tumUN* by Bhāravi is justified.

The derivation is as follows:

labh	+ *tumUN*	P.3.4.65
labh	+ *dhum*	P.8.2.40
lab	+ *dhum*	P.8.4.53
labdhum.		

443 Thus the cp. is explained as *rūpakasamāsa* by P.2.1.72. In his commentary on *Kir.* 2.39, M. interprets the synonym *indriyavājin* as *upamā.* So the question is whether there is a special reason to prefer *rūpaka* in connection with the present stanza. The reason must be found in the context. The word *indriyāśva* is qualified by *apathahṛt.* Probably M. thinks that this meaning goes with horses in the first place. Therefore he interprets the cp. in such a way that prominence is given to the meaning 'horses', that is, by assuming *rūpakasamāsa.* See Note (48).

444 The form *hṛt* is derived with the help of P.3.2.76 and P.6.1.71.

445 Read *naiṣur* for *ninīṣur* in the 1889 and the 1954 *NSP* editions. *Ninīṣuḥ* is wrong, see P.3.3.175.

446 The rule says that the marker *lUṄ* is added to a verb preceded by *mā.* The derivation is as follows:

bhū		+ *lUṄ*	P.3.3.175
bhū	+ *cli*	+ *lUṄ*	P.3.1.43
bhū	+ *sIC*	+ *lUṄ*	P.3.1.44
bhū	+ *sIC*	+ *jhi*	P.3.4.78
bhū	+ °	+ *jhi*	P.2.4.77
bhū		+ *anti*	P.7.1.3
bhūv		+ *anti*	P.6.4.88
bhūv		+ *ant°*	P.3.4.100
bhūv		+ *an°*	P.8.2.23
bhūvan.			

The augment is not added, by P.6.4.74.

447 For the function of *sati* see fn. 145 on *Kir.* 1.5.

448 The *lokapālas* are the guardian deities of the cardinal directions, Indra of the East, Varuṇa of the West, Yama of the South, Kubera of the North. Four more deities may be added for the subsidiary directions. See Washburn Hopkins 1915, p. 149-52, and Gonda 1960, p. 227.

449 For *viṣayasaptamī* see fn. 412 on *Kir.* 1.28.

450 For the function of *sat* see fn. 164 on *Kir.* 1.5.

451 Read *lIṄ* for *lOṬ* in the 1889 and the 1954 *NSP* editions, which is obviously wrong, since *-uḥ* is not an imp. ending.

452 *Karoti* is the quotation of form of the verbal base *kṛ-*, by *Vt.* II on P.3.3.108. The derivation is as follows:

kṛ		+ *lIṄ*	P.3.3.173
kṛ		+ *jhi*	P.3.4.78
kṛ		+ *Jus*	P.3.4.108
kṛ	+ *yāsUṬ*	+ *us*	P.3.4.103
kri	+ *yās*	+ *us*	P.7.4.28
kriyāsus.			

453 *Iti* followed by a verb of speaking has been used a number of times by Bhāravi at the beginning of a stanza. For instance, *Kir.* 1.26 (*itīrayitva*), 3.10 (*ity uktvā*), 3.30 (*iti brūvaṇena*), 4.37 (*iti kathayati tatra*).

454 For a discussion on the meanings of *dhāman*, Vedic and post-vedic, see Renou 1959, p. 50.

455 For the function of *sati* see fn. 145 on *Kir.* 1.5.

456 *Kim api* here denotes a non-definite reason.

457 For *tathā hi* see fn. 173 on *Kir.* 1.8.

458 For *arthāntaranyāsa* see Appendix II, s.v.

459 The rule says that the suffix *kaP* is added after *uras*, etc. at the end of a *bv.* cp. The word *lakṣmī* is No. 8 in the *gaṇa*. So why doesn't Bhāravi say *akṛśalakṣmīka*? The *KV* on the rule concerned says that *lakṣmīs* is one of the words mentioned here with a case ending, not just as a *prātipadika* 'nominal stem'. From that mention we understand that *kaP* is added only if *lakṣmī* functions as the last constituent of a *bv.* cp. in its sg. form. This is what M. refers to, and why he states the plural form *lakṣmyaḥ* in the *vigraha*.

460 The rule says that the suffix *kaP* is added after a *bv.* cp. the last constituent of which is a *nadī* word. *Lakṣmī* is such a word. Therefore, again, the question is, why hasn't Bhāravi used the form *akṛśalakṣmīka*? The answer, as stated by the *Padamañjarī* on the *KV* on P.5.4.151, is that the mention of *lakṣmīs* here as a sg. form has the force of a restriction (*niyama*), and that therefore the rule prevails even over a *nitya* rule (not allowing option) like P.5.4.153. That is to say, even by the latter rule we cannot add *kaP* to a *bv.* cp. in which *lakṣmī* figures as the last constituent in the sg.

461 Still, one could argue that since P.5.4.151 concerns the sg. form *lakṣmīs* only, the dual and plural forms of this word would rightfully become the domain of P.5.4.154, which is concerned with *śeṣa* 'instances not treated so far'. In that case, *kaP* would become applicable even in *bv.* cps in which *lakṣmyau* or *lakṣmyaḥ* figure as the last constituent. Thus, no matter whether we analyse the cp. as *akṛśā lakṣmīr yasya saḥ*, or as *akṛśā lakṣmyo yasya saḥ*, we would have to admit the form *akṛśalakṣmīka*. This *śaiṣika* suffix *kaP* prescribed by P.5.4.154, however, is optional, as traditionally understood. That is to say, we may or may not apply it. If we do not, the form of the cp. in question will be *akṛśalakṣmī*. So there is no contradiction. See further Kiparsky 1979, p. 23-24.

462 With regard to both the *upameya* (the mountain) and the *upamāna* (Arjuna's *puruṣakāra*).

463 *AK*, 3.3.172 ab.

464 See fn. 581 on *Kir.* 1.46.

NOTES TO CANTO VI

1 After Arjuna's arrival at mount Indrakīla.

2 Compare *Kir.* 3.28-29.

3 Here M. continues the explanation of the word *rucirākṛtiḥ*. Compare *Kir.* 3.27.

4 Unidentified quotation. *Sāmudrikas* are those who practice the *sāmudraśāstra*, the science of marks on the body which are thought to reveal a particular character or future. *ASS*, stanza 415, says *sāmudraṃ dehalakṣane 'sāmudram* (is used) in the sense of mark of the body'.

5 The *upamāna* is Garuḍa.

6 *Vt.* XIII on P.2.2.24, see *BDA*, p. 67. The *Vt.* says that a *bv.* is formed of a word with a cp. whose first constituent represents a genitive expressing a part—whole relation or a product—material relation.

7 The phrase *uttarapadalopaś ca* 'and the final member is deleted' is continued in *Vt.* XIII from *Vt.* XII, see *BDA*, p. 66. The example for a *bv.* expressing a product—material relation by Patañjali (*Bh.* No. 58 on P.2.2.24) is *suvarṇālaṃkāraḥ* derived in the sense of *suvarṇasya vikāro 'laṃkāro 'sya* 'whose ornament is a product of gold'. This example provides the model of M.'s *vigraha.* In *kanakasya vikārāḥ sānavo yasya* the word *kanakasya* refers to the material, and the word *sānavaḥ* to the product fashioned out of that material. The *uttarapada* 'final member', i.e., the second member, is represented by the word *vikārāḥ*.

Neither the 1889 nor the 1954 *NSP* edition indicates that *uttarapadalopaś ca* is the quotation of a grammatical statement.

8 The rule means that the suffix *Ḍa* is added after other verbs than *jan-* and in other constructions than the ones mentioned.

9 Here the 1889 *NSP* ed. is followed, which reads *upapadasamāsa uttarapadasamāsaś ca.* The 1954 *NSP* ed. reads *upapadasamāsaś ca*, which is clearly incomplete.

Upapadasamāsa 'cp.-formation with an accompanying word' is prescribed by P.2.2.19. The rule says that an *upapada* which does not end in a suffix called *tiṄ* forms a cp. invariably with a connected word. *Uttarapadasamāsa* 'cp.-formation when a final member follows' is prescribed by P.2.1.51 and 52.

The derivation advocated by M. is as follows:

A. Derivation of the *upapada* cp.

((*tripatha* + *am*) + *gam*)) + *Ḍa*	P.2.1.19
((*tripatha* + °) + *gam*)) + *a*	P.2.4.71
(*tripatha* + *g*°) + *a*	P.6.4.143
tripathaga.	

B. Derivation of the *dvigu* (initial stages only)

((*tri* + *am*) + (*pathin* + *am*))$^{*\textit{samāhāre}}$ + *Ṭa*	P.2.1.51-52; 4.1.2
((*tri* + °) + (*pathin* + °)) + *Ṭā*	P.2.4.71

In derivation B the instrumental ending is added in accordance with M.'s explanation *tribhiḥ pathibhir gacchati.* The sg. is chosen, because the meaning **samāhāre* requires a sg. The stem *tripatha* takes the *samāsānta* suffix *ḌaC* by P.5.474. This results in the form *tripatha*, by P.6.4.143.

For the meaning of the asterisk before *samāhāre* see *KA*, fn. 18. The peculiar order of deriving *tripatha* by first forming a three-word cp., which happens to be an *upapada* cp., and then deriving the *dvigu tripatha* as an internal constituent is due to the interpretation of the term *uttarapada* in P.2.1.51 as a *parasaptamī*. See *KA*, Introduction, p. v-vi. For the meaning of the terms 'three-word compounding' and 'internal constituent' see *KA*, fn. 80.

10 *AK*, 3.4.17 cd.

11 *VRA*, 3.12.22 (p. 65).

12 The form *nikvaṇa* is derived as a preferred form, by P.3.3.65.

13 The line as read by the 1889 and the 1954 *NSP* editions must be corrupt, because it contains the word *śikhā* twice. Moreover, if the second word *śikhā* is retained, M. commits a mistake by taking *śākhāgra* as a synonym of *śikhā*. If the *VK* had meant *śākhāgra* to be such a synonym, the text would have read *śikhā śākhāgramaulyoḥ*, with a form in the dual referring to two items, and not *śikhā śakhāgramauliṣu*, with a plural form referring to more than two items, namely, *śākhā, agra* and *mauli.*

14 By P.3.2.76. The derivation is as follows:

((*jagatī* + *Ṅī*) + *ruh*)) + *KviP*	P.4.1.2; 3.2.76
((*jagatī* + °) + *ruh*)) + *v*	P.2.4.71; 1.3.8; 1.3.3; 1.3.2
(*jagatī* + *ruh*)) + °	P.6.1.67
jagatīruh.	

15 According to *Vt.* II on P.2.1.4, cp.-formation takes place with *iva.* In this case the case endings are not deleted and the first member retains its accent. The *KP* (p. 557) says that the cp. is *nitya*, not optional, but on this point opinions differ, see *ATA*, Note (46). M. commenting on the expression *vāgarthāviva* in *Raghuvaṃśa*, 1.1, quotes the *Vt.* in the form known to Mammaṭa, that is, with the addition of the word *nityasamāsaḥ*. He then says *evam anyatrāpi draṣṭavyam* 'this is how we should consider in other cases also'. Accordingly, M. must have regarded the form *anindyabandhinaiva* as one word. See further *ATA*, Note (46).

16 The rule prescribes *guṇa* in the perfect tense of verbal bases ending in *ṝ*. Usually in these bases *ir* is substituted for *ṝ*, by P.7.1.100. The derivation is as follows:

kṝ + *lIṬ*	P.3.2.115
kṝ + *kṝ* + *lIṬ*	P.6.1.8
kr̥ + *kṝ* + *lIṬ*	P.7.4.59
kar + *kṝ* + *lIṬ*	P.7.4.66; 1.1.51
ka + *kṝ* + *lIṬ*	P.7.4.60
ka + *kar* + *lIṬ*	P.7.4.11
ca + *kar* + *lIṬ*	P.7.4.62
ca + *kar* + *jhi*	P.3.4.78
ca + *kar* + *Jus*	P.3.4.108
cakarus.	

17 When *kṝ-* is taken in the sense 'to rain', we have the choice between two constructions, as explained by M. later on, namely, (1) *kusumair avacakaruḥ* 'they rained by means of flowers', and (2) *kusumāny avacakaruḥ* 'they rained flowers'. In (1) *kusuma* functions as the *karaṇa* 'instrument' and in (2) as the *karman* 'object'. This choice we don't have, when *kṝ-* means 'to spread', because here (2) only is allowed.

18 The statement about *kārakavyatyaya* and the examples quoted do not occur in the *Mbh.* It is just possible that M. presents a discussion of his own.

19 Formed by stanza 6.2.

20 The two *upamās* are presented by *anindyabandinaiva* and *jayadhvanayaḥ*. The statement confirms that *anindyabandinaiva* is regarded as a cp. by M., because otherwise there wouldn't be two *samāsagā upamās.*

21 The *upamā* conveyed by *anindyabandinaiva* is *aṅgin*/*sādhya*, and the one conveyed by *jayadhvanayaḥ* is therefore *aṅga*/*sādhana.*

22 For *tathokta* see fn. 550 on *Kir.* 1.45.

23 Read *tanūr* with the 1889 *NSP* ed. for *tanur* in the 1954 ed., which is wrong.

24 By P.3.1.134. Thus *sukha* is derived from the denominate base *sukhayati.* The derivation is as follows:

sukha + *ṆiC* + *aC*	*Vt.* V on P.3.1.26; 3.1.134 (*ākṛtigaṇa*)
sukh° + *i* + *a*	P.6.4.155
sukh + ° + *a*	P.6.4.51
sukha.	

25 That is to say, a gentle breeze is blowing.

26 In his commentary on *Kir.* 5.38, M. renders *saṃvalita* by *miśrita* 'mixed'. In the present stanza apparently a stronger effect is needed.

27 For *tathokta* see fn. 550 on *Kir.* 1.45.

28 To *yuj-*, by P.3.2.178. For the derivation compare fn. 14 above.

29 The rule says that *ṬHaÑ* is added after a word in the nominative case in the sense of 'this (i.e., the meaning expressed by the word in the nom. case) is its/his aim'. The derivation is as follows:

(*maṅgala* + *sU*) + *ṬHaÑ*	P.5.1.109
(*maṅgala* + °) + *ṬHaÑ*	P.2.4.71
maṅgala + *ika*	P.7.3.50
māṅgala + *ika*	P.7.2.117
māṅgal° + *ika*	P.6.4.148
māṅgalika.	

30 For *nidarśanā* see Appendix II, s.v.

31 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.

32 For the meaning of the comparative here see fn. 5 on *Kir.* 2.1.

33 By P.5.3.65. The word *balavat* itself is formed by P.5.2.136 (and P.8.2.9). The derivation in question is as follows:

balavat + *īyasUN*	P.5.3.37
bala° + *īyas*	P.5.3.65
bal° + *īyas*	P.6.4.155

34 For the meaning of *viṣaya* see fn. 412 on *Kir.* 1.28.

35 *AK*, 2.4.29 d-30 ab.

36 Reference is to *KAS*, 12.1.1, *balīyasābhiyukto durbalaḥ sarvātranupraṇato vetasadharmo tiṣṭhet* 'a weak (king) when attacked by a stronger one should on all occasions remain submissive showing the property of a reed' (translation mainly after Kangle), where an opinion of Bhāradvāja is quoted. The *vaitasī vṛtti* 'reed-behaviour' is also mentioned in *Raghuvaṃśa*, 4.35 d.

37 The point of M.'s remark is not clear. Perhaps he wants to say that the poet has nicely observed what happens when flowers, etc. come into contact with a bodice.

38 According to Renou 1959, p. 55, *raṅgin* in the sense of *śobhin* is rare.

39 Here the 1889 *NSP* ed. is followed. According to this reading, M. without stating a *vigraha* explains the meaning of a constituent, namely, *uttarīyam*, which is somewhat strange. The 1954 ed., on the other hand, presents no difficulty. Here the test reads *sarita uttarīyaṃ stanāṃśukam.* Thus a *vigraha* is stated in the course of which a constituent is glossed. This solution seems so simple that one wonders how the 1889 ed. could miss it, except if the ms. reading is *sariduttarīyaṃ stanāṃśukam.*

40 For *sthita* see fn. 489 on *Kir.* 1.36.

41 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

42 *ARM*, 1.65 cd (p. 25).

43 *Niścalīkṛtavān.* According to Renou 1959, p. 40, *babandha dhṛtim* is an instance of verb periphrasis (see fn. 319 on *Kir.* 1.18) with the help of an action noun possessing an abstract value plus a verb assuming the role of an auxuliary. He translates "conçut de la joie".

44 For *tathā hi* see fn. 173 on *Kir.* 1.8.

45 By P.2.1.15, which is a special prescription for *anu.*

46 The translation is in accordance with M.'s assumption of *bhrāntimadalaṃkāra.* The *cakravakī* can only mistake the waves for her mate, if they possess the same appearance

(form plus colour). By itself, *tulyarūpatā* could mean 'the possession of the same colour' also.

47 Thus first *cara* is derived in the sense of *carati* 'it/he moves', from *car* + *aC*, by P.3.1.134. There is no *Pāṇinisūtra* by which *cara* can form a cp. with *saha*. Therefore *sahacara* must be regarded as an instance of what is traditionally called *supsupāsamāsa.*

48 The *cakravāka* birds are conventionally regarded as a model of love in married life. For a collection of passages in which these sheldrake birds occur see Gonda 1949, p. 115.

49 For *tadguṇa* see Appendix II, s.v.

50 For *saṃkara* and *bhrāntimat* see Appendix II, s.vv.

51 Renou 1959, p. 41, noting the use of *rac-* in connection with verb periphrasis (compare fn. 43 above) in *kāvya* translates °*rāgaracanā* as "coloré".

52 The cp. is formed by P.2.1.49. See fn. 364 on *Kir.* 5.38.

53 The cp. is formed by P.2.1.55. The *upamānapūrvapada* is marked by *tadvat* in the *vigraha.*

54 *AK*, 2.9.105 a. Read *hiṇḍīram* and *hiṇḍīro* with the 1889 *NSP* ed. for *diṇḍīram* and *diṇḍīro* in the 1954 ed.

55 For *utprekṣā* see Appendix II, s.v.

56 *AK*, 2.5.31 b.

57 *Paṭala* stands for the flowing rut as a whole, not for the many single drops. Therefore the sg. is used. See further fn. 213 on *Kir.* 5.23.

58 By P.3.4.72 (*akarmaka*). The derivation is as follows:

gāh + *Kta*	P.3.4.72
gāḍh + *ta*	P.8.2.31
gāḍh + *ḍha*	P.8.2.41
gā° + *ḍha*	P.8.3.13
gāḍha.	

59 For *utprekṣā* see Appendix II, s.v.

60 Compare *Kir.* 6.7 where *dhṛtim* is glossed by *prītim.*

61 By using *tatra yad* in the *vigraha*, M. seems to indicate that between *pratibodha* and *jṛmbhaṇam* a closer connection holds than between *jṛmbhaṇam* and *vibhinnamukhī*. Thus the incisions to be made in the body of the cp. may be presented as ((*pratibodha* + *jṛmbhaṇam*) + *vibhinnamukhī*)).

62 For *ata eva* see fn. 113 on *Kir.* 1.3.

63 For *tathokta* see fn. 550 on *Kir.* 1.45.

64 For *utprekṣā* see Appendix II, s.v.

65 Thus M. explains the *yaugika* sense of the cp. According to this explanation, the cp. is formed by P.2.1.56 (*upamitasamāsa*).

66 Thus M. makes it clear that here *dadṛśe* is used in the passive sense. Compare fn. 410 on *Kir.* 2.56.

67 *Śliṣṭapadopātta* literally means 'mentioned as words which apply in two meanings'.

68 M.'s expression *sādhakabādhābhāvāt* is the equivalent of Mammaṭa's *nyāyadoṣābhāvāt* (*KP*, p. 759, line 2). In fact, Mammaṭa (ibid. p. 761, lines 5-6) defines *nyāya* and *doṣa* as *sādhakatvam anukūlatā* 'the property of what establishes (i.e.), the property of what is favourable', and *bādhakatvaṃ pratikūlatā* 'the property of what blocks/rules out (i.e.,) the property of what is adverse' resp. That is to say, in deciding whether a particular *alaṃkāra* is *upamā* or *rūpaka* (or any other out of several possibilities) we need a datum provided by the context which establishes the one, and, at the same time, rules out the other. If such a crucial datum is lacking, we have to accept *saṃdeha-* (or *saṃśaya*, see *KP*, p. 781, line 5) *saṃkara.*

69 For *saṃdehasaṃkara* and *aṅgāṅgibhāvasaṃkara* see Appendix II, s.v. *saṃkara.*

70 *ViPr.*, p. 104, stanza 13 cd. Instead of *śṛṅge* the 1889 *NSP* ed. reads *khiṅge* and the 1954 ed. *ṣiṅge*, both of which make no sense.

71 The rule says that the *karman* 'object' of verbs of remembering takes the gen. ending.

72 The rule prescribes the endings called *lAṬ* after a verbal base when *sma* follows, in the sense of a past not belonging to the present day and not witnessed by the speaker.

For *smarayati* as a circumlocution of comparison see Renou 1959, p. 44.

73 Compare fn. 249 on *Kir.* 5.26. *Smṛ-* has been listed in the *mit*-section (*Dhp.* 1.845). The derivation is as follows:

smṛ + ṆiC + lAṬ	P.3.2.118
smṛ + i + ti	P.3.4.78
smṛ + i + ŚaP + ti	P.3.1.68
smār + i + a + ti	P.7.2.115
smar + i + a + ti	P.6.4.92
smar + e + a + ti	P.7.3.84
smar + ay + a + ti	P.6.1.78
smarayati.	

74 For *smaraṇa* see Appendix II, s.v.

75 Reference is to *Vt.* VIII on P.2.1.69. In the cp. *śākapārthiva*, according to the traditional explanation, the constituent *bhojin* 'eating', required for the semantic connection between *śāka* and *pārthiva*, is supposed to have been deleted. In the same way, M. supplies the constituent *ākāra* 'appearance' in the paraphrase of the cp. *kariyādas.* See further *KA*, Note (172) and *BDA*, Introduction, p. xxi-xxiii.

76 The statement has not been found in the *Mbb.* The *SK*, No. 2621 on P.7.4.56, mentions it, reading *vācyaḥ* for *vaktavyaḥ.* The derivation is as follows:

pat + saN	P.3.1.7
pat + iṬ + sa	*tanipatidaridrātibhyaḥ*, etc.
pat + pat + i + sa	P.6.1.9
pa° + pat + i + sa	P.7.4.60
pi + pat + i + sa	P.7.4.79
pi + pat + i + sa + u	P.3.2.168
pi + pat + i + s° + u	P.6.4.48
pi + pat + i + ṣ + u	P.8.3.59
pipatiṣu.	

77 The cp. is of the *uṣṭramukha*-type, for which see fn. 419 on *Kir.* 1.29.

78 For *svabhāvokti* and *upamā* see Appendix II, s.vv.

79 *Rūpakasamāsa* by P.2.1.72, for which see Note (48).

80 *Upe-* means 'to go near'. Possibly M., by rendering *upe-* with *bhaj-*, means to imply that the rivers ran towards the Gaṅgā to pay respect to her, because the Gaṅgā is the most sacred river on earth in the Indian view.

81 *UK* is a *pratyāhāra* consisting of *u*, *ṛ* and *ḷ*. *ŚatṚ* is marked with *Ṛ*, which is an *uK*-letter. P.4.1.6 prescribes the fem. suffix *ṄīP* after nominal stems formed with a suffix marked with an *uK*-letter.

The verbal base *i-* is noted down in the *Dhp.*, 2.36, as *iṆ.* The derivation is as follows:

upa + iṆ + lAṬ	P.3.2.123
upa + i + ŚatṚ	P.3.2.124
upa + i + ŚaP + at	P.3.1.68
upa + i + ° + at	P.2.4.72
upa + y + at	P.6.1.77
upa + y + at + ṄīP	P.4.1.6
upayatī.	

82 For *ata eva* see fn. 113 on *Kir.* 1.3.

83 For *sthita* see fn. 489 on *Kir.* 1.36.

84 *Adhiruhya* has been stated without an object.

85 Curiously, M. does not indicate that the cp. is a *bv.* qualifying *tarubhiḥ.*

86 *AK*, 3.3.203 a.

87 The rule says that *sUṬ* is added before the *k* or *kṛ-*, when *kṛ-* is preceded by *pari*, and when the sense conveyed is that of ornamentation. The derivation is as follows:

pari + *kṛ* + *Kta*	P.3.4.70
pari + *sUṬ* + *kṛ* + *ta*	P.6.1.137; 1.1.46
pari + *ṣ* + *kṛ* + *ta*	P.8.3.70
pariṣkṛta.	

88 For *ata eva* see fn. 113 on *Kir.* 1.3.

89 This is not *hetūtprekṣa*, for which see Appendix II, s.v. Rather, *taddhetau tadbhāvaḥ* should be regarded as a kind of *lakṣaṇā* 'the meaning-conveying power of a word by which it becomes indirectly expressive', which is at the base of *atiśayokti*. Compare Kunkunni Raja 1963, p. 233, n. 1, and p. 235. The example quoted here (in connection with *Nyāyasūtra*, 2.2.62) is *annaṃ prāṇāḥ* 'food is life'. In the utterance an item x is identified with an item y, because x is eminently effective in producing y. A similar example is mentioned by Mammaṭa (*KP*, p. 51) in *āyur ghṛtam* 'ghee is (long) life'.

90 That is to say, *vanāntabhū* stands for *vanasvarūpabhū* 'a region in the own form of a forest'. It amounts to saying that *anta* does not add any meaning to *vana*. See Renou 1959, p. 32.

91 *VK*, p. 230, stanza 5 ab. Both the 1889 and the 1954 *NSP* editions read *adhyavasite* 'in the sense of coming to a conclusion', instead of *'stry avasite*. Both *avasita* and *adhyavasita* are taken as *bhāve ktaḥ* formations (P.3.3.114).

92 *Anu* has been prescribed in the sense of *vīpsā* by P.1.4.90. The cp. in question is formed by P.2.1.6 (*yathārtha*). The derivation is as follows:

((*anu* + *sU*) + (*sānu* + *am*)) + *am*	P.2.1.6; 2.4.18
((*anu* + °) + (*sānu* + °)) + *am*	P.2.4.71
anusānu + °	P.2.4.82
anusānu.	

93 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2. Reference is to P.5.2.36. This rule prescribes the suffix *itaC* after the words listed in the *tāraka*, etc. group, in the sense of *tad asya saṃjātam* 'this has arisen for that'. *Puṣpa* is No. 2 in this list. The derivation is as follows:

puṣpa + *itaC*	P.5.2.36
puṣp° + *ita*	P.6.4.148
puṣpita.	

94 For *tathokta* see fn. 550 on *Kir.* 1.45. The cp. derived is a *bv.* cp. with an internal *bv.* construction. The non-technical derivation can be put as follows:

(1) *uravaś ca te bhūruhāś ca, urubhūruhāḥ,*
(2) *phalitāś ca ta urubhūruhāś ca yeṣu tāni, phalitorubhūruhāṇi,*
(3) *viviktāni ca tāni vanāni ca, viviktavanāni,*
(4) *phalitorubhūruhāṇi viviktavanāni yasmin saḥ, phalitorubhūruhaviviktavanaḥ.*

95 *AK*, 3.3.83 a.

96 The dat. ending is added by P.2.1.36.

97 Reference is to P.3.3.158. This rule prescribes *tumUN* after a verbal stem which is in construction with a verb of striving for (*icchārtha*), on the condition that the agent of the two actions is the same. In the present stanza the *icchārtha* verb is expressed by *dhṛtim ātatāna* 'produced a the firm resolution'. The agent is the mountain. The agent of the verb in construction, *adhivas-*, is Arjuna. Then how can we speak of a common agent here? Presumably by saying that, although the sight of the mountain and its vegetation produced a resolution in the mind of Arjuna, still, it was Arjuna who made the resolution.

98 For *kāvyaliṅga* see Appendix II, s.v.

99 See fn. 226 on *Kir.* 3.32.

100 Reference is, of course, to the *Yogasūtras*, for which see *GIL*, III, p. 460-62. As

regards doctrine see *ERE*, Vol. 12 (1921), p. 831-33 (article by R. Garbe); *HIPh*, I, p. 268-73; Dasgupta 1924, passim; Frauwallner, I, 1953, p. 113-34, 427-43; *HDS*, Vol. V, 2, p. 1412-52; Éliade 1958, p. 33-36; Gonda 1960, p. 308-11 (earlier doctrines on Yoga), p. 311-12 (Pātañjalayoga); Varenne 1976, p. 73-139. Compare also fn. 195 on *Kir.* 3.25 and *Kir.* 3.28.

101 Compare *Yogasūtra* 1.2, *yogaś cittavṛttinirodhaḥ 'yoga* is the stopping of the functions of the mind'. The functions of the mind are enumerated in *Yogasūtra* 1.6, and subsequently defined in 1.7-11 (*PYD*, p. 4 and p. 10-16). For a translation see Woods 1914, p. 8-12 and 19-34.

102 The rule says that *ṇ* is substituted for *n* of *ni* before *dhā-*, when *ni* is preceded by an *upasarga* containing a cause for such a substitution. The condition *upasargāt* is continued from P.8.4.14.

103 Cappeller, in his translation, p. 42, n. 2, refers to *Kir.* 12.33, where Arjuna is called *ādipuruṣasya aṃśaṃ naram* 'a part(-incarnation) of the primeval man (called) Nara'.

104 For *tathā hi* see fn. 173 on *Kir.* 1.8.

105 For the verb periphrasis of a verbform by means of a cp. containing a derivation of *kṛ-* see Renou 1959, p. 39, who renders the form as "qui décourage".

106 According to *SS*, § 409.3, *iva* joined to an interrogative pronoun expresses some interest in the question on the part of the speaker. Maybe, but *kim iva* is best rendered by 'what possibly', 'what at all', 'what indeed', which expresses a desire of generalization in the speaker, rather than his interest, which may be taken for granted anyway.

107 For *tathokta* see fn. 550 on *Kir.* 1.45. *Dhṛtam* is construed with *sukham.*

108 The supposedly transtemporal, unchangeable, divine core of a person's temporal existence which after death either transmigrates within the cycle of existence, or is released from the limitations and the misery of temporal existence and fuses with the universal, impersonal divine. This doctrine forms part of Advaitavedānta, a monist, universalistic and mystic philosophy of being. Here being is conceived as divine, unchangeable and unconditioned, ineffable, *nirguṇa.* Apart from this being, there is nothing what can be said to *be* in the strict sense of the word. When in daily life we use the verb 'to be' with regard to individual phenomena, this is no more than a linguistic convention (*vyavahāra*), a manner of speaking, or an ordinary mistake. Salvation does not derive from an event in history, outside someone's personal history, but it is sought in *jñāna*, a slow and difficult process of realization of one's assumed divine essence, called self-realization. The soteriological role of *jñāna* is rather similar to that of gnosis in gnostic dualistic philosophies in Greco-Roman antiquity.

109 In the case of the *upamāna*, the moon.

110 Here the 1889 *NSP* ed. is followed. The 1954 ed. glosses *dhṛtaḥ* by *kṛtaḥ*, which results in the meaning 'by which the repelling of heat is made its unique joy'. This makes sense except for the fact that *dhṛtaḥ* does not mean *kṛtaḥ. Dhṛtaḥ* is construed with *śamaḥ* now.

111 Rather mechanically and presumably influenced by *advaita* tradition M. renders *tamas* by means of *ajñāna*, although Bhāravi makes it clear that the *tamas* consists of *agham* 'evil' or 'guilt'. Thus, according to Bhāravi, Arjuna's withdrawal from the pleasures of the senses results in a mind or a conscience unsullied by evil.

The word *ajñāna* is translated as 'false conception' rather than as 'ignorance', in view of Vyāsa's commentary on *Yogasūtra*, 2.5 (*PYD*, p. 55). The *sūtra* says *anityaśuciduḥkhānātmasu nityaśucisukhātmakhyātir avidyā 'avidyā* consists in taking the notion of the non-permanent, the unclean, the painful and the not-self for the permanent, the clean, the pleasurable and the self'. Commenting on this *sūtra*, Vyāsa (*PYD*, p. 56-57) says *tasyāś cāmitragoṣpadavad vastusatattvaṃ vijñeyam. Yathā nāmitro mitrābhāvo na mitramātraṃ kiṃtu tadviruddhaḥ sapatnaḥ. Tathāgoṣpadaṃ na goṣpadābhāvo na goṣpadamātraṃ kiṃtu deśa eva tābhyām anyad vastvantaram. Evam avidyā na pramāṇaṃ na pramāṇābhāvaḥ kiṃtu vidyāviparitam jñānāntaram* 'and we have to understand that this (*avidyā*) is a positively existing entity, like *amitra* "foe" and *agoṣpada* "a place where a cow's hoofprint is not found". Just as *amitra* (does) not (mean) the absence of a friend, nor that which amounts to a friend, but a rival opposed to that (friend). Similarly, *agoṣpada* (does) not (mean) the absence of a cow's hoofprint, nor that which amounts to a cow's hoofprint, but a definite (big) piece of ground which is something different from the two (meanings mentioned earlier). In the same way, *avidyā* (does) not (mean) correct knowledge, nor the absence of correct knowledge, but a different (kind of) knowledge which is the opposite of knowledge'. For the sense of *mātra* assigned to *naÑ* compare the sense of *tatsādṛśya* 'similarity to something' recorded by Kauṇḍabhaṭṭa (see *TA*, fn. 289). On *avidyā* see Dasgupta 1924 p. 99-101, and Pines and Gelblum 1977, p. 534, n. 31, who render it as 'ignorance'.

As regards the meaning of *naÑ* in cps like *avidyā*, Vācaspatimiśra in his commentary (*PYD*, p. 56) explains that in such cps the *pūrvapada* 'initial constituent', that is, *naÑ* itself, or the *uttarapada* 'final constituent', or the *anyapadārtha* 'meaning not conveyed by one of the constituents' may function as the main item. The examples are *amakṣika* 'fly-less', *arājapuruṣa* 'not a king's officer' and *amakṣiko déśaḥ* 'a fly-less (sc.) country' resp. Then Vācaspatimiśra goes on to explain that none of these interpretations will do for *avidyā*, because they cannot explain that *avidyā* is the source of the *kleśas* 'defilements'. Therefore we must look for another meaning which is capable of offering the explanation required. This meaning is 'false notion' or 'positive misconception'. It is a meaning determined by usage (*lokābhidhānāvadharaṇo hi śabdārthayoḥ saṃbandhaḥ* 'for the relation between word end meaning is determined by usage').

112 Quotation marks have to be added both in the 1889 and the 1954 *NSP* editions. The rule says that the suffix *KtiN* is added after a verbal base in order to form a fem. word expressing mere action, on the condition that the meaning of the word to be derived functions as a non-agent *kāraka* with regard to the meaning of the verbal base from which it is derived. The conditions *bhāve* and *akartari* are continued from P.3.3.18 and 19 resp. The derivation is as follows:

su + *kṛ* + *KtiN* P.3.3.94
sukṛti.

113 Here, by means of *sa eva*, an alternative *karmadhāraya*-analysis is given. The *vigraha* may be rendered also by saying '(the power of) discrimination (and at the same time) a quality'. As regards the form of the *vigraha*, compare Kaiyaṭa on *Bh.* No. 8 on P.2.1.60, *kṛtāpakṛtam ityatrāpy asamāptir gamyate yat kṛtam tad evāpakṛtam* ... *ityarthāvagamāt* 'in (the form) *kṛtāpakṛta* also we understand non-completion, because we understand the meaning "what has been done that has been done wrongly at the same time". Here, instead of rendering *eva* by 'at the same time' one may render it by 'itself', as 'what has been done, that itself has been done wrongly'. Usually this type of analysis is adopted in the case of *rūpakasamāsa* by P.2.1.72.

114 Thus M. explains that the abl. ending has been added in the sense of cause, not in that of *apādāna*. See fn. 128 on *Kir.* 1.4.

115 The rule states an exception to P.2.3.23, namely, that, in addition to the instr. ending, the abl. ending may be added, but is preferably no added after a non-fem. word, in order to express the sense of 'cause'.

116 *Virodha* 'the opposite' is one of the meanings of *naÑ* recorded by Kauṇḍabhaṭṭa, see *TA*, fn. 289.

117 Compare fn. 101 above.

118 The word *ahiṃsā* is a *nañtatpuruṣa* by P.2.2.6. The constituent *hiṃsā* is a substantive derived from the desiderative of *han-*. Therefore *ahiṃsā* literally means 'the absence of the desire to kill'.

The concept of *ahiṃsā* is a basic requirement of Jaina ethics (see Stevenson 1915, p. 116, "... the central thought of Jainism is not so much saving life as refraining from destroying it", and p. 296-97 for a critical appraisal of the *ahiṃsā*-doctrine from a Christian point of view; and Schubring 1935, p. 190, "Die "Ehrfurcht vor dem Leben" ... durchzieht Mahavīras Ordensdisziplin wie keine andere sittliche Vorschrift"), but is regarded as a virtue by orthodox Hindus and by Buddhists also, see e.g. Gonda 1960, p. 295, p. 311 (*ahiṃsā* in the *Yogasūtras*) and p. 315-16. The *Yogasūtra* 2.30 (*PYD*, p. 91; compare *MS*, 10.63) prescribes *ahiṃsā* as the first of the five *yamas* 'abstinences' in the preparatory training of a yogin. Vyāsa, in his commentary on this *sūtra* (*PYD*, p. 91) defines it as *sarvathā sarvadā sarvabhūtānām anabhidrohaḥ* 'the non-injury of any being in any way, at any time'. See further *ERE*, Vol. 1 (1908), s.v. (article by T. W. Rhys Davids); Dasgupta 1924, p. 139-40; *HDS*, Vol. V, 2, p. 944-47 (puranic references), p. 1420 (*hiṃsā* as a *kṣatriya's* way of life); H. P. Schmidt 1968, p. 636-38.

119 *Dhyāna* (Pali *jhāna*, compare the article s.v. in *PED*) is the stage following on *dhāraṇā* and preceding *samādhi*. *Yogasūtra*, 3.1 (*PYD*, p. 104) defines *dhāraṇā* as *deśabandhaś cittasya* 'the fixing of the attention on a (particular) spot'. Vyāsa (ibid.) mentions the eligible spots: the *nābhicakra* 'the navel-centre', the *hṛdayapuṇḍarīka* 'the heart-lotus', the *mūrdhni jyotis* 'the light in the head', the *nāsikāgra* 'the tip of the nose', and the *jihvāgra* 'the tip of the tongue'.

Yogasūtra, 3.2 (*PYD*, p. 105) defines *dhyāna* as *tatra pratyayaikatānatā* 'the one-point focusing of cognition on that (spot)'. Vyāsa (ibid.) says *tasmin deśe dhyeyālambanasya pratyayasyaikatānatā sadṛśaḥ pravāhaḥ pratyayāntareṇāparamṛṣṭo dhyānam 'dhyāna* is the one-point focusing of a cognition relating to the object meditated upon, on that spot, (that is,) a flow (of cognitions) similar (to the cognition relating to the object meditated upon), not interrupted by another cognition'. See further the quotation from the *Viṣṇupurāṇa*, 6.7.89, in Vacaspatimiśra's commentary; *HIPh*, I, p. 272; Lindquist 1932, p. 104-115; HDS, Vol. V, 2, p. 1447-49; Éliade 1958, p. 70, 72-73, 76-77; Varenne 1976, p. 120-21, 130-33.

120 For *japa* see fn. 208 on Kir. 3.28.

121 *Manovākkāyakarmabhiḥ*. For this combination see the remark made and the passage quoted by Pines and Gelblum 1977, p. 531, n. 15, and p. 531.

122 For *itara* at the end of a cp. implying negation see Renou 1959, p. 42-43, who translates *sahajetarau* as "naturel et adventice".

123 Thus *jaya* is derived in the sense of instrument. For *rasa* see fn. 27 on *Kir.* 1.1.

124 The rule says that *aC* is added after a verbal base ending in *i*, in order to form a word expressing a state (*bhāve*, P.3.3.18), or a *saṃjñā* 'a word in its conventional sense'. The *Bālamanoramā* on this rule (*SK*, *Uttarārdham*, p. 1137) says *saṃjñāśabdena rūḍhir vivakṣitā* 'the word *saṃjñā* is intended to mean *rūḍhi* "the use of a word in its conventional sense".' See also Palsule 1966, p. 36, 62.

The rule in question contains the condition that, when a word is derived as a *saṃjñā*, the item denoted is not to function as the agent of the action implied (*akartari*). This condition explains M.'s meaning-paraphrase. The derivation is as follows:

ji	+ *aC*	P.3.3.56
je	+ *a*	P.7.3.84
jay	+ *a*	P.6.1.78
jaya.		

125 *Śama* is a *GHaÑ*-derivation from *śam-* by P.3.3.113, apparently in the sense of instrument, as allowed by P.3.3.19.

126 The rule says that *ām* may be added indifferently after *bhṛ-*, when the perfect tense marker follows, and that in such a case the grammatical operations prescribed in connection with *ślu* become applicable. That is to say, the verbal base is reduplicated and *ŚaP* is deleted (P.6.1.10; P.2.4.75). For the use of *vat* (in *śluvat*) see *TA*, fn. 1. The derivation is as follows:

	bhṛ		+ *lIṬ*	P.3.2.115
	bhṛ	+ *ām*	+ *lIṬ*	P.3.1.39
bhṛ	+ *bhṛ*	+ *ām*	+ *lIṬ*	P.3.1.39
bha	+ *bhṛ*	+ *ām*	+ *lIṬ*	P.7.4.66
bhar	+ *bhṛ*	+ *ām*	+ *lIṬ*	P.1.1.51
bha	+ *bhṛ*	+ *ām*	+ *lIṬ*	P.7.4.60
bhi	+ *bhṛ*	+ *ām*	+ *lIṬ*	P.7.4.56
bhi	+ *bhar*	+ *ām*	+ *lIṬ*	P.7.3.84
bi	+ *bhar*	+ *ām*	+ *lIṬ*	P.8.4.54

bibharām	+ *lIṬ*		+ *bhū*		+ *lIṬ*	*Vt.* III on P.3.1.40
bibharām	+ °		+ *bhū*		+ *lIṬ*	P.2.4.81
bibharām			+ *bhū*		+ *ṆaL*	P.3.4.82
bibharām			+ *bhū*	+ *vUK*	+ *a*	P.6.4.88
bibharām		+ *bhūv*	+ *bhūv*		+ *a*	P.6.1.8
bibharām		+ *bhu*	+ *bhūv*		+ *a*	P.7.4.60
bibharām		+ *bha*	+ *bhūv*		+ *a*	P.7.4.59
bibharāṃ		+ *ba*	+ *bhūv*		+ *a*	P.8.3.23; 8.5.54
bibharāṃ babhūva.						

127 The combination of two *rasas* conveyed by one protagonist evokes a quality, namely, *mahattva*, which is neither directly nor indirectly stated.
128 The cp. is formed by P.2.1.55.
129 For the Vedic origin of *abhiṣavaṇa* in the sense stated see Renou 1959, p. 50.
130 For *upamā* and its varietis see Appendix II, s.v.
131 The question is why in *tarāv upamām* the loc. ending has been used, and not the gen. ending by P.2.3.72. The answer is that *aupamya* 'similarity' resides in the *tamāla*-tree. Therefore the loc. ending is added after *taru* by P.2.3.36.
132 For the translation of the *bv.* cp. see fn. 78 on *Kir.* 1.2.
133 For *kutaḥ* see fn. 129 on *Kir.* 1.4.
134 For the *guṇa* mentioned see fn. 33 on *Kir.* 3.5.
135 *Vt.* III on P.6.4.24. For instance, *rajayati mṛgān* 'he hunts deer', *rañjayati pakṣiṇaḥ* 'he hunts birds', *rañjayati mṛgān tṛṇadānena* 'he delights deer by feeding them grass'. See the *SK*, No. 2605 on P.6.4.91. Accordingly, *rajayāṃ cakāra mṛgān* should mean 'he has hunted deer'. Only then M. is justified in quoting the *Vt.* But the context (compare *prayataḥ* + *ahiṃsādiniratah, Kir.* 6.22) makes it clear that *rajayāṃ cakāra mṛgān* is to be understood in the sense of 'he has delighted the deer'. Therefore the Sanskrit expression is *apāṇinīya*, and M. is wrong in quoting the *Vt.*
136 For *tathā hi* see fn. 173 on *Kir.* 1.8.
137 Thus they form what is called a *viśeṣaka*, for which see the transition to *Kir.* 3.1.
138 Supplied from stanza 6.27.
139 *Vt.* I on P.5.4.135 which restricts the *samāsānta* prescribed by the *Pāṇinisūtra*. Accordingly, the *sūtra* is to be read as *tadekāntagandhasya* etc. The word *ekānta* is explained by the *Nyāsa* and the *Padamañjarī* on the *KV* on P.5.4.135 as *ekadeśa* or *avayava*, both meaning 'a part'. The *Nyāsa* thinks that the constituent *tad* in *tadekānta* refers to the *anyapadārtha* of the *bv.* cp. formed with *gandha.* Thus the *sūtra* combined with the *Vt.* tells us that *itva* 'the substitution of *i* (for the final *a* of *gandha*)' occurs in *gandha,* when standing for a part of the thing-meant. What does this mean?

The commentators, Jinendrabuddhi, Kaiyaṭa and Haradatta, point out that *gandha* may be used either as a *guṇavacana* word or as a *dravyavacana* word. Examples are resp. *candanasya gandhaḥ* 'the fragrance of sandal-wood' and *vahati jalam iyaṃ pinaṣṭi gandhān* 'this (woman) carries the water (and) pulverizes the fragrant substances'. Note that in the second example *gandha* is used in the plural to stress its character as a *dravyavacana*-word. For the term *guṇavacana* '(a word) expressing a quality' see *TA*, Note (92). The commentators agree that the *Vt.* has been phrased to restrict *samāsānta* '(a change) occurring at the end of a cp.' to *gandha* as a *guṇavacana* word.

Now the difficulty is that *gandha* 'fragrance' is not a *guṇa* 'quality' of the wind. It does not form part of the wind, but it is something accidentally connected with it. Therefore the form *sugandhi* in the stanza is incorrect. That is why M. refers to poetic licence, which means that poets occasionally disregard the rules of grammar.
140 To justify the form *sugandhi*, M. appeals to the view of unnamed grammarians who hold that *itva* is allowed whenever *sugandhaḥ* is analysed as *śobhano gandho yasya* 'whose fragrance is excellent'. Here *gandhaḥ* occurs as a sg. form. The view referred to is mentioned by Jinendrabuddhi in his commentary on the rule in question, where he says *iha gandhasyety ekavacanenaiva nirdeśaḥ* 'here in (the form) *gandhasya* (we have before us) a mention by means of the sg. only'. That is to say, the sg. form *gandhasya* in P.5.4.135 is taken

to have been used intentionally. Just before this observation Jinendrabuddhi has pointed out that the *dravyavacana* word *gandha* is used in the plural only. The examples are *gandhān vikriṇīte* 'he sells fragrant substances' and *gandhāḥ paṇyam asya* 'fragrant substances are his merchandise'.

141 The rule says that *aṆ* in the sense of *tad asya prāptam* 'that has arrived for it' (see P.5.1.105) is added after *ṛtu*. The derivation is as follows:

ṛtu	+ *aṆ*	P.5.1.105
ārtu	+ *a*	P.7.2.117; 1.1.51
ārto	+ *a*	P.6.4.146
ārtav	+ *a*	P.6.1.78
ārtava.		

142 By *Ślokavt.* xi on P.1.4.51, see *KARA*, p. 214. The double object construction is *nicayaṃ sukhatāṃ nayatā* (*tapasā*).

143 This is an *upapada* cp. in which the first constituent represents *rūpakasamāsa* by P.2.1.72. For *tathokta* see fn. 550 on *Kir.* 1.45.

144 The rule says that the agent of verbs of going in the non-causative becomes the *karman* 'object' in the causative. See further *KARA*, Note (163).

145 We expect *niśi niśi*, a word-repetition indicating *vīpsā* (P.8.1.4), which leads to the sense of 'every night'. The cp. *pratiniśam* is formed by P.2.1.6 (*yathārtha*). *Yathārtha* is known in four varieties, one of which is *vīpsā*. The varieties are enumerated by the *KV* on P.2.1.6. Compare fn. 92 on *Kir.* 6.18.

146 And not as the *karaṇa* 'instrument'. The ending has been added by P.2.3.18.

147 Namely, by the two preceding stanzas.

148 Put a *daṇḍa* after *eva* in both the 1889 and 1954 *NSP* editions.

149 Namely, the wind and the heat (stanza 6.25), the earth (6.26), and the water and sky (6.27).

150 For *utprekṣā* see Appendix II, s.v. The main construction is *tapasā dayālunā iva saḥ anujagṛhe* 'by the mortification which had taken compassion, so to speak, he was shown favour'. The form in which the mortification shows compassion is described in three stanza which form one syntactic unit. Therefore *utprekṣā* can be said to be the main *alaṃkāra* of the whole.

151 This should not be taken as an instance of *śleṣa*, but rather as a case of specification of the meaning 'fruit' in connection with Arjuna. The dat. ending is used by *Vt.* III on P.2.3.13, see *ANA*, p. 114. In this *Vt.* Kātyāyana uses the word *utpāta* '(good) omen'.

152 Namely, by *mahate phalāya.*

153 *Rūpakasamāsa* by P.2.1.72, for which see Note (48).

154 For *tathā hi* see fn. 173 on *Kir.* 1.8.

155 Compare the *vigraha* given for *duḥkhātibhāraḥ* in *Kir.* 3.33.

156 By *sa ca* 'and that' M. connects the word just derived with the following finite verbs, as its agent.

157 *Vā* (here preceded by a negative phrase) is taken as an emphatic particle in the sense of *vai.* See *SS*, § 397, Remark 1.

158 Unidentified quotation.

159 See fn. 146 above.

160 In the stanzas 6.25-27.

161 For *ata eva* see fn. 113 on *Kir.* 1.3.

162 Thus M. non-technically derives *ananyabhava* directly from *anyasya na bhavati.* However, it is better derived in two stages, namely,

(1) *anyasya* (or *anyasmin*) *bhavati, anyabhavaḥ,*
(2) *anyabhavo na bhavati, ananyabhavaḥ.*

In this way, the connection of the negative particle is clearly shown. The better sense, however, is obtained by first connecting the negation with *anya*, so that a *bv.* cp. is derived, *ananya* 'who has no other', i.e., a unique or extraordinary being, and by subsequently connecting *ananya* with *bhava.* This is the derivation adopted in the translation. This is

in agreement with Pangarker ("glory...unattainable to an ordinary man"), but not with Cappeller ("eine aus keinem andern Ursprung quelllende Kraft").
163 Instead of *asaṃbhavati* in the 1954 *NSP* ed., which makes no sense, read *asaṃbhāvi* with the 1889 ed.
164 Reference is to P.3.1.134. M. thus derives *bhava* as an independent word which is subsequently joined with *anya*, and not as part of an *upapada* cp. The latter derivation, (*anya* + *bhū*) + *aṆ*, invariably results in *anyabhāva*, which is not desired. The cp.-formation with *naÑ* is as follows:

((*naÑ* + *sU*) + (*anyabhava* + *sU*)) + *am*	P.2.2.6; 4.1.2
((*na* + °) + (*anyabhava* + °)) + *am*	P.2.4.71
(*a* + *anyabhava*) + *am*	P.6.3.73
(*an* + *anyabhava*) + *am*	P.6.3.74
ananyabhava + *am*	P.7.1.24
ananyabhavam	P.6.1.107
ananyabhavam.	

165 For the verb periphrasis with the help of a noun plus *āsthita* see Renou 1959, p. 40, who translates "(l'esprit) égaré".
166 The rule says that in a *tp.* cp. whose *uttarapada* is formed with a *kṛt*-suffix the loc. ending is often (*bahulam*) not deleted. In *vanacara* the suffix used to derive *cara* is the *kṛt*-suffix *Ṭa* prescribed by P.3.2.16. Accordingly, we may have either *vanecara*, which is the more usual form—it occurs in *Kir.* 1.1—, or *vanacara*. The latter form is required by the metre in the present stanza.
167 How do we know what the objects are which are to be counted by the number 100? This we understand from the use of the verb *yaj-*. That is how we are able to supply a form like *makhānām* in the *vigraha* of *śatayajvan*.
168 *AK*, 2.7.8 d.
169 The rule says that the suffix *ṄvaniP* is added after *yaj-* in the sense of past time (*bhūte*, continued from P.3.2.84). Thus *yajvan* means 'someone who has sacrificed'. The derivation is as follows:

yaj + *ṄvaniP*	P.3.2.103
yaj + *van*	P.1.3.8; 1.3.3
yajvan.	

170 Namely, from the previous stanza.
171 That is to say, by Indra.
172 For the rendering of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
173 For the verb periphrasis with the help of a cp. containing a form derived from *kṛ-* see Renou 1959, p. 39.
174 Namely, due to the visit of the *vanecaras* to Indra. They had to take time off from doing their job. For *sati* see fn. 145 on *Kir.* 1.5.
175 For *yathā tathā* see fn. 314 on *Kir.* 1.18.
176 The rule says that the suffix *aṆ* is added after the verbal base *kath-* in order to form a fem. word. The derivation is as follows:

kath + *ṆiC* + *aṆ*	*P.3.1.25; 3.3.105*
kath + ° + *a*	P.6.4.51
katha + *ṬāP*	P.4.1.6
kathā	P.6.1.101
kathā.	

177 For *timiracchid* as a two-member periphrasis see Renou 1959, p. 30.
178 For the function of *sthita* see fn. 489 on *Kir.* 1.36.
179 For *utprekṣā* see Appendix II, s.v.
180 For the function of *he* and the translation see fn. 123 on *Kir.* 1.4.
181 The rule says that the suffix *KyaṄ* is added after *tapas*, when the latter meaning

functions as the *karman* 'object' of the meaning *car-* 'to practice'. The derivation is as follows:

tapas +	*KyaṄ*			
tapas +	*ya*		+ *lAṬ*	P.3.2.123
tapas +	*ya*		+ *tiP*	P.3.4.78
tapas +	*ya*	+ *ŚaP*	+ *ti*	P.3.1.68
tapas +	*ya*		+ *ti*	P.6.1.97
tapasyati.				

182 In stanza 6.31.
183 For Arjuna's appearing to be all-out for victory.
184 Reference is to P.3.1.134 which says that the suffix *Lyu* denotes the agent, when it is added after the verbal bases *nand-*, etc. The *nandyādigaṇa* is an *ākṛtigaṇa*. The *Gaṇapāṭha* (*PG*, p. 121*) does not list the form *bhīṣaṇa*, but it does list *vibhīṣaṇa*.

Bhīṣaṇa is to be derived in the causative sense, as explained by M. Therefore the causative suffix *ṆiC* is added in the derivation, as follows:

bhī		+ *ṆiC*	+ *Lyu*	P.3.1.134
bhī		+ *i*	+ *ana*	P.7.1.1
bhī	+ *ṣ*	+ *i*	+ *ana*	P.7.3.40
bhī	+ *ṣ*	+ °	+ *ana*	P.6.4.51
bhī	+ *ṣ*		+ *aṇa*	P.8.4.2
bhīṣaṇa.				

185 Namely, *bhīṣaṇau.*
186 The 1889 *NSP* ed. reads *tau ca tau bhujaṃgau ca tāv iva bhujau yasya sa tathoktaḥ puruṣaḥ.* Here *saḥ* has been dropped between *yasya* and *sa.* The 1954 ed. makes the same mistake, but correctly puts a *daṇḍa* after *yasya.*
187 For *tathokta*, usually at the end of a cp.-*vigraha*, see fn. 550 on *Kir.* 1.45.
188 *Ca*, which is part of the text, has been skipped by M.
189 For the rendering of the *bv.* cp. see fn. 97 on *Kir.* 1.4.
190 Compare stanzas 6.25-27.
191 For *sati* see fn. 145 on *Kir.* 1.5.
192 For the meaning of the expression *kiṃ bahunā* see fn. 52 on *Kir.* 3.7.
193 Actually, the stanza mentions four only, *anala* 'fire' being left out'. Reference is to *Sāṃkhyakārikā* 38, *tanmātrāṇy aviśeṣas tebhyo bhūtāni pañca pañcabhyaḥ/ete smṛtā viśeṣāḥ śāntā ghorāś ca mūḍhāś ca* 'the *tanmātras* possess no distinctive feature (by which the senses can perceive them). From these five (*tanmātras*) the five *bhūtas* 'gross elements' (originate). These (latter) are said to be (characterised by) distinctive features, because they are tranquil, turbulent and delusive (according to the *guṇas, sattva, rajas* and *tamas*, which colour them)'. Vācaspatimiśra (*The Tattvakaumudī*, text, p. 53-54) explains as follows: *śabdāditanmatrāṇi sūkṣmāni. Na caiṣāṃ śāntatvādir asty upabhogayogyo viśeṣa iti mātraśabdārthaḥ. Aviśeṣān uktvā viśeṣān vaktum utpattim eṣām āha tebhyo bhūtānīti. Tebhyas tanmātrebhyo yathāsaṃkhyam ekadvitricatuḥpañcabhyo bhūtāny ākāśānilānalasalilāvanirūpāṇi pañca. Pañcabhyaḥ tanmātrebhyaḥ. Astv eteṣām utpattiḥ. Viśeṣatve kim āyātam. Ity ata āha ete smṛtā viśeṣāḥ iti. Kutaḥ. Śāntā ghorās ca mūḍhāś ca. Cakāra eko hetau dvitīyaḥ samuccaye. Yasmād ākāśādiṣu sthūleṣu sattvapradhānatayā kecic chāntāḥ sukhāḥ prakāśā laghavaḥ, kecid rajaḥpradhānatayā ghorā duḥkhāḥ anavasthitāḥ, kecit tamaḥpradhānatayā mūḍhā viṣaṇṇā guravaḥ. Te 'mi parasparavyāvṛttyā 'nubhūyamānā viśeṣāḥ. Iti ca sthūlāḥ iti cocyante. Tanmātrāṇi tv asmadādibhiḥ parasparavyāvṛttāni nānubhūyanta ity aviśeṣāḥ sūkṣmā iti cocyante* 'the *tanmātras* like *śabda* 'sound', etc. are subtle (i.e., not perceptible). The point of the word *mātra* (in *tanmātra*) is that they possess no distinctive feature in the form of *śāntatva* "serenity", etc., by which they can be perceived. Having termed them *aviśeṣa* 'not possessing a distinctive feature' (the author), in order to mention how the (gross elements possessing) distinctive features originate, says *tebhyo bhūtāni. Tebhyaḥ* (means) *tanmātrebhyaḥ* "from the *tanmātras*" (that is,) from (the Nos.) 1,2,3,4 and 5 resp. *Bhūtāni* (namely,) in the form of the sky, wind, fire, water and

earth. *Pañca. Pañcebhyaḥ* (means) *tanmātrebhyaḥ* "from the (five) *tanmātras*". (Objection): Let the origination of these (gross elements) be (granted). But what about their being *viśeṣas*? (Answer:) That is why (the author) says *ete smṛtā viśeṣāḥ*. Why? (The author says) *śāntā ghorāś ca mūḍhāś ca*. (Here) the one word *ca* (is used) in the sense of *hetu* "reason", the second in that of *samuccaya* "accumulation". Because among the gross elements, sky, etc., some are tranquil, (that is,) pleasurable, (that is,) transparent, (that is,) light, because they are mainly characterised by *sattva* "serenity"; some are turbulent, (that is,) unsettled, because they are mainly characterized by *rajas* 'turbulence'; some are delusive, (that is,) painful, (that is,) heavy, because they are mainly characterised by *tamas* "gloom". And these (gross elements) being experienced as mutually distinct are (called) *viśeṣas*. And therefore they are said to be gross. But the *tanmātras* are not experienced by beings like we as mutually distinct. And therefore they are called *aviśeṣa* (or) gross'. See also *ERE*, Vol. 2 (1909), s.v. Atomic theory (Indian), p. 200 (article by H. Jacobi; *HIPh*, I, p. 242-43, 252-54; Frauwallner 1953, p. 355, 356 (for what is meant by "accumulation"); *INCLA*, Tome II, p. 38-41; Larson 1969, p. 204-206; Hulin 1978, p. 149. Compare also fn. 33 on *Kir.* 3.5.

194 For *utprekṣā* see Appendix II, s.v. The type used here is that of *limpati iva*.

195 See stanza 6.26.

196 For *kiṃ ca* see fn. 530 on *Kir.* 1.43.

197 The rule says that *KviP* is added to *sad-* even when *sad-* is preceded by a preverb. The derivation is as follows:

ante + sad + KviP	P.3.2.61
ante + sad + v	P.1.3.8; 1.3.2; 1.3.3
ante + sad + °	P.6.1.67
antesad.	

198 Here M. has not added *sati* to indicate the use of a loc. abs.

199 *Ca*, which is part of the text, has been skipped by M.

200 The question here is, why does the poet say *tasya vinamanti*, and not *tam* or *tasmai vinamanti*? M.'s reference to the meaning generally conveyed by the gen. ending amounts to saying that *tad* is not intended as a *karmakāraka* here. Therefore it must be *śeṣa*. The gen. endings are prescribed in the sense of *śeṣa*, that is practically, *saṃbandha* 'relation', by P.2.3.50. The *KV* on this rule says *karmādibhyo yo 'nyaḥ prātipadikārthavyatiriktaḥ svasvāmisaṃbandhādiḥ śeṣaḥ. Tatra ṣaṣṭhivibhaktir bhavati 'śeṣa* is the owner—owned relation, etc., which is other than *karman* 'object', etc., (and) different from the nominal stem meaning. To express this (sense of *śeṣa*) the gen. ending is (used)'. See further *ATA*, fn. 108, and *VIBHA*, Note (35).

201 See fn. 192 above.

202 *Sāttvika* means *sattvaguṇapradhāna* 'in whom the *guṇa* (called) *sattva* is predominant'. For the Sāṃkhya *guṇas* see *HIPh*, I, p. 243-45. Compare fn. 193 above. In a *sāttvika* person the connection with *atiśaya* in the sense taken here is absent, because such *atiśaya* is usually associated with the *guṇa rajas*.

203 Like Indra's.

204 For *kiṃ ca* see fn. 530 on *Kir.* 1.43.

205 Renou 1959, p. 35, noting the use of an abstract noun as the agent, translates "son infatigabilité atteste sa nature puissante'.

206 Here the 1954 *NSP* ed. offers a clear improvement on the text of the 1889 ed. which reads *prathayati ca* and drops *iva*.

207 And therefore there is no need of fear.

208 *AK*, 1.6.12, defines as follows: *kākuḥ striyāṃ vikāro yaḥ śokabhītyādibhir dhvaneḥ 'kākuḥ* (which is used) in the fem., is a change which (takes place) of the voice due to grief, fear, etc.' Mammaṭa, *KP*, IX, *sūtra* 103 (p. 491), mentions it in his definition of *vakroki: yad uktam anyathā vākyam anyathānyena yojyate/śleṣeṇa kākvā vā jñeyā sā vakroktis tathā dvidhā* 'when an utterance spoken in one way is construed in a different way by another person, by means of *śleṣa* or by means of a change of intonation, that must be known as *vakrokti*. Thus it has two varieties'. For a discussion on *kāku* by Abhinavagupta in his *Locaña* on

Dhvanyāloka, 3.138, see Krishnamoorty 1974, p. 233-35. The term *kāku* is known to the *NŚ* (prose portion on 19.38 ab; introductory prose portion on 19.44) in a quite different sense, as *sākāṅkṣā* 'with expectation (of the continuation of the utterance)' and *nirākāṅkṣā* 'without (such) expectation'. From the sequel (19.44, and the prose portion of this stanza) it appears that here *kāku* is taken in the sense of sentence-intonation by which an utterance is marked as non-finished and finished resp. See further Kulkarni 1966 for the role of *kāku* in *alaṃkāraśāstra.*

The change of intonation assumed in the present stanza is to express doubt, as in *ṛṣivaṃśo vā ... daityakule vā ... bhūmibhṛtām anvaye vā.*

209 For *yadi ... yadi vā* see Renou 1959, p. 19.

210 Presumably M. takes *gati* in the sense of a person's characteristic way of moving about.

211 Reference is to P.3.1.134. *Pacādi* is regarded as an *ākṛtigaṇa*. the derivation is as follows:

sah + aC P.3.1.134
sah + a P.1.3.3
saha.

212 See fn. 176 on *Kir.* 4.20, and compare the last line of M.'s commentary on *Kir.* 5.16.

213 If Arjuna's aim in practising *tapas* is to acquire the status of Indra, this certainly is a possibility worthy of mentioning to the present Indra.

214 Taken by themselves the *vanecaras* as simpleminded persons, but in comparison to the *yatis*, mentioned in the same stanza, they are *ajñāna* 'not possessing the liberating knowledge', and in that sense ignorants.

215 The rule says that an *ārdhadhātuka* suffix beginning with *t* is preferably not combined with the agama *iṬ*, when the suffix is added after *sah-*. Here *na* is continued from P.7.2.39 and *vā* from P.7.2.44. See Kiparsky 1979, p. 149. *TumUN* is an *ārdhadhātuka* suffix beginning with *t.* Bhāravi who must have regarded *soḍhum* and *sahitum* as freely exchangeable forms uses *sahitum* because of the metre. The derivation is as follows:

sah + tumUN P.3.4.65
sah + iṬ + tum P.7.2.48
sahitum.

216 That is, possessing a mind which is able to discriminate between the real self (the *ātman*; see fn. 108 above) and the non-self which is falsely taken for the real self (*ajñāna* = *avidyā*; see fns 111 and 214 above).

217 Compare M. on *Kir.* 1.6, *nobhayaṃ saṃghaṭate*, and on *Kir.* 2.39, *nobhayam ekatra tiṣṭhati.* The *arthālaṃkāra* involved is *viṣama*, for which see Appendix II, s.v.

218 For *arthāntaranyāsa* see Appendix II, s.v.

219 In the stanza 6.31-37.

220 Reference is to P.3.4.21. The rule says that the suffix *Ktvā* is added in the sense of *pūrvakāla* '(action) preceding in time', if the actions concerned have one and the same agent. The actions concerned here are expressed by *adhigamya* and *jugopa*. *Gupti*, formed with the suffix *ŚtiP*, is a quotation-form of *gup-*, by *Vt.* II on P.3.3.108. The derivation is as follows:

adhi + gam + Ktva P.3.4.21
adhi + gam + LyaP P.7.1.37
adhigamya.

221 Namely, the re-instalment of Yudhiṣṭhira.

222 For *tathā hi* see fn. 173 on *Kir.* 1.8.

223 *Naya* = *nīti* is taken in the sense of prudent conduct, especially prescribed for king or chieftain. Compare fn. 271 on *Kir.* 2.35.

224 Compare fn. 378 on *Kir.* 1,24 on *mantrabheda.*

225 Pines and Gelblum 1977, p. 532, n. 15, translate "fixing (his mind) on the self to the exclusion of (all) other objects", and for *praṇidhāna* refer to *Nyāyasūtra*, 3.2.41; the *Tattvakaumudī* on *Sāṃkhyakārikā* 7; and the *Śaṅkarabhāṣya* on *Brahmasūtra*, 2.2.42.
226 For *sati* see fn. 145 on *Kir.* 1.5.
227 In *bhaktatayā*.
228 Reference is to P.2.3.21, for which see *VIBHA*, Note (20).
229 The rule says that *smin* is preferably substituted for *Ṅi* after the pronominal adjectives *pūrva*, etc. See Kiparsky 1979, p. 25. Bhāravi, however, must have regarded *(a)pūrve* and *(a)pūrvasmin* as freely exchangeable forms whose choice is to be decided by requirements of metre.
230 The rule says that the gen. endings are used after words standing for items from which something is set apart (*nirdhāraṇaṣaṣṭhī*). The apsarases are considered to be Kāma's weapon and as such they are one weapon among other weapons.
231 The rule says that the suffix *ḌatamaC* is preferably added after *kim*, etc., when the question is of an item belonging to a class and, as such, being singled out from many. See Kiparsky 1979, p. 121-22.
232 *Na* or *na tu* is used here on purpose, to bring out the significance of the adjective in question. Compare fn. 327 on *Kir.* 1.19.
233 For *tathā* see fn. 134 on *Kir.* 1.5. In the present commentary *tathā* is used five times in succession.
234 This word has been omitted in the 1889 *NSP* ed.
235 By P.2.3.65, for which see *VIBHA*, Note (74). The phrase *viyayāya cittabhuvaḥ* is ambiguous and can be taken to mean 'for the sake of the victory of Kāma', or 'for the sake of victory over Kāma'. In the first interpretation Kāma functions as the agent of the action implied by *vijaya*. In the second interpretation Kāma functions as the object. M. specifies that the first interpretation is to be adopted.
236 Thus M. indicates that the question is rhetorical.
237 For *upamā* see Appendix II, s.v.
238 For *parikara* see Appendix II, s.v.
239 For *saṃkara* see Appendix II, s.v.
240 Renou 1959, p. 47, notes *vīti*, glossed as *nivṛtti*, as a derivation in *-ti* fashionable in *kāvya*. According to the same author, ibid. p. 57, *bhava* is an instance of the poet's retaining of a word in a specialised sense.
241 For the translation of the *bv.* cp. see fn. 97 on *Kir.* 1.2.
242 For the meaning of the gen. case ending see fn. 38 on *Kir.* 3.5.
243 Compare fn. 33 on *Kir.* 3.5, and fn. 193 above.
244 *Śliṣṭarūpaka*, that is, *rūpaka* involving *śleṣa*, is what occurs in *paraṃparitarūpaka*, a subdivision of *rūpaka* assumed by Mammaṭa. The *KP*, *sūtra* 145, p. 600, defines it as *niyatāropaṇopāyaḥ syād āropaḥ parasya yaḥ/tat paraṃparitaṃ śliṣṭe vācake bhedabhāji vā* 'when the superimposition (on *c*) of another (item) *d* is occasioned by a particular (given) superimposition (in which item *a* is superimposed on item *b*), (then we call) that *paraṃparita*, provided that the word expressive (of *a*) applies in two meanings, or possesses a difference (from the word standing for *b*)'. In this way, *paraṃparitarūpaka* is itself subdivided into a *śliṣṭa* and an *aśliṣṭa* variety. The idea in the *śliṣṭa* variety, with which we are concerned, is that the word standing for *a* has the same form as the word standing for *b*. In our case, this is the word *rajas* meaning 'the *guṇa rajas*' and the word *rajas* meaning 'dust'. Now, according to theory, in *paraṃparitarūpaka* the *āropaṇa* of the notion 'dust', on the notion 'the *guṇa rajas*' enables us to execute the *āropaṇa* of the notion 'water' (*vāri*) on the notion 'knowledge' (*avabodha*). Or, in other words, the previous identification of the *guṇa rajas* with dust leads us to identify knowledge with water.

Ruyyaka makes the same distinction (*AS*, p. 45, lines 3-4). See also *PR*, p. 374-76, with further divisions of the *śliṣṭa* and *aśliṣṭa* variety, and *EA*, p. 215-17, with Trivedi's Notes, p. 556-57.
245 *Tasya* is used to indicate that *rajas* has been stated in the sg. gen.
246 *Rūpakasamāsa* by P.2.1.72. Compare Note (48).
247 For *utprekṣā* see Appendix II, s.v.

248 For *saṃkara* and *rūpaka* see Appendix II, s.vv.
249 For *kiṃ ca* see fn. 530 on *Kir.* 1.43. Another reason is adduced to explain why the apsarases are eminently fit for the job.
250 Reference is, of course, to the stock example of *upamā, mukhaṃ candra iva* 'the face is (lovely) like the moon'.
251 The rule says that the suffix *taL* is added after *jana* in the sense of *tasya samūhaḥ* 'the multitude of that' (P.4.2.37). A word ending in *taL* takes the fem. gender by the *liṅgānuśāsanasūtra* 1.17 (*SK*, p. 749). The derivation is as follows:

jana	+ *taL*		P.4.2.43
jana	+ *ta*	+ *ṬāP*	*liṅgānuśāsanasūtra* 1.17; P.4.1.4
jana	+ *tā*		P.6.1.101
janatā.			

According to Renou 1959, p. 36, the noun in *-tā* here has a semi-concrete value.
252 *Asaṃbandhe saṃbandhaḥ*, see *PR*, p. 398. For *atiśayokti* see Appendix II, s.v.
253 The 64 arts and tricks are enumerated in the *KS*, 1.3.16 (p. 29-30), for which see Schmidt 1920, p. 44. They start with the arts of singing, instrumental music, dancing and painting.

Item No. 32 (or 33) in this list is *kāvyasamasyāpūraṇam* 'the completion of a fragment of a stanza'. Here the commentary adds an explanation of the term which has not been translated by Schmidt (ibid. p. 50). The text reads as follows: *samasyate saṃkṣipyata iti samasyā. "Ṛhalor ṇyat". Ihāsāmānyāt* (read thus for *iha sāmānyāt*) *"saṃjñāpūrvako vidhir anityaḥ" iti vṛddhir na bhavati. Yad vā "kṛtyalyuṭo bahulam" ity anyaprakṛter api ṇyad* (read thus for *yad*), *bahulagrahaṇāt. Kāvyasya ślokasya samasyā pāda ityarthaḥ. Tasya pūraṇaṃ krīḍārthaṃ vādārthaṃ ca* 'In the sense of *samasyate* "it is thrown together" (that is,) *saṃkṣipyate* "it is shortened" (we derive *samasya*). (Apply) P.3.1.124 (which says that the suffix *Ṇyat* is added to verbal bases ending in a consonant). Here, uncharacteristically, *vṛddhi* (by P.7.2.116) has not been applied, by *pb.* 93 (which says that a rule conditioned by a technical term is not invariably applied). Or rather, (we will say that the suffix) *Ṇyat* (is added) after another verbal base (than the ones mentioned in P.3.1.124 also), according to P.3.3.113 (which says that *kṛtya* suffixes are variously applied), on account of (the word) *bahulam* (in that rule). (*Kāvyasya* means) *ślokasya* 'of a stanza'. (In the sense of) *kāvyasya samasyā* (we derive *kāvyasamasyā*). (In the sense of) *tasyāḥ pūraṇam* "the completion of that" (namely,) for the sake of play or for (serious) competition (we derive *kāvyasamasyāpūraṇam*)'. Thus, according to Yaśodhara, *kāvyasamasyāpūraṇam* consists in this that of a stanza three *pādas* are recited, and that the *pāda* completing the stanza is to be supplied.
254 See Washburn Hopkins 1915, p. 152-58.
255 Reference is to *Vt.* V on P.3.1.26 which in later Sanskrit grammar is usually read together with *Vt.* VI on the same rule, see fn. 274 on *Kir.* 1.14.
256 The *iṣṭhavadbhāva* mentioned is prescribed by *Vt.* I on P.6.4.155. The purposes of this *iṣṭhavadbhāba* are summed up by *Vt.* II on the same rule. Grammarians belonging to the school of Bhāradvāja have added three purposes here, one of which is phrased as *vinmator luk* 'deletion of (the suffixes) *vin* and *matUP*'. See *Mbh.* III, p. 230, lines 9-10, and fn. 151 on Canto IV. The derivation is as follows:

vighna	+ *matUP*				P.5.2.94
vighna	+ *mat*	+ *ṆiC*			*tat karoti*
vighna	+ °	+ *i*			*vinmator luk*
vighna		+ *i*		+ *lOṬ*	P.3.3.162
vighna		+ *i*		+ *ta*	P.3.4.78
vighna		+ *i*	+ *ŚaP*	+ *ta*	P.3.1.68
vighn°		+ *i*	+ *a*	+ *ta*	P.6.4.145
vighn		+ *e*	+ *a*	+ *ta*	P.7.3.84
vighn		+ *ay*	+ *a*	+ *ta*	P.6.1.78
vighnayata.					

257 Thus M. makes it clear that the second line of the stanza is phrased as an *arthāntaranyāsa.*
258 Both the *AK*, 3.4.10 d, and the *ViPr.*, p. 188, stanza 32 a, prescribe the word *nanu* in the sense of *āmantraṇa* 'addressing'.
259 Renou 1959, p. 46, notes the form as a new usage in *-ti*, instead of *avajaya.*
260 Here M. derives a cp. from a full sentence, in order to indicate that *sukha* functions as an adverb.
261 For *arthāntaranyāsa* see Appendix II, s.v.
262 Added by M. to make clear that the words are still addressed to the apsarases. For *he* see fn. 123 on *Kir.* 1.4.
263 The rule says that the suffix *ŚyaN* is preferably added after *laṣ-* before a *sārvadhātuka* suffix conveying the sense of agent. See Kiparsky 1979, p. 54. Thus *laṣyati* used in the text is strictly the preferred form.
264 Here *iti* is taken in the sense of *iti yāvat.*
265 The rule says that *KyaP* is added to verbal bases having a penultimate *ṛ*, with the exception of *kṛp-* (i.e., *kḷp-*) and *cṛt-*. The derivation is as follows:

vi + *mṛṣ* + *KyaP*	P.3.1.110
((*na* + *sU*) + (*vimṛṣya* + sU)) + sU	P.2.2.6
((*na* + °) + (*vimṛṣya* + °)) + s	P.2.2.71
(*a* + *vimṛṣya*) + s	P.6.3.73
avimṛṣya + *am*	P.7.1.24
avimṛṣyam	P.6.1.107
avimṛṣyam.	

266 Reference is to *Kir.* 6.32.
267 Compare *Kir.* 6.41, and fn. 240 above.
268 The word *tathā* has been skipped by M.
269 For *kutaḥ* see fn. 129 on *Kir.* 1.4.
270 See fn. 217 above.
271 For *arthāntaranyāsa* see Appendix II, s.v.
272 For *viṣaya* indicating the meaning of the loc. ending see fn. 412 on *Kir.* 1.28.
273 The rule says that the suffix *vat* is added in the sense of *tatra iva* 'like (what is) in that'.
274 P.3.3.173 prescribes the optative and the imperative markers to express the sense of *āśis.* But P.3.3.175 says that in connection with the prohibitive particle *mā* the aor. endings are used to express that sense. Further, in connection with *mā*, the augment *aṬ*, prescribed by P.6.4.72 in the case of aor. endings, is prohibited by P.6.4.74. The derivation is as follows:

mā + *pari* + *budh* + *lUṄ*	P.3.3.175
mā + *pari* + *budh* + *ta*	P.3.4.78
mā + *pari* + *budh* + *cli* + *ta*	P.3.1.43
mā + *pari* + *budh* + *CiṆ* + *ta*	P.3.1.66
mā + *pari* + *bodh* + *i* + *ta*	P.7.3.86
mā + *pari* + *bodh* + *i* + °	P.6.4.101
mā paribodhi.	

275 For *tathā hi* see fn. 173 on *Kir.* 1.8.
276 The non-compound phrase *striṣu viṣaye* has unjustifiably been turned into the cp. *strīviṣayeṣu*, where the plural ending is meant to correspond with the ending of *vadhūṣu* referred to by the first constituent *strī.* For the meaning of *viṣaya* in connection with a loc. ending see fn. 412 on *Kir.* 1.28.
277 *VK*, p. 224, stanza 2 b.
278 For *arthāntaranyāsa* see Appendix II, s.v.
279 For *apaciti* see fn. 240 above (Renou 1959, p. 47).
280 For *yathā tathā* see fn. 314 on *Kir.* 1.18.

281 *AK*, 3.3.68 a.

282 The same explanation for *iti* as in the commentary on stanza 6.38.

283 For *tathā hi* see fn. 173 on Kir. 1.8.

284 Skipped by M.

285 A grammatical statement not found in the *Mbh.*, but mentioned by the *KV* on P.4.1.54, and by the *SK*, No. 512 on P.4.1.55.

286 The suffix used for the derivation of *hārin* is *ṆinI*, by P.3.1.134. *Hṛ-* is a *grahādi* verb. The derivation is as follows:

hṛ + *ṆinI*	P.3.1.134
hār + *in*	P.7.2.115
hārin.	

For *tathokta* see fn. 550 on *Kir.* 1.45.

287 By saying *tadvat* M. indicates that the simile has been expressed indirectly.

288 For *kutaḥ* see fn. 129 on *Kir.* 1.4.

289 And not as the *karman* 'object', which, just going by the form *sahasram*, might have been possible also.

290 For *upamā* see Appendix II, s.v.

APPENDIX I

ŚABDĀLAṂKĀRAS

When dealing with *alaṃkāras* we are directly confronted with the question, in how far do the works of literary art conform to the textbooks on literary aesthetic standards? The difficulty is that a considerable portion of *kāvya*-literature as preserved by us is decidedly older than the earliest textbook we have, namely, the *Kāvyādarśa*, according to general opinion. We therefore run the risk of judging *kāvya*-works by standards developed later. However, the risk may be less than it appears at first sight, due to what Renou 1950, p. 62, has called "la persistance des normes ou *pramāṇas*". He then continues (p. 63): "Les poètes, s'ils obéissent à des canons, le font d'une manière plus ou moins inconsciente. Dans l'Inde, tout se passe comme si l'écrivain avait devant lui un réseau serré de prescriptions qu'il fut tenu de respecter à la lettre. Il se peut que l'*Alaṃkāraçāstra* se soit développé postérieurement aux oeuvres littéraires les plus anciennes; la chronologie l'indiquerait plutôt. Et pourtant, dès que la norme classique du *kāvya* entre en vigueur, nous voyons chaque écrivain s'y référer virtuellement; il accepte le dosage des figures de style comme il accepte l'artifice grammatical hérité des Pāṇini." Here Renou discovers a logical fallacy which he describes as follows: "Patañjali a frôlé le cercle vicieux quand il enseignait que la grammaire de Pāṇini sert à reconnaître les gens de bon usage, les *çistas*, et qu'il définissait ces derniers comme étant ceux précisément qui parlent selon la grammaire." Keeping this in mind, we shall now proceed to the systematic description of what is called embellishments of words in their aspect of sound.

A. *Chekānuprāsa*

The *KP*, p. 496, defines it as *so 'nekasya sakṛt* '(the sameness, i.e., the repetition) (just) once of more than one (consonant)'. The example reads *tato 'ruṇaparispandamandīkṛtavapuḥ śaśī/daghre kāmaparikṣamakāminīgaṇḍapāṇḍutām.* Here it is clear that two consonant-groups, namely, *-nd-* and *-ṇḍ-*, have been repeated just once. Jhalakīkar, in his commentary (ibid., p. 496) quotes the author of the *Sārabodhinī*, a commentary on the *KP*, as saying that the repetition just once of more than one consonant, which consonants do not occur in immediate succession, that is, which do not form a consonant-group, is also called *chekānuprāsa*, and that this is confirmed by the author of the commentary *Uddyota.* Accordingly, the repetition of the consonant pair *k-m*, found in *kāma(parikṣama)kāmi(nīgaṇḍapāṇḍutām)* also comes under *chekānuprāsa* in the view of Mammaṭa. To summarize, the *KP* says that the repetition just once of a consonant-group (or of a pair of consonants) is called *chekānuprāsa.* Compare Porcher, 1978, p. 246-47.

The *AS*, p. 27, says *śabdapaunaruktyaṃ vyañjanamātrapaunaruktyaṃ svaravyañjanasamudāyapaunaruktyaṃ ca. Alaṃkāraprāstave kevalasvarapaunaruktyam acārutvān na gaṇyata iti dvaividhyam uktam* 'the repetition of speech-sounds (consists in) the repetition of consonants only and (in) the repetition of a group of consonants with vowels. In the context of embellishments the repetition of vowels does not count, because it adds no (sense of) poetic beauty. Therefore two kinds (only) have been stated'. The *AS* then (p. 29) defines *chekānuprāsa* by saying *saṃkhyāniyame* 'when a rule regarding number holds'. The *vṛtti* explains: *dvayor vyañjanasamudāyoḥ parasparam anekadhā sādṛśyaṃ saṃkhyāniyamaḥ* 'the rule regarding number (consists in) sameness with regard to each other, in various ways, of two (items, that is,) groups of consonants'. Vidyācakravartin on this passage says *yugmaśo 'vasthitānāṃ vyañjanasamudāyānāṃ parasparam anekadhā sādṛśyam iha saṃkhyāniyamaḥ* 'the rule regarding number here (consists in) the sameness with regard to each other, in various ways, of groups of consonants occurring in pairs'. Thus the term *dvayor* in Ruyyaka's definition is glossed by *yugmaśo 'vasthitānām*. The term *anekadhā*, however, is not explained. Ruyyaka's example reads *kiṃ nāma dardura duradhyavasāya. Sāya. kāyaṃ nipīḍya ninadaṃ kuruṣe ruṣeva/etāni kelirasitāni sitacchadānām ākarṇya karṇamadhurāṇi na lajjito 'si.* The *vṛtti* adds: *atra sāyaṃśabde 'syālaṃkārasya yakāramātrasādṛśyāpekṣayā vṛttyanuprāsena sahaikabhidhānānupraveśalakṣaṇaḥ saṃkaraḥ* 'in this (example), when we just take into account the letter *y* (we see that there is) *saṃkara* 'blending' in the form of being conveyed by one and the same expression, of this embellishment (*chekānuprāsa*) together with *vṛttyanuprāsa* in the word *sāyam*'. That is to say, although °*sāya sāyam* is one of the different sequences which, according to Ruyyaka, are required for assigning the designation *chekānuprāsa*, the thrice repetition of the letter *ya* in °*sāya sāyaṃ kāyam* entitles us also to assign the designation *vṛttyanuprāsa.* Of these two designations Ruyyaka assumes *saṃkara.* But the question must be asked, what particularly in the stanza enables it to exemplify *chekānuprāsa*? The answer is: the two sequences *saya sayam* and (*ku*)*ruṣe ruṣe*(*va*), and possibly as a third one, the sequence *dardura dura*°, if intended to be divided as (*dar*)*dura dura*° by the poet. It is these sequences which make the example meet the conditions laid down for *chekānuprāsa* as explained by Vidyācakravartin, namely, *yugmaśo 'vasthitānāṃ vyañjanasamudāyānām* and *anekadhā.* Here, for all practical purposes *anekadhā* amounts to saying *asakṛt* 'more than (just) once'. The next question is, what about the sequence (*e*)*tāni* (*kelirasi*)*tāni*? The point to be settled now is whether the repetition should be immediate or not. If it need not be, (*e*)*tāni* (*kelirasi*)*tāni* is to be added to the two or three sequences quoted above, which entitle us to regard the stanza as an instance of *chekānuprāsa*, according to Ruyyaka. If it has to be, this sequence is out.

The *PR*, p. 341, defines the *alaṃkāra* as *avyavadhānena dvayor vyañjanayugmayoḥ/ āvṛttiḥ* 'the repetition, in immediate succession, of two (items which form) a pair of consonants'. Kumārasvāmin here says that *dvayoḥ* conveys the sense of *vīpsā* '(logical) distribution'. Thus we assume (*cheka-*)*anuprāsa* in case of an immediate repetition of each time a pair of consonants. The example is *mahīmahīnavibhave dhatte kṣemaṃkara kare/rājanyajanyavijayi rajadguṇodayaḥ.* Here we see *m-h, k-r, j-ny, r-j* as different pairs immediately repeated. Both the the definition and the example are unambiguously clear, which is more than can be said for Ruyyaka, except for the fact that Vidyānātha makes no stipulation regarding the required different pairs. Since, in general, the *PR* follows the *AS*, against the *KP*, we assume that Vidyānātha has correctly interpreted Ruyyaka's definition of *chekānuprāsa* by adding the term *avyavadhānena.* Therefore the sequence (*e*)*tāni* (*kelirasi*)*tāni* quoted above is out.

The *EA*, p. 186, says *śabdasya paunaruktyaṃ vyañjanasamudāyam āśritaṃ yasmāt/sa cchekānuprāsaḥ saṃkhyāniyame samullasati* 'the repetition of speech-sounds which involves a group of consonants (is called) *chekānuprāsa*, when a rule regarding number holds'. The *vṛtti* explains: *dvayor dvayor vyañjanayor yayoḥ kayościd anyonyaṃ asakṛt sādṛśyaṃ saṃkhyāniyamaḥ* 'the rule regarding number (consists in) the sameness mutually, more than once, of each time two consonants'. Here we find the term *asakṛt* 'more than (just) once' apparently as the equivalent of *anekadhā* in Ruyyaka's definition. M. on this passage has the following to say: *atra so 'nekasya sakṛt pūrvaḥ ityādinā sakṛd vyañjanayugmāvṛttiś chekānuprāsaḥ. Asakṛt tadāvṛttir vṛttyanuprāsa ity āha kāvyaprakāśakāraḥ. Alaṃkārasarvasvakāras tu tadviparītaṃ siddhāntayāṃcakāra. Tanmatāvalambenāha asakṛt sādṛśyam iti* 'in this connection the author of the *Kāvyaprakāśa* by (his rule) *so 'nekasya sakṛt pūrvaḥ* "the first one (i.e., *chekānuprāsa*) (consist in the sameness just) once of more than one (consonant)" says that the repetition (just) once of a pair of consonants (is called) *chekānuprāsa*, (and) that their repetition more than once (is called) *vṛttyanuprāsa*. But the author of the *Alaṃkārasarvasva* has taken the opposite position. Adopting this (i.e., the latter author's) view, (Vidyādhara) says *asakṛt sādṛśyam* "sameness more than (just) once".'

The example quoted in the *EA* (p. 186-87) reads *kalākalāpaṃ dadhad ujvalojvalaṃ muhus tam astomam apākaroti yaḥ/na kasya harṣaṃ vasudhāsudhākaraḥ karoty ayaṃ vīranṛsiṃhabhūpatiḥ*. Here we find the following different pairs repeated each time in immediate succession: *k-l, jv-j, st-m, s-dh* and *k-r*. To have so many pairs repeated in this peculiar fashion the *anuprāsa* may indeed be called *cheka*, i.e., *vidagdha* 'clever'.

In passing it may be noted that Kumārasvāmin while commenting on the *PR*-passage interprets it (that is, the word *dvayor* in this passage) according to the definition stated in the *EA*. This is, in fact, a typical habit of Kumārasvāmin, namely, to explain the *PR* with the help of the *EA*.

To sum up again, the *KP* says that the repetition just once of a consonant-group (or of a pair of consonants) is called *chekānuprāsa*, whereas the *AS, PR* and *EA* hold that it is the repetition in immediate succession, more than just once, that is, involving different pairs of consonants, which is called *chekānuprāsa*.

B. *Vṛttyanuprāsa*

The *KP*, p. 496, defines it as *ekasyāpy asakṛt* '(the sameness, i.e., the repetition) more than once, even of a single (consonant)'. Compare Porcher 1978, p. 247. The *vṛtti* says *ekasya apiśabdād anekasya vyañjanasya dvir bahukṛtvo vā sādṛśyaṃ vṛttyanuprāsaḥ* 'on account of the expression *ekasya api* "even of a single (consonant)" the sameness twice or more times of more than one consonant (is called) *vṛttyanuprāsa*'. The example quoted on p. 497, which is an example of the *vṛtti* 'style' called *grāmya* 'vulgar', shows a repetition, five times of the single consonant *r* and a repetition, also five times, of the single consonant *l*.

The *AS*, p. 28, defines it simply by saying *anyathā* 'otherwise', that is, in the absence of the *saṃkhyāniyama*. The *vṛtti* explains: *kevalavyañjanasādṛśyam ekadhā samudāyasādṛśyaṃ tryādīnāṃ ca parasparasādṛśyam anyathābhāvaḥ* 'being otherwise (consists in) the sameness of a single consonant, (in) the sameness of a pair (of consonants) in one way (only) and in the mutual sameness of (a sequence of) three ot more consonants'. The first example (p. 29) reads *sahyaḥ pannagaphūtkṛtānalaśikhā nārācapalyo 'pi vā rākendoḥ kiraṇā viṣadravamuco varṣāsu vā vāyavaḥ/na tv etāḥ saralāḥ sitāsitarucaḥ sācīkṛtaḥ sālasāḥ sākūtaḥ sarasāḥ kuraṅgakasadṛśāṃ mānānuviddhā dṛśaḥ*. Here we find the repetition several times of the single consonants *p, v, t, s* and *r*, the repetition just once in immediate succession of the pair *s-t*, and the repetition just once, not in immediate succession, of the pairs *s-r, d-s.* A second example (p. 30) reads *āṭapena paṭīyasā yad api sa vāṇī kaver āmukhe khelanti prathate tathāpi kurute no sanmanorañjanam/na syād yāvad amandasundaraguṇālaṅkārajhaṅkaritaḥ saprasyandilasadrasāyanarasāsārānusārī rasaḥ.* Apart from the repetition, several times, of single consonants, the example shows the repetition, not in immediate succession, of the pair *s-r.* It also shows the repetition of pairs of consonants in reversed order, as in *ṭ-p* (repeated as *p-ṭ*), and *r-s* (repeated as *s-r*).

The *PR*, p. 341, says *ekadviprabhṛtīnām* ... *vyañjanānām* ... *punaruktiḥ* 'the repetition of one, or of two or more consonants (is called *vṛttyanuprāsa*)'. The example (p. 342) shows the repetition of a few single consonants several times, and also that of the consonant group *-kṣ-* eleven times.

The *EA*, p. 187, defines the *alaṃkāra* as *saṃkhyāniyamābhāve bhavati punar vṛttyanuprāsaḥ* 'but in the absence of a rule regarding the number (of occurrences we have) *vṛttyanuprāsa'.* The *vṛtti* explains: *kevalavyañjanasādṛśyaṃ sakṛd vyañjanasādṛśyaṃ tryādīnāṃ vyañjanānām itaretarasādṛśyaṃ saṃkhyāniyamābhāvaḥ* 'the absence of the rule regarding the number (amounts to) the sameness of single consonants, the sameness of consonants once (only), (and) the mutual similarity of (a sequence of) three or more consonants'. The first example shows the repetition of several single consonants and of the consononant-group *-nd-* three times. The second example (p. 188), apart from illustrating the repetition of the single consonant *k* five times in the first line, also shows a repetition just once, in immediate succession, of the pair *n-th.*

To sum up, the *KP* says that the repetition more than just once of consonants, whether single, in groups or in pairs, is called *vṛttyanuprāsa*, whereas the *AS, PR* and *EA* hold that it is the repetition of single consonants, or the repetition just once of one pair of consonants (whether immediate or not), or the repetition of sequences consisting of three or more consonants which is called *vṛttyanuprāsa.*

The basic possibilities may be stated somewhat differently as follows:

1. The consonants are single.
2. The consonants are non-single.
2.1 They form a consonant-group, like *-nd-*. In that case they are not treated differently from single consonants.
2.2 They form a pair, like *n-d*, the two members being separated by a vowel.
2.3 They form larger sequences, like *n-n-d.*
3. There is just one pair.
4. There are more pairs than just one.
5. The repetition takes place once only.
6. The repetition takes place more than just once.
7. The repetition takes place in immediate succession.
8. The repetition takes place in non-immediate succession.

Here, in order to be counted as a *śabdālaṃkāra*, 1 has to be combined with 6. According to the *KP*, the combination of 2.2 with 3 and 5, irrespective of 7 and 8 is called *chekānuprāsa.* The rest, that is, all other combinations are lumped together as *vṛttyanuprāsa.* According to the *AS, PR* and *EA*, the combination of 2.2 with 4, 5 and 7 is called *chekānuprāsa.* The rest, including the combination of 2.2 with 3, 5 and 7, which applies to (*dvaita*)*vane vane*(*caraḥ*) in *Kir.* 1.1., is lumped together as *vṛttyanuprāsa.*

C. *Lāṭānuprāsa*

The *KP*, p. 498, defines it as *śābdas tu lāṭānuprāso bhede tātparyamātrataḥ* '*lāṭānuprāsa*, however, involves (the repetition of) words, the difference (between the words concerned) lying merely in their construction'. The *vṛtti* adds: *śabdagato 'nuprāsaḥ śabdārthayor abhede 'py anvayamātrabhedāt lāṭajanavallabhatvāc ca lāṭānuprāsaḥ* 'a repetition of sound involving words (is called) *lāṭānuprāsa* on account of the difference merely in construction even when the wordform and the meaning are not different, and on account of the fact that it is like by the people of Lāṭa'. The *KP* then says (p. 499-500) that this embellishment may involve the repetition of more than one *pada*, or of just one *pada*; and that this *pada* may be repeated in one and the same cp., or in different cps, or both in a cp. and a non-cp. Thus the difference with *cheka-* and *vṛttyanuprāsa* lies in this that in *lāṭānuprāsa* the meaning of the repeated item or items is involved. The lexical meaning must be the same. Compare Porcher 1978, p. 248.

The *AS* (p. 32) says *tātparyabhedavat tu lāṭānuprāsaḥ* '(a repetition) involving a difference in construction. however, (is called) *lāṭānuprāsa'*. The *vṛtti* explains: *tātparyam anyaparatvam. Tad eva bhidyate na tu śabdārthasvarūpam 'tātparya* (means) *anyaparatva* "being directed to something else". That only differs, not the nature of the word(form) or of the meaning'. After quoting an instance of the *arthālaṃkāra ananvaya* 'self-comparison' in which the word *kamalāi* (= *kamalāni* 'lotuses') is repeated, the *vṛtti* says *atrābjapattranayane nayane nimīlya ityādau vibhaktyāder apaunaruktye 'pi bahutaraśabdārthapaunaruktyāl lāṭānuprāsatvam eva. Kāśāḥ kāśā ivetyādau ananvayena sahāsya saṅkaraḥ. Anyonyāpekṣaśabdārthagatatvenārthamātragatatvena vyavasthiter bhinnaviṣayatvāt* 'although in this (example) *abjapattranayane nayane nimīlya* "o you possessing eyes like lotus-leaves, having closed your eyes" there is no repetition of the case ending, etc., it is definitely an instance of *lāṭānuprāsa*, because the wordform and the meaning have been chiefly repeated. In *kāśāḥ kāśā iva* "the reeds are like reeds (only)", etc. (we find) *saṅkara* "blending" of this (*lāṭānuprāsa*) with *ananvaya* "self-comparison", because their different domains have been fixed as involving a wordform and a meaning which require each other, and as involving meaning only'. Thus, whereas Ruyyaka in a given instance (*AS*, p. 221) speaks of *saṃsṛṣṭi* 'commingling' of *upamā* and *anuprāsa*, he speaks of *saṃkara* in the case of the combination of *ananvaya* and *lāṭānuprāsa* on the ground that these two embellishments are mutually supportive.

The *PR*, p. 344, says *śabdārthayoḥ paunaruktyaṃ yatra tātparyabhedavat/... lāṭānuprāsa iṣyate* 'the repetition of a wordform and its meaning involving a difference in construction (only) is regarded as *lāṭānuprāsa'*. Kumārasvāmin explains that the word *tātparyabhedavat* in the definition serves to prevent a particular *doṣa* 'shortcoming' called *prarūḍhadoṣa*, which consists in the repetition of a word and its meaning, and that the implied non-difference in meaning and wordform serves to mark off *lāṭānuprasa* from *yamaka*.

The *EA*, 7.6 (p. 192), after mentioning that the repetition of words and their meanings is a fault called *prarūḍha*, defines *lāṭānuprāsa* as *tātparyabhedayuktaṃ lāṭānuprāsa ity adaḥ kathitam* 'that (repetition) which involves a difference in construction is called *lāṭānuprāsa'*. The *vṛtti* following Ruyyaka's *vṛtti* explains the difference between *lāṭānuprasa* and *ananvaya* and says that in *ananvaya* the word-repetition is merely accidental and a matter of *aucitī* 'suitableness'. That is to say, one could have used two synonyms also to refer to one and the same thing, but it is more suitable to do so by means of one and the same word.

D. *Yamaka*

The *KP*, p. 501, defines it as *arthe saty arthabhinnānām varṇānāṃ sa punaḥśrutiḥ/yamakam* 'the repetition of letters (forming sequences) of different meaning, if there is (any) meaning (at all), (is called) *yamaka'*. The *vṛtti*, quoting the example *samarasamaraso 'yam* 'he whose joy in battle is equal' (p. 502) explains that the words *saty arthe* are added in order to accommodate meaningless sequences also, like the second sequence *sa-ma-ra*, which forms part of the cp. *samarasaḥ*. The *vṛtti* (ibid.) adds the condition that the sequences repeated must show the same order of phonemes. Thus the difference with *lāṭānuprāsa* lies in this that *yamaka* does not insist on an identical lexical meaning of the repeated sequences. Compare Porcher 1978, p. 229, 248.

The *AS*, p. 31, says *svaravyañjanasamudāyapaunaruktyaṃ yamakam* 'the repetition of a group of consonants together with vowels (is called) *yamaka'*. The *vṛtti* adds: *atra kvacid bhinnārthatvaṃ kvacid anarthakatvaṃ kvacid ekasyārthavattvam aparasyānarthakatvam* 'here (we find that) sometimes (the sequences involved) have different meanings, sometimes no meaning (at all, and) sometimes one has a meaning whereas the other has not'.

The *PR*, p. 342, defines the embellishment as *yamakaṃ paunaruktye tu svaravyañjanayugmayoḥ* 'but (we speak of) *yamaka*, when each time a pair (i.e., a group) of consonants together with the vowels is repeated'. The *vṛtti* explains: *chekānuprāse vṛttyanuprāse ca svarapaunaruktyam anuṣaṅgikam. Yamake tu svaravyañjanayor āvṛttiḥ* 'in *chekānuprāsa* and *vṛttyanuprāsa* the repetition of vowels is accidental (only). But in *yamaka* (there must be) repetition of vowels and consonants'.

Kumārasvamin (ibid., p. 342), on the *yamaka*-passage, says *nanu mahīmahīnavibhava ityādau chekānuprāse yudhiṣṭhiraṃ dvaitavane vanecaraḥ ityādāv ekadā sādṛśyalakṣaṇe vṛttyanuprāse ca svarapaunaruktyasaṃbhavāt kathaṃ tatra vyañjanamātrapaunaruktyam ity āśaṅkya pariharati* 'but if (we have) *chekānuprāsa* in *mahīmahīnavibhave* (quoted as an example for *chekanuprasa* by the *PR*) and *vṛttyanuprāsa* marked by sameness just once in *yudhiṣṭhiraṃ dvaitavane vanecaraḥ* (according to M. on *Kir.* 1.1), how (can we say that) in those (examples) consonants only have been repeated, because it is possible (to say that there) the vowels have been repeated (too)? Anticipating this doubt (the author) removes it'. That is to say, the author removes it by saying that the repetition of vowels in *chekānuprāsa* and *vṛttyanuprāsa* is of secondary importance only, whereas in *yamaka* it is essential. Kumārasvamin also explains that the form *svaravyañjana* in *svaravyañjanayugmayoḥ* in the definition is an instance of *madhyamapadalopasamāsa*, because we have to interpret it as *svarasahitavyañjana* 'a consonant together with a vowel'.

The *EA*, p. 188, says *idam eva svarasahitaṃ vyañjanasamudāyam āśritaṃ yamakam* 'this only (is called) *yamaka* which involves a group of consonants together with the vowels'. The *vṛtti* almost literally repeats the passage quoted from the *AS*. The example illustrates the three varieties noted by Ruyyaka.

F. The sequence *(dvaita)vane vane(caraḥ)*

It could by *yamaka*, namely, if the repetition of the vowels is regarded as essential. It can't be *lāṭānuprāsa*, because there is no *tātparyabheda*, if this is to be decided by a difference in case ending. The choice between *chekānuprāsa* and *vṛttyanuprāsa* is decided in favour of the latter by M. That is to say, since it involves a repetition just once, in immediate succession, of one pair of consonants, it is *vṛttyanuprāsa*. This again goes to show that M. follows Ruyyaka.

Since the explanation is of M.'s commentary, it goes without saying that in those parts of the Notes which deal with *śabdālaṃkāras*, a subject usually skipped by M., Ruyyaka's classification is followed.

G. *Śabdālaṃkāra* and *arthālaṃkāra*

Ideally, a *śabdālaṃkāra* is to be understood as a kind of phonemic linking which eventually derives its function from meaning. According to M. on *Kir.* 5.7 (as differing from Mammaṭa, see the Introduction to Appendix II) the difference between the two kinds of *alaṃkāras* consists in this that *arthālaṃkāras* are meant to increase *rasa*, but no so *śabdālaṃkāras*. Moreover, M. thinks that when applied in one and the same stanza, a *śabdālaṃkāra* and an *arthālaṃkāra* enter into *saṃsṛṣṭi* (commentary on *Kir.* 5.18), following Ruyyaka.

H. *Śabdālaṃkāra* and wordorder

Renou 1959, p. 27-28 and n. 117, has noted the effects of the use of *śabdālaṃkāras* on wordorder in a number of instances.

APPENDIX II

ARTHĀLAṂKĀRAS

Daṇḍin, *KAD*, 1.6-9, says *gaur gauḥ kamadughā samyak prayuktā smaryate budhaiḥ/duṣprayuktā punar gotvaṃ prayuktuḥ saiva śaṃsati//tad alpam api nopekṣyaṃ kāvye duṣṭaṃ kathaṃcana/syād vapuḥ sundaram api śvitreṇaikena durbhagam//guṇadoṣān aśāstrajñaḥ kathaṃ vibhajate janaḥ/kim andhasyādhikāro 'sti rūpabhedopalabdhiṣu//ataḥ prajānāṃ vyutpattim abhisaṃdhāya sūrayaḥ/vācāṃ vicitramārgāṇāṃ nibabandhuḥ kriyāvidhim* 'speech correctly used is traditionally regarded as a wish-fulfilling cow by those who know. But when it is badly used it is itself a pointer to the stupidity of him who uses it. Therefore in a *kāvya* one should not tolerate even a slight shortcoming. A body, however beautiful, will be ugly because of a single (scale of) leprosy. How can a man not trained in the science (of *sāhitya* ''poetics'') distinguish between (good) qualities and flaws? Is, perhaps, a blind man fit to perceive the difference between colours? Therefore, with a view to impart instruction to people, learned men have formulated practical precepts for compositions in diction designed for effect'. The effect, which is an aesthetic effect, is generally thought to consists in *camatkāra* 'wonder' on the part of the reader or listener. It is reached by means of particular qualities of the composition, but especially by its *alaṃkāras* 'embellishments', both of sound and meaning. Mammaṭa even says (*KP*, p. 562, line 1) *vaicitryaṃ cālaṃkāraḥ* 'and an *alaṃkāra* consists in *vaicitrya* ''strikingness'' ', a statement of the type *annaṃ prāṇāḥ* 'food is life'. Jhalakīkar, in his commentary on the passage just quoted explains: *vaicitryaṃ camatkāritvam 'vaicitrya* (means) the quality of creating wonder (in the mind of the reader of listener)'.

Elsewhere, bringing in *rasa* (*KAD*, 1.62 ab), Daṇḍin states (...) *sarvo 'py alaṃkāro rasam arthe niṣiñcati* 'every *alaṃkāra* adds *rasa* ''poetic flavour'' to meaning', so that, we may take it, the wonder created becomes a matter of aesthetic enjoyment also. Mammaṭa, who expressly allows a place for *śabdālaṃkāras* in the production of *rasa* (KP, p. 465, *upakurvanti taṃ santaṃ ye 'ṅgadvāreṇa jātucit/... te 'nuprāsopamādayaḥ* 'those which, as a subservient means, assist that (*rasa*) which is present, are *anuprāsa, upamā*, etc.'), introduces a distinction here (*KP*, p. 465, lines 6-7): *yatra tu nāsti rasas tatroktivaicitryamātraparyavasāyinaḥ. Kvacit tu santam api nopakurvanti* 'but where *rasa* ''poetic flavour'' is not present, there (the *alaṃkāras*) lead to strikingness of expression only. And in some cases even where (*rasa*) is present, they are of no help'. Thus strikingness of expression and *rasa* do not necessarily go together.

Since meaning is pre-eminently the domain of poetic imagination, it is not surprising that, in comparison with *śabdālaṃkāras*, it is *arthālaṃkāras* which have received more attention at the hands of authors of textbooks. As a result, the number of *arthālaṃkāras* treated by different authors varies a great deal, and so does their way of classifying *arthālaṃkāras* (see *HSP*, II, p. 72-74; Gerow 1971, p. 50-70, who proposes a system of his own). In the following nothing more is offered than an inventory of *arthālaṃkāras* mentioned by M. in his commentary on the first six Cantos of the *Kir.*, provided each time with the definitions taken from M.'s main authorities, the *AS, PR* and *EA*, with an occasional discussion, in alphabetic order.

1. *Atiśayokti*

The *AS*, p. 80, defines the *alaṃkāra* as *adhyavasitaprādhānye tv atiśayoktiḥ* 'but when (in distinction from *utprekṣā* the item with which something) is identified is the main thing, (we speak of) *atiśayokti* "hyperbole".' For the crucial term *adhyavasita* (and *adhyavasāya*) see also s.v. *utprekṣā*. The *vṛtti* (ibid. p. 80-81) explains: *adhyavasāye trayaṃ bhavati svarūpaṃ viṣayo viṣayi ca. Viṣayasya hi viṣayināntarṇitatve 'dhyavasāyasya svarūpotthānam. Tatra sādhyatve svarūpaprādhānyam. Siddhatve adhyavasitaprādhānyam. Viṣayapradhānyam adhyavasāyenaiva saṃbhavati. Adhyavasitaprādhānye cātiśayoktiḥ* 'in the case of determining identity, three things (are involved:) the act (of determining) itself, the *viṣaya* and the *viṣayin*. For the act of determining identity (between x and y) results, when the *viṣaya* has been swallowed up by the *viṣayin*. This being so, the act itself is the main thing, when it is in process. (But) when it has been brought to an end, the thing with which something is identified is the main thing. When the question is of determining identity (between x and y), the *viṣaya* can never be the main thing. And when the thing which something is identified is the main thing (we speak of) *atiśayokti'*. Here the terms *viṣaya* and *viṣayin* correspond with what is called the *upameya* and the *upamāna* in a simile resp. "To swallow up" means "to absorb into oneself", and practically amounts to meaning "to suppress".

Ruyyaka then goes on to distinguish five varieties: (1) *bhede 'bhedaḥ* '(a statement of) non-difference, when there is difference', (2) *abhede bhedaḥ* '(a statement of) difference, when there is non-difference', (3) *saṃbandhe 'saṃbandhaḥ* '(a statement of) non-connection, when there is connection', (4) *asaṃbandhe saṃbandhaḥ* '(a statement of) connection, when there is non-connection', and (5) *kāryakāraṇapaurvāparyavidhvaṃsa* '(a statement) which clashes with the regular order of cause and effect'.

The *PR*, p. 396, states the definition which is quoted by M. in his commentary on *Kir.* 2.24. Kumārasvāmin (ibid. p. 396), commenting on the definition, says *yatra viṣayy aprakṛtas candrādir upanibadhyate prādhānyeneti śeṣaḥ. Kutaḥ. Viṣayasya prakṛtasya mukhāder anupadānād viṣayiṇa nigīrṇatvāt* 'supply: where the *viṣayin* (that is,) the *aprakṛta* "the item/topic which is not described", (that is,) the moon. etc., is presented as the main thing. Why? Because the *viṣaya* (that is) the *prakṛta* "the item/topic under/of discussion" (that is) the face, etc. has been swallowed up by the *viṣayin*, since it has not been mentioned'. He then restates Ruyyaka's *vṛtti* and says *nūnamādiśabdair adhyavasāyena vyāpāraprādhānye tūtprekṣā darśitā. Nūnamādiśabdaprayoge viṣayiṇa eva prādhānye 'dhyavasāyasya siddhatvād atiśayoktir iti* 'but by determining identity with the help of the words *nūnam* "certainly", etc. *utprekṣā* is shown, since (here) the act (of determining identity) is the main thing. When the words *nūnam*, etc. are not used (and) the *viṣayin* itself is the main thing, because (the act of) determining identity has been brought to an end, (we speak of *atiśayokti*)'. Kumārasvāmin also explains that when we mistake a shell for a piece of silver, this is not *atiśayokti*, because here the *viṣayin* (the silver) is the main thing.

The *EA*, 8.13 (p. 236), says *adhyavasitasiddhatvaṃ prakṛtasyānyatvakalpanaṃ yad vā/saṃbandhāsaṃbandhau tadvyatyāse bhaved atiśayoktiḥ* '(where we find that) the act of determining identity (between x and y) has been brought to an end, or that the *prakṛta* "the item/topic under/description" is imagined under a different form (from what it really is), (or) when absence of connection (has been stated) where there is connection, (or) when the reverse of this (has been stated), let (that) be (called) *atiśayokti*'. M. (ibid. p. 237) briefly compares Ruyyaka's first varieties of *atiśayokti* (phrased as *bhede 'bhedaḥ, abhede bhedaḥ, AS*, p. 81) with Mammaṭa's third variety, phrased as *yadyarthoktau kalpanam* 'fancying (an impossible matter) depending on a statement introduced by a word having the sense of *yadi* "if" ' (*KP*, p. 628), and thinks that Ruyyaka's phrasing is better, because it is more inclusive.

2. *Arthāntaranyāsa*

The *AS* (p. 139) defines the *alaṃkāra* as *sāmānyaviśeṣakāryakāraṇabhāvābhyāṃ nirdiṣṭaprakṛtasamarthanam arthāntaranyāsaḥ* 'the corroboration of a topic expressly stated by means of the relation between the general and the particular, or between the cause and the effect (is called) *arthāntaranyāsa*'. The *vṛtti* explains first that four varieties are possible depending on whether the general or the particular, the cause or the effect is used as the corroborating instance, and, secondly, that each of these four can be subdivided into two, according to *sādharmya* 'similarity' and *vaidharmya* 'dissimilarity'. By *sādharmya* is meant that the general and the particular, etc. are both stated positively, and by *vaidharmya* that one of them is phrased in the negative.

The *PR* (p.449) says *kāryakāraṇasāmānyaviśeṣāṇāṃ parasparam/samarthanaṃ yatra so 'rthāntaranyāsa udāhṛtaḥ* 'where (we find) a mutual corroboration of cause and effect, or of the general and the particular, that is called *arthāntaranyāsa*'. Vidyānātha accepts three varieties only (*prakāratrayam*, ibid. p. 541), namely, effect corroborates cause, and the general or the particular corroborate the particular or the general, as can be seen from his examples.

The *EA*, 8.28 (p. 266) defines as follows: *sāmānyena viśeṣaḥ sāmānyaṃ vā yadā viśeṣeṇa/kathitaḥ samarthyate 'rtho bhavati tadarthāntaranyāsaḥ* 'when an expressly stated topic is corroborated (in the form of:) the particular by the general, or the general by the particular, then there is *arthāntaranyāsa*'. Thus Vidyādhara accepts two main varieties only, like Mammaṭa before him. M. shortly refers to Mammaṭa's final opinion that the cause-effect relation between the meanings expressed in the stanza really belongs to another *alaṃkāra*, namely, *kāvyaliṅga*.

3. *Utprekṣā*

As stated by Jhalakīkar's commentary on the *KP*, p. 548, the word *utprekṣā* is to be interpreted in the sense of *utkaṭā prakṛṣṭasya īkṣā* 'the predominant understanding of the superior (item)'. Here 'superior (item)' refers to the *upamāna*, which usually represents the ideal, whereas 'predominant understanding' is explained in terms of *adhyavasāya* 'determining x to be identical with y'.

The *AS* (p. 66), which treats the *alaṃkāra* in great detail (see Janaki, Introduction, p. 105), defines it as *adhyavasāye vyāpāraprādhānye* 'in the case of determining identity, when the act (of identifying) is the main thing, (we speak of *utprekṣā*)'. The definition should be read together with that of *atiśayokti*, which is the next *alaṃkāra* to be defined (ibid. p. 80). The *vṛtti* (ibid. p. 66) explains first *adhyavasāya* as *viṣayanigaraṇenābhedapratipattir viṣayiṇaḥ* 'the understanding of non-distinctness of the *viṣayin* (corresponding to the *upamāna* in the case of simile), due to the swallowing up of the *viṣaya* (corresponding to the *upameya* in the case of simile)'. For what is meant by 'swallowing up' see s.v. *atiśayokti*. Then the *vṛtti* introduces a distinction between *adhyavasāya* which is *sādhya* 'in process', 'in the making', and *adhyavasāya* which is *siddha* 'completed', 'brought to an end'. The distinction serves to set off *utprekṣā* from *atiśayokti*: in *utprekṣā* the *adhyavasāya* is *sādhya*, in *atiśayokti* it is *siddha*. For instance, in the expression *mukhaṃ candraṃ manye* 'I think, her face is the moon' there is still a margin of doubt, expressed by *manye*. Here the identification of the face with the moon has not been completed, is not final. But in *candro 'yam* 'this is the moon', spoken with reference to a face, there is no room for doubt; the identification is complete.

The *vṛtti* subsequently (ibid. p. 67) links *sādhya adhyavasāya* with *asatyatā* 'non-presence' of the *upamāna*. To explain, from a phrase like *mukhaṃ candraṃ manye* we understand, according to the poet's way of phrasing things, that a property like sweetness, which really belongs to the *upamāna*, is attributed to the *upameya*. As a consequence, the real substratum of the property, the moon, is understood to be represented by the face as something not absolutely real, whereas the face is understood like that. On the other hand, *siddha adhyavasāya* is linked with *satyatā* 'presence' of the *upamāna*. That is to say, from a phrase like *candro 'yam*, in which the mention of the *upameya*, the face, has been completely suppressed (*nigīrṇa*), we understand, according to the poet's way of phrasing, the presence of the *upamāna*, although, really speaking, it is not the thing present, but the face is. Thus, whereas *satyatā* in the sense of poetic presence, that is, reality as the poet sees and phrases it, is completely victorious in its clash with factual, non-imaginative presence in *atiśayokti*, it is not completely so in *utprekṣā*.

The *vṛtti* also mentions (ibid. p. 68) that *sādhya adhyavasāya* is always accompanied by expressions of *saṃbhāvana* 'thinking probable', *abhimāna* 'thinking', *tarka* 'reasoning', *ūha* 'concluding' and *utprekṣā* 'imagining'. This passage is concluded by the statement *tad evam aprakṛtagataguṇakriyābhisaṃbandhād aprakṛtatvena prakṛtasya saṃbhāvanam utprekṣā* 'the supposition that the topic of description (i.e., the *upameya*) is the topic not under discussion on the basis of a relation (of the *upameya*) with a property or an action belonging to the topic not under discussion (is called) *utprekṣā*'.

Some technical details are added (*vṛtti*, ibid. p. 68). The *utprekṣā* is said to be *vācya* '(directly) expressed', when words like *iva* have been used. Otherwise, when these words have not been used, it is called *pratīyamānā* (or *gamyā*) 'understood', 'implied'. It is subdivided into four varieties, according to whether the *aprakṛta* item is a *jāti* 'generic notion', *kriyā* 'action', *guṇa* 'quality', or a *dravya* 'individual thing'. Another subdivision which includes the previous one is stated on p. 76-80. The *aprakṛta* item may be *svarūpa* 'something in its own right', like a *jāti*, etc., or *hetu* 'cause' or *phala* 'result'. In *hetūtprekṣā* an item x is fancied to be the effect of another item y, which cannot be the real cause of x; in *phalotprekṣā* an item x is imagined to be the cause of y, which cannot be the real effect of x.

The *PR* (p. 383), before stating its definition of *utprekṣā*, introduces a definition of *adhavasāya* which brings out the ambiguity inherent in Ruyyaka's definition. The *PR* says *viṣayaviṣayiṇor anyataranigaraṇābhedapratipattir adhyavasāyaḥ* '*adhyavāsaya* is the understanding of non-distinctness between the *viṣaya* and the *viṣayin*, due to the one swallowing up the other'. In the sequel it is explicitly stated that the *adhyavasāya* is twofold, since the item swallowed up may be the *viṣaya* or the *viṣayin*. Kumārasvāmin commenting on this passage says that swallowing up means *asatyatvam* 'not being present (any more)', that is, in the poet's phrasing. The definition and the discussion in the *vṛtti* add nothing new, except the information that, according to Vidyānātha, in the older treatises on *alaṃkāra* 96 varieties of *utprekṣā* are enumerated, and that only 56 out of these may claim *cārutvātiśaya* 'eminent (poetic) charm'.

The commentator, Kumārasvāmin, adds a comment at the end of which he refers to the *AS* and a commentary on this work, called *Saṃjīvinī*, which apparently is the *Saṃjīvanī* commentary by Vidyācakravartin. In the comment he says *yadā viṣayiṇo 'satyatvaṃ tadādhyavasāyaḥ sādhyaḥ. Yadā viṣayasyāsatyatvaṃ tadādhyavasāyaḥ siddha iti vivekaḥ. Tathā hi. Yadā candrādiviṣayigataṃ mādhuryādikaṃ viṣayabhūte mukhādāv upanibaddhaṃ mukhaṃ mukhatvena jānann eva nūnam idaṃ candra iti prayuṅkte tadā viṣayi candro mukhatvenāsatyo nigīrṇaḥ pratibhāti viṣayas tu paramārthataḥ satya eva. Evaṃ satyāsatyor abhedapratipatter abhāvān nūnamādiśabdair viṣayiṇo 'pi satyatvasamarthanād adhyavasāyaḥ sādhya ity atrādhyavasāyaprādhānyam. Yadā tu mukhapadam anuktvā candro 'yam iti prayuṅkte tadā vastuto 'satyasyāpi viṣayiṇo satyatā pratīyate. Asatyatvanimittasya mukhapadaprayogasyābhāvāt. Viṣayasya vastutaḥ satyasyāpi atyantāpalāpād asatyābhimatasya nigīrṇatvād adhyavasāyaḥ siddha ity atrādhyavasitaprādhānyam* 'when (we understand) the non-presence of the *viṣayin* (corresponding to the *upamāna*), then the identification is in the making. When (we understand) the non-presence of the *viṣaya* (corresponding to the *upameya*), then the identification is completed. This is how we distinguish. To explain, when the sweetness, etc., which belongs to the *viṣayin* in the form of the moon, etc., is attributed to the face, which has become the *viṣaya*, (and) knowing quite well that the face is a face, we say *nunam idaṃ candraḥ* "certainly, this is the moon", then the *viṣayin* (i.e.,) the moon, seems to have been swallowed up, since it is not real on account of the fact that (a face) is a face. But the *viṣaya* is absolutely and definitely real. (But) because we do not understand the non-distinctness of two things which are present and non-present in such a way, we assert that even the *viṣayin* is real by means of the words *nūnam* "certainly", etc. Therefore the identification is (still) in process. Thus here the main thing is (the act of) identifying. But when without using the word *mukha* "face" we say *candro 'yam* "this is the moon", then we understand the presence of the *viṣayin*, although really speaking, it is not present, because the word *mukha* is never used, when its cause (for being used) is non-presence. Since (here) the *viṣaya*, which is regarded as non-present on account of its total non-mention, although really speaking, it is present, has been swallowed up, (then) the (act of) determining identity has been completed. Therefore here the main thing is the item (with which something else is) identified'. Here Kumārasvāmin establishes a clear connection between *sādhyatva* 'being in process', *viṣayinigīrṇatva* 'the *viṣayin's* being swallowed up' and *utprekṣā* on the hand hand, and *siddhatva* 'being completed', *viṣayanigīrṇatva* 'the *viṣaya's* being swallowed up' and *atiśayokti* on the other.

The *EA*, 6.12 (p. 231) defines *utprekṣā* as *aprakṛtatvena syād adhyavasāyo guṇābhisambandhāt/sādhyaḥ prakṛtasya yadā kathitoprekṣā tadā tajjñaiḥ* 'when the topic of description is being identified as the topic which is not under discussion on account of its relation with a property (of the topic not under discussion), then the experts in the field speak of *utprekṣā*'. The *vṛtti* says that *adhyavasāya* is superior to *āropa* 'superimposition'; that *adhyavasāya* is *abhinnatvena pratibhāsanam* 'appearing as non-different' (in the sense that the *viṣaya* appears as not different from the *viṣayin*); and that *adhyavasāya* is twofold, *siddha* and *sādhya*. Then follows a discussion of these two notions along the lines discussed already.

M., in this commentary on the *EA*-passage, explains that the word *guṇa* in the definition stands for *kriyā* also, and says that *utprekṣā* consists in supposing (*saṃbhāvana*) that the *viṣaya* is the *viṣayin* on account of a relation with a property or action of the *viṣayin*. *Adhyavasāya* is superior to *āropa*, because the relation with a property, etc. (which is the basis of *adhyavasāya*) causes a kind of *camatkāra* 'wonder' (which is absent in *āropa*).

In connection with Ruyyaka's definition and discussion of *utprekṣā* see further *AS*, Introduction, p. 105-111, and in connection with Kumārasvāmin's comment see Filliozat 1963, p. 229.

For the type *limpatīva* see Note (43).

For the different function of *iva* in *upamā* and *utprekṣā* see Note (38).

4. *Udātta*

The definition from the *AS* (see p. 211) is quoted by M. on *Kir.* 1.16. The *vṛtti* (p. 212) notes the difference with *svabhāvokti* and *bhāvika.* In both of these we find a *yathāsthitavastuvarṇanam* 'description of a matter as it really is', whereas *udātta* provides us with an *āropitavastuvarṇanam* 'the description of an item which has been superimposed (on reality)', superimposed that is, by the poet's imagination.

The *PR*, p. 466, after stating that this *alaṃkāra* also has been put in one section with *paryāya*, etc., because it is based on *lokanyāya* 'practical considerations' (not specifically technical, *ālaṃkārika* ones) defines it as follows: *tad udāttaṃ bhaved yatra samṛddhaṃ vastu varṇyate* 'let that be (called) *udātta* where a glamorous matter is described'.

The *EA*, 8.74 (p. 330-31), following Mammaṭa (*KP*, p. 683-85), against Vidyānātha, accepts two varieties of *udātta*, as follows: *abhimatam etad udāttaṃ samṛddhimadvastuvarṇanaṃ yatra/yac ca mahāpuruṣāṇām aṅgatayā caritavarṇanaṃ bhavati* 'that is considered to be *udātta* where (we find) the description of a glamorous matter, and (also) that which is the description of the *gestes* of great men as subordinate (to the topic of description)'.

5. *Upamā*

As noted by Renou 1959, p. 65, n. 13 (and by many others), *sāhitya* is mainly based on the theory of the simile. This has led to a great deal of classificatory work, the subdivisions running into hundreds. It was Vāmana who went to the extreme of defining all *alaṃkāras* with reference to the idea of comparison, that is, in terms of the relation between the *upamāna* and the *upameya* (see *HSP*, II, p. 101; Renou, l.c.). The first author mentioning a definition of *upamā* is Yāska, *Nirukta* 3.13, *yad atat tatsādṛśyam iti gārgyaḥ. Tad āsāṃ karma. Jyāyasā vā guṇena prakhyātatamena vā kanīyāṃsaṃ vāprakhyātaṃ vopamīyate. Athāpi kanīyasā jyāyāṃsam* 'when something which is not that bears likeness to that (then we call it *upamā*), Gārgya says. They (the *upamās*) work like this. An inferior item or an unknown item is compared with a superior quality or a very wellknown item. Also, (they compare) a superior item with an inferior one.'

The *KP*, p. 540, defines *upamā* as *sādharmyaṃ bhede* 'the sharing of properties (by the *upamāna* 'standard of comparison' and the *upameya* 'item compared'), provided that (the *upamāna* and the *upameya*) are different (items)'. This is the definition basically accepted by Ruyyaka (*AS*, p. 35), who adds *bhedābhedatulyatva* 'equal balance between the similarity and dissimilarity (of the *upamāna* and the *upameya*)' as a characteristic. In other words, *upamā* is *bhedābhedapradhānā* 'characterized by (an equal proportion) of difference and non-difference', in distinction, for instance, from *utprekṣā*, which is *abhedapradhānā* 'characterized by (a tendency towards) non-difference' (between the *upamāna* and the *upameya*).

The *PR*, p. 351, says *svataḥ siddhena bhinnena saṃmatena ca dharmataḥ/sāmyam anyena varṇyasya vācyaṃ ced ekadopamā* 'when the similarity of an item of description with another (item) which is wellknown by itself, (and) different (from the first item) and which is generally approved (as a standard) on account of its properties, is directly stated once (we speak of *upamā*)' (translation mainly after Filliozat 1963, p. 207). The definition thus mentions three requirements for an item in order to function as the *upamāna*. The reason why the word *ekadā* 'once' is included in the definition is explained in the *vṛtti* (ibid. p. 353): it serves to mark off *upamā* from another *alaṃkāra, upameyopamā*, where the similarity is conveyed more than once. The word *vācya* 'directly expressed' is included for a similar reason, namely, to mark off *upamā* from *alaṃkāras* like *rūpaka* where the similarity is not directly expressed. The point of the equal balance between similarity and dissimilarity in *upamā* is mentioned by the *vṛtti* also (ibid. p. 369): *upamāyāṃ bhedābhedasādhāraṇasādharmyaṃ prayojakatvam* 'in *upamā* the determining factor is the equal sharing of properties in the form of (both) difference and non-difference'.

The *EA*, 8.2 (p. 195) defines as follows: *vilasati sati sādharmye syād upamānopameyayor upamā/dvidhābhyadhāyi kavibhiḥ pūrṇaluptāvibhedena* 'let there be *upamā* when a sharing of properties between the *upamāna* and the *upameya* comes to the fore. It is thought to be twofold by the poets, on account of the difference between *pūrṇā* "complete" and *luptā* "non-complete".' What is understood by *pūrṇā* and *luptā* is explained by the *vṛtti* (ibid. p. 197, lines 9-11): in *pūrṇopamā* all four ingredients, the *upamāna, upameya, sādhāraṇadharma* 'the common feature', and the *upamāvācaka*(*śabda*) '(word like *iva*) expressive of *upamā*' are mentioned, whereas in *luptopamā* one or more (but never the *upameya*) may be dropped. *Pūrṇopamā* is again divided into two varieties (*vṛtti*, ibid. p. 198), namely, *śrautī* and *ārthī*, depending on whether words like *iva*, etc., or words like *tulya, sadṛśa*, etc. have been used as the *upamāvācakaśabda*. See further fn. 580 on *Kir.* 1.46, and fn. 336 on *Kir.* 2.43.

The variety of *upamā* called *raśanopamā* (compare *Kir.* 1.10) is defined by Rudraṭa, *KAR*, 8.27, as *arthānām aupamye yatra bahūnāṃ bhaved yathāpūrvam/ upamānam uttareṣāṃ seyaṃ raśanopamety anyā* 'where, in the case of many items (functioning as the *upamāna* and the *upameya*) (the preceding *upameya* becomes) the *upamāna* in the next (expression), in regular succession, that is another (variety of *upamā*) called *raśanopamā*'. The example (ibid. 8.28) reads *nabhaiva vimalaṃ salilaṃ salilam ivānandakāri śaśibimbam/śaśibimbam iva lasaddyuti taruṇīvadanaṃśarat kurute* 'the autumn makes the water clear like the sky, the orb of the moon provides bliss like water (does), the face of a girl possesses a playful brilliance like the orb of the moon (has)'. Here the *upameya* of the earlier *upamā* becomes in succession the *upamāna* of the next one. Mammaṭa (*KP*, p. 580) mentions the variety and gives two examples in which the earlier *upameya* becomes the later *upamāna*. He concludes by saying that the varieties *mālopamā* and *raśanopamā* have not been defined by him, because there are thousands of them of similar beauty, and because in some way or other they can be brought under the varieties already mentioned. Vidyānātha (*PR*, p. 358) ends his discussion on *upamā* with *mālopamā*, and does not mention *raśanopamā*. Nor does Vidyādhara. He closes his discussion on *upamā* with an enumeration of instances of *luptopamā*.

For *upamitasamāsa* see Note (48).

For *śliṣṭopamā* compare Trivedi's Notes on the *EA*, p. 535-36.

6. *Ekāvalī*

The definition is quoted by M. both from the *KP* (in his commentary on *Kir.* 1.12) and from the *EA* (in his commentary on *Kir.* 2.32). In Mammaṭa's definition (*KP*, p. 729) the text actually reads *yatra vastu* instead of *vastu yatra*, as stated by M. The *vṛtti* on the *KP*-passage explains: *pūrvaṃ pūrvaṃ prati tathottarasya vastuno vīpsayā viśeṣaṇabhāvena yat sthāpanaṃ niṣedho vā saṃbhavati sa dvidhā budhair ekāvalī bhaṇyate* 'when time and again, in relation to the item which each time precedes, the following item is affirmed or denied as being its qualifier, that, being twofold, is called *ekāvalī* by those who know'.

The *AS* (p. 169) says *yathāpūrvaṃ parasya viśeṣaṇatayā sthāpanāpohane ekāvalī* 'the affirmation or denial of a following item as the qualifier of the item which each time precedes (is called) *ekāvalī*'.

The *PR*, p. 469, states the following definition: *yatrottarottareṣāṃ syāt pūrvaṃ pūrvaṃ prati kramеṇaiva/bhajati paraṃ paraṃ eṣālaṃkṛtir ekāvalī kathitā* 'where each time, in exact succession, a following item enjoys the status of qualifier with regard to the item which each time precedes, that *alaṃkāra* is called *ekāvalī*'.

Although the *PR* and the *EA* do not mention the possibility of negation, this is acknowledged in the examples given.

7. *Kāraṇamālā*

The *AS*, p. 169, defines the embellishment as *pūrvapūrvasyottarahetutve kāraṇamālā* 'when each time a preceding item functions as the cause for the following item, (we speak of) *kāraṇamālā*'. Vidyācakravartin's commentary here adds another definition, namely, *kāryaṃ kāraṇamālāyāṃ prācaḥ prācaḥ paraṃ param* 'in *kāraṇamālā* the item which each time follows is the effect of the item which each time precedes'.

The *PR*, p. 469, says *pūrvaṃ pūrvaṃ prati yadā hetuḥ syād uttarottaram/tadā kāraṇamālākhyam alaṃkaraṇam ucyate* 'when each time a preceding item functions as the cause for the item which each time follows, then (this is) the *alaṃkāra* called *kāraṇamālā*'.

The *EA*, 8.45 (p. 297) defines it as *yad yat pūrvaṃ tad tad yathottaraṃ cet krameṇa saṃśrayati/hetutvaṃ bhavati tadā kāraṇamālety alaṃkāraḥ* 'if whatever item precedes functions successively as the cause (*hetutvaṃ saṃśrayati*) with regard to what each time follows, then the *alaṃkāra* called *kāraṇamālā* arises'. Kumārasvāmin explains: *pūrvapūrvasya kramād uttarottaraṃ prati kāraṇetvena kāraṇamālety arthaḥ* 'that is to say, (we speak of) *kāraṇamālā* on account of the fact that each time a preceding item functions, in succession, as the cause for the item which each time follows'.

8. *Kāvyaliṅga*

The definition quoted by M. in his commentary on *Kir.* 1.7 is from the *PR*. M. speaks of *dvitīyakāvyaliṅga*, because *kāvyaliṅga* has two varieties. The second variety referred to is *padārthagataḥ* (*hetuḥ*) '(a cause) presented by the meaning of a word (not by that of a sentence)' (*PR*, p. 449). In the word *kāvyaliṅga*, the constituent *liṅga* means *hetu*. The term *kāvyahetu* is also used.

The definition given by the *AS*, p. 171, is practically identical: *hetor vākyapadārthe kāvyaliṅgam* 'when the meaning of a sentence or a word functions as a cause (that is called) *kāvyaliṅga*'. The *vṛtti* adds: *yatra hetuḥ kāraṇarūpo vākyār-*

thagatyā viśeṣaṇadvāreṇa vā padārthagatyā liṅgatvena nibadhyate tat kāvyaliṅgam. Tarkavailakṣaṇyārthaṃ kāvyagrahaṇam 'where a *hetu* in the form of cause is presented as a *liṅga* '(non-syllogistic) reason' by a sentence-meaning, or by a word-meaning through a qualifier, that (is called) *kāvyaliṅga*. (The word) *kāvya* has been mentioned in order to differentiate (this *liṅga*) from (the one used in the science of) reasoning'.

The *EA*, 8.49 (p. 299) says *vākyārtho yadi hetur bhavati padārtho viśeṣaṇadvārā/ dvividhaṃ kathayanti tad alaṃkāraṃ kāvyaliṅgam iti* 'when the meaning of a sentence becomes the cause, (or) a word-meaning (becomes the cause), through a qualifying word, (then) that *alaṃkāra*, which is two-fold, they call *kāvyaliṅga*'. The *svopajña* commentary explains that *kāvyaliṅga* is different from *anumāna* 'inference' in so far that the *hetu* in *kāvyaliṅga* is not a logical cause which leads to somebody's cognition of an object not cognized before. It also explains that *kāvyaliṅga* is different from *arthāntaranyāsa*. The difference is that in *arthāntaranyāsa* the corroborating statement requires the statement of the item to be corroborated, whereas in *kāvyaliṅga* it does not. This is also the reason for limiting the *arthāntaranayāsa* to the *sāmānyaviśeṣa*-type, to the exclusion of the *kāryakāraṇa*-type.

9. *Tadguṇa*

Reference to *tadguṇa* is made by M. in his commentary on *Kir.* 6.8. Here M. probably means to quote the *PR*, for which see below. The *AS* (p. 195) defines the *alaṃkāra* as *svaguṇatyāgād atyutkṛṣṭaguṇasvīkaras tadguṇaḥ* 'assuming a very superior property by abandoning a property of its own (is called) *tadguṇa*'. The *vṛtti* says *yatra parimitaguṇasya vastunaḥ samīpavartiprakṛṣṭavastuguṇasvīkaraṇaṃ sa tadguṇaḥ. Tasyokṛṣṭaguṇasya guṇā asminn iti kṛtvā. Na cedaṃ nimīlitam. Tatra hi prakṛtaṃ vastvantareṇācchāditvena pratīyate. Iha tv anapahnutasvarūpam eva prakṛtaṃ vastu vastvantaraguṇoparaktatayā pratīyata ity asty anayor bhedaḥ* 'where an item possessing ordinary qualities assumes the quality of another, superior object which happens to be near, that (is called) *tadguṇa*. (It is called so,) considering that the qualities of that (object) possessing superior qualities are in that (first object). And this is not (the *alaṃkāra* called) *nimīlita*. Because here we understand the topic of description as being concealed by the quality of another item. But here the topic of description whose nature is not concealed at all is understood as being tinged with the quality of another item. This is the difference between the two'. That is to say, in *nimīlita* (or *mīlina*, or *mīlita*) the item x which is *prakṛta* is eclipsed by another item y which possesses the same qualities but in a degree which completely overwhelms item x. In *tadguṇa*, on the other hand, it is not the item x which is swept under, but a particular quality of this item is eclipsed by a particular, dissimilar quality belonging to item y.

The *PR*, p. 415, states the definition as follows: *tadguṇaḥ svaguṇatyāgād anyotkṛṣṭaguṇāhṛtiḥ* '*tadguṇa* is the assumption of a superior quality of something else through abandoning a property of one's own'. In the commentary (ibid. p. 415) Kumārasvāmin refers to the difference with *mīlana* as formulated by the *AS*. In his example Vidyānātha says that the crowns, set with rubies, of the bowing princes assume the moonlight colour of the nails of the feet of king Pratāparudra.

The *EA*, 8.65 ab (p. 320) says *adhikaguṇāṅgīkaraṇaṃ svaguṇatyāgena tadguṇaḥ kathitaḥ* 'the assumption of a superior quality through abandoning a quality of one's own is called *tadguṇa*'. The *vṛtti* explains the propriety of the name and the difference with *mīlita*, following the *AS*. M. (ibid. p. 320) restates the definition as *svaguṇatyāgena saṃnihitotkṛṣṭānyaguṇasvīkaras tadguṇaḥ* 'the assumption of a quality of something else, which is near and superior, through abandoning a quality of one's own (is called) *tadguna*'.

10. *Dṛṣṭānta*

This *alaṃkāra* is referred to by M. in his commentary on *Kir.* 2.51. Mammaṭa (*KP*, p. 637) explains the word *dṛṣṭānta* as *dṛṣto 'ntaḥ niścayo yatra saḥ* 'that (*alaṃkāra*) in which the end (i.e.,) the definite ascertainment (of the poet's first proposition) is observed (through the poet's second proposition)'.

The *AS*, p. 91, defines the *alaṃkāra* as *tasyāpi bimbapratibimbatayā nirdeśe dṛṣṭāntaḥ* 'when that (property) also is expressed by means of a reflected-reflection relation, (we speak of) *dṛṣṭānta*'. The *vṛtti* explains the significance of the words *tasyāpi* by saying that the *bimbapratibimba*-relation does not merely hold for the *upameya* and the *upamāna*, and adds that *tasya* refers to the property. This property, according to the explanation stated under the definition of the *alaṃkāra prativastūpamā* (ibid. p. 90), is the *sāmānyadharma* 'common feature', but expressed more than once in different ways. In other words, what we find in *dṛṣṭānta* is not the mention in different ways of one and the same attribute, but a correspondence between attributes, which only in a secondary sense can be called a common feature.

The *PR*, p. 432, says *yatra vākyadvaye bimbapratibimbatayocyate/sāmānyadharmo vākyajñaiḥ sa dṛṣṭānta nigadyate* 'when a common feature is stated in the form of (something) reflected and (its) reflection in two sentences that is called *dṛṣṭānta* by those skilled in speech'. Here "two sentences" can only mean two mutually independent sentences. The *vṛtti* adds that the correspondence may be phrased positively or negatively, by way of contrast.

The *EA*, 8.18 (p. 245) defines as follows: *bimbapratibimbatvaṃ yady upamānopameyor bhavati/dharmasyāpi tadānīm dṛṣṭāntaḥ kathyate dvividhaḥ* 'when a reflected-reflection relation holds between the *upamāna* and the *upameya* and for the (common) property also, then (this *alaṃkāra*) is called *dṛṣṭānta*, which is twofold'. The *vṛtti* (ibid. p. 245) explains that "twofold" means a positively phrased correspondence and a negatively phrased one.

M. says that *bimbapratibimbabhāva* consists in *bhinnayor eva vastunor atyantasadṛśayor ubhayatra pṛthaṅ nirdeśaḥ* 'a separate mention, in both cases, of two things which are absolutely different, (yet) very much similar'.

Thus, to sum up, in *dṛṣtanta* we find two statements expressive of not just one common property shared by the *upamāna* and the *upameya*, but of two different properties between which a certain similarity holds, in the sense that the one is the reflection of the other. The same relation also holds between the *upamāna* and the *upameya* to which the properties belong. As a result, the ascertainment, that is, the complete apprehension, of the matter under description is made possible by the illustration given, that is, by the second statement.

For *bimbapratibimbabhāva* see also fn. 374 on *Kir.* 5.39, and s.v. *nidarśanā*.

11. *Nidarśanā*

The *alaṃkāra* is referred to by M. in his commentary on *Kir.* 2.59, where the definition from *EA*, 8.19 (p. 246) is quoted. Mammaṭa (KP, p. 614) explains the word *nidarśanam* as *dṛṣṭāntakaraṇam* 'the introduction of an illustration'.

The *AS*, p. 92, defines the embellishment as *saṃbhavatāsaṃbhavatā vā vastusaṃbandhena gamyamānaṃ pratibimbakaraṇaṃ nidarśanā* 'the production of a reflection which is understood through a possible or impossible connection with a matter (is called) *nidarśanā*'. The *vṛtti* (ibid. p. 92) explains: *tatra kvacit saṃbhavann eva vastusaṃbandhaḥ svasāmarthyād bimbapratibimbabhāvaṃ kalpayati. Kvacit punar anvayabādhād asaṃbhavatā vastusaṃbandhena pratibimbam ākṣipyate* 'this being so, a definitely possible connection with a matter leads to a reflected-reflection relation (just) on its own strength. But sometimes a reflection is inferred through an impossible connection with a matter, because otherwise the construction would be blocked (and no good sense would result)'. Thus, like Mammaṭa, Ruyyaka accepts two varieties of *nidarśanā*. The poet may juxtapose two things which show a connection of their own, like that of cause and effect, or which are apparently unrelated. In the latter case, we wonder what possible connection could be there. But then we understand that the poet uses this impossible or far-fetched connection to bring a kind of comparison to our mind. The comparison, however, is more of a correspondence or an analogy: like A, so also B. As regards the difference with *dṛṣṭānta* (see s.v.) the *vṛtti* (ibid. p. 93) says *nirapekṣayor vākyārthayor hi bimbapratibimbabhāve dṛṣṭāntaḥ. Yatra tu prakṛtavākyārthe vākyārthāntaram adhyāropyate sāmānādhikaraṇyena tatra saṃbandhānupapattimūlā nidarśanaiva yuktā na dṛṣṭāntaḥ* 'because, when (we have) a reflected-reflection relation between two sentence-meanings which are (mutually) independent, (we speak of) *dṛṣṭānta*. But where another sentence-meaning is super-imposed on the sentence-meaning which forms the topic of description (*prakṛta*), because it (i.e., the other sentence-meaning) has the same reference, there (to assume) *nidarśanā* only, which is based on (our) inability to justify the connection (between the two sentence-meanings), is the proper thing, (and) not *dṛṣṭānta*'. That is to say, in *dṛṣṭānta* we understand a *bimbapratibimba*-relation, that is, an analogical or proportional relation, between two items expressed by different sentences only—not by words—, which are grammatically independent of each other. Since there is no question of *adhyāropa* 'imposition of non-difference (on what is actually different)' here, the items concerned remain different in our cognition of them. But in *nidarśanā* the items concerned, if they are expressed by sentences (or clauses)—and not by words—are expressed by sentences (or clauses which are not grammatically independent of each other. In fact, one single sentence is assumed here, and construction with one and the same verb.

The *PR*, p. 433, states the following definition: *asaṃbhavaddharmayogād upamānopameyoḥ/pratibimbakriyā gamyā yatra sā syān nidarśanā* 'where the working of a reflection is implicitly understood from an impossible connection with a property of the *upamāna* or the *upameya*, let that be (called) *nidarśanā*'. Thus Vidyānātha accepts *nidarsanā* only in the case of an impossible connection with a property of the *upamāna* or *upameya*, and rejects Mammaṭa second variety of *nidarśanā* and Ruyyaka's first variety. Further, Vidyānātha stresses that the *bimbapratibimba*-relation is understood, not directly expressed. The *vṛtti* says *yatropamānadharmasyopameyagatatvena nibaddhasyānvayāsaṃbhavāt tatsaṃbandhārthaṃ bimbapratibimbakaraṇam ākṣipyate saikā nidarśanā* 'where it is inferred that a property of the *upamāna*, which is presented as belonging to the *upameya*, produces a reflected-reflection(relation) in order to connect that (property with the *upameya*), because (otherwise) the construction would fall flat (and no good sense would result), that is one (kind of) *nidarśanā*'. The second kind occurs in the opposite case (*vṛtti*, ibid. p. 433). That is to say, unless we accept that the impossible or far-fetched connection of a property of the *upamāna* with the *upameya* is meant to produce a *bimbapratibimba*-relation, we cannot make sense of the poetic utterance. Further, it appears that Vidyānātha also accepts two varieties of *nidarśanā*, though different from the ones accepted by Mammaṭa and Ruyyaka: in the first a property of the *upamāna* is ascribed to the *upameya*, in the second the reverse happens.

The *vṛtti* on the definition stated in the *EA* (quoted by M.) explains the word *dvidhā* 'twofold' by saying *saṃbhavadvastusaṃbandhāsaṃbhavadvastusaṃbandhā ca* 'showing a possible or impossible connection with a matter'. In other words, Vidyādhara follows Mammaṭa and Ruyyaka again.

12. *Parikara*

M. refers to this *alaṃkāra* in his commentary on *Kir.* 1.19 and also on *Kir.* 6.40 in identical terms. The *AS*, p. 122, defines it as *viśeṣaṇasābhiprāyatvam* '(selection of) the qualifiers with a particular intention'. The *vṛtti* (ibid. p. 122) says *viśeṣaṇānāṃ sābhiprāyatvaṃ pratīyamanārthagarbhīkāraḥ* 'the (particular) meaningfulness of the qualifiers (consists in) containing an understood meaning', and explains that this is not a case of *dhvani*, because in *parikara* the word-meanings are both *prasanna* 'clear' and *gambhīra* 'rich'. Here Vidyācakravartin (ibid. p. 122) remarks *prasannagambhīratvaṃ nāma padānāṃ vyaṅgyārthagarbhīkāra eva na tu vyaṅgyasya vācyātiśāyitā* 'the fact that the word are clear and rich (in meaning consists) in containing an evoked meaning only, not in the fact that the meaning evoked is superior to the directly stated sense'.

The *PR*, p. 439, says *abhiprāyagarbhā viśeṣaṇaparaṃparā* 'a string of qualifiers pregnant with meaning'. Kumārasvāmin (ibid.), who has apparently read Vidyācakravartin, says that the name *parikara* 'assisting' is significant, because the understood meaning is not superior to the directly expressed meaning, but looks up to that. This is to say that the function of the qualifiers by means of their understood meaning is to enhance the sense which is directly expressed.

The *EA*, 8.24 (p. 257) defines as follows: *vilasati viśeṣaṇānāṃ pratīyamānagarbhatā yatra/sahṛdayahṛdayāhlādī parikaranāmā sa nirdiṣṭaḥ* 'where qualifiers appear to contain an understood meaning, that is mentioned by the name of *parikara*, which delights the hearts of the connoisseurs'. M. explains that the difference with *samāsokti* lies in this that in *samāsokti* we understand the *aprastuta* item on the basis of qualifiers shared with the *prastuta* item, whereas in *parikara* a particular idea inherent in the meaning of the qualifying words serves to enhance the poetic charm of the *prastuta* item.

The *sahṛdaya* mentioned by the *EA* is the poet's public. The poet addresses himself to a (presumably courtly) audience possessing the sensitivity and the learning required to appreciate his virtuosity in handling language, that is, Sanskrit, in function of metre, *alaṃkāra*, including imagery, and dominant emotional tone. This audience the poet seeks both to delight (variety of metre, application of *alaṃkāras*) and to move (*rasa*).

13. *Pariṇāma*

The *alaṃkāra* is referred to by M. in his commentary on *Kir.* 4.2 (compare Note (169)). The *AS*, p. 50, which M. has in mind (Mammaṭa has not included *pariṇāma*), defines it as *āropyamāṇasya prakṛtopayogitve pariṇāmaḥ* 'when the item superimposed has a (certain) utility in connection with the topic of description, (we speak of) *pariṇāma*'. The *vṛtti* explaining the difference with *rūpaka* says *āropyamāṇaṃ rūpake prakṛtopayogitvābhāvāt prakṛtoparañjakatvenaiva kevalenānvayaṃ bhajate. Pariṇāme tu prakṛtātmatayā āropyamāṇasyopayoga iti prakṛtam āropyamāṇarūpatvena pariṇamati* 'in the case of *rūpaka* (like *mukham eva candraḥ* "the moon is nothing but the face"), since the item superimposed (like the moon) has no (special) utility in connection with the topic of description (like the face), it merely has a connection with beautifying the topic of description. But in *pariṇāma* the item superimposed has a (special) utility (in connection with the topic of description, which is effected) through identity with the topic of description. Therefore (here) the topic of description is transformed into the item superimposed'. For a detailed analysis of Ruyyaka's views and those of Vidyācakravartin see Janaki, *AS*, Introduction, p. 78-79, 81-82, 85-87. According to Ruyyaka's *vṛtti*, the *alaṃkāra* is twofold, according to whether the words standing for the *prakṛta* item and the *āropyamāṇa* item stand in syntactic agreement or not (ibid. p. 53).

The *PR*, p. 377, says *āropyamāṇam āropaviṣayātmatayā sthitam/prakṛtasyopayogitvāt pariṇāma udāhṛtaḥ* '(when) the item superimposed is presented as identical with the object on which it is superimposed, because it has (a particular) utility in connection with the topic of description, (it) is called *pariṇāma*'. The *vṛtti* observes that the feature *āropyamāṇaṃ prakṛtopayogi* 'the item superimposed having (a particular) utility in connection with the topic of description' serves to mark off *pariṇāma* from all other *alaṃkāras*.

The *EA*, 8.7 (p. 220) says *taṃ pariṇāmaṃ dvividhaṃ kathayanty āropyamāṇarūpatayā/pariṇamati yatra viṣayaḥ prastutakāryopayogāya* 'they say that *pariṇāma*, where the object on which something is superimposed is transformed into the object superimposed with a view to (the latter's) utility for a matter in connection with the topic of description, is twofold'. The *vṛtti* explains the difference with *rūpaka* by saying that here the point lies in the *āropyamāṇa* item being *uparañjaka* 'a beautifier' of the topic of description, whereas in *pariṇāma* the topic of description is transformed into the item superimposed, because otherwise a particular purpose served by this transformation cannot be brought about. Therefore the name *pariṇāma* is rightly chosen.

M., commenting on the *EA* definition puts it like this: *yatra prakṛtakāryopayogitayā viṣayo viṣayyātmanā pariṇamati sa pariṇāmālaṃkāraḥ* 'where the item on which something is superimposed is transformed into the item superimposed on account of (the latter) being useful for a (particular) matter in connection with the topic of description, that (is) the *alaṃkāra* (called) *pariṇāma*'. In the sequel of his commentary M. quotes a verse summarizing the difference between *rūpaka* and *pariṇāma* from Vidyācakravartin (see *AS*, p. 51-52, reading *bhajet* and *parākāram* for *bhavet* and *parākāraḥ* in Trivedi's *EA*-edition), explained by Janaki, *AS*, Introduction, p. 86. Trivedi, in his Notes on the *EA*, p. 559, mentions a number of passages from M.'s commentary on the *Śiśupālavadha*, and says that M. seems to take the *pariṇāmālaṃkāra* as Vidyādhara does it.

14. *Paryāyokti*

M. refers to this *alaṃkāra* (also called *paryāyokta*) in his commentary on *Kir.* 5.37, where he quotes the definition from the *PR*. The *AS*, p. 141, defines it as follows: *gamyasyāpi bhaṅgyantareṇābhidhānaṃ paryāyoktam* 'conveying even what has not been stated directly, by means of a different turn (of phrase), (is called) *paryāyokta*'. The *vṛtti* explains: *yad eva gamyatvaṃ tasyaivabhidhānaṃ paryāyoktam.*

Gamyasyaiva katham abhidhānam iti cet, na. Gamyāpekṣayā prakārāntareṇābhidhānasya saṃbhavāt. Na hi tasyaiva tadaiva tayaiva vicchittyā gamyatvaṃ vācyatvaṃ ca saṃbhavati. Ataḥ kāryamukhadvāreṇābhidhānam. Kāryāder api tatra prastutatvena varṇanārhatvāt. Ata evāprastutapraśaṃsato bhedaḥ (Objection:) Expressing precisely things not directly stated (is called) *paryāyokta.* (But) how can one convey what has itself not been directly stated? (Answer:) If this (objection is raised, we say) no. Because with regard to something which has not been directly stated a statement can be made in a different manner. Because one and the same thing cannot at one and the same time, with one and the same poetic charm, be directly stated and not directly stated. Therefore it is expressed through its effect. Because in such a case the effect also deserves to be described as a *prastuta* item. This is why there is a difference with (the *alaṃkāra* called) *aprastutapraśaṃsā*'. From this we learn that in *paryāyokti* 'circumlocution' a thing is not expressed directly but in a different way, by suggesting it. The latter is what is meant by *bhaṅgyantara* in the definition and by *prakārāntara* in the *vṛtti.* This raises the question of the relation between the meaning directly stated (*vācya*) and the meaning suggested or evoked (*vyaṅgya*). As Ruyyaka sees it, both are related in the manner of cause and effect. Moreover, both the *vācya* and the *vyaṅgya* item are *prastuta* 'the topic of description'. Here lies the difference with *aprastutapraśaṃsā* in which the *vācya* is *aprastuta* and the *vyaṅgya* is *prastuta.* The difference with *dhvani* must probably be sought in the relation between the *vācya* and *vyaṅgya* sense, which is one of subordination in *dhvani*, the *vyaṅgya* sense being the more important one. In *paryāyokti*, however, there is no such hierarchy, and, in any case, here the *vyaṅgya* sense is just a plain, unadorned statement of fact.

The *vṛtti* on the *PR*-definition (*PR*, p. 446) says *yatra prastutasyaiva kāryasya varṇanāt prastutam eva kāraṇaṃ gamyate tat paryāyoktam* 'where on account of the description of the effect, which is definitely *prastuta* "the topic of description", the cause, which is also definitely *prastuta*, is implicitly understood, that (is called) *paryayokta*'. Kumārasvāmin (ibid. p. 446) adds that the word *prastuta* in connection with *kāraṇam* serves to differentiate the *alaṃkāra* from *aprastutapraśaṃsā.*

The *EA*, 8.29 (p. 267), says *yatra vyaṅgyasya sato hetoḥ kāryābhidhānabhaṅgibhiḥ/ syād abhidhānaṃ sudhiyaḥ paryayoktaṃ vidus tad idam* 'where a cause being *vyaṅgya* "evoked" is expressed by means of different turns of speech in the form of the expression of the effect, that the knowledgeable know to be *paryāyokta*'. The *vṛtti* explains: *atra pratīyamānaprastāva evāsya nirūpaṇakāraṇam. Dhvanyamānatvam anubhavata eva kathaṃ vācyatvānubhava ity abhidhānasya vyāghātaḥ syād ity āśayavān āha kāryābhidhānabhaṅgibhiḥ. Kāryopanibandhanadvāreṇa kāraṇam abhidhīyate tatra paryāyoktam. Nedam aprastutapraśaṃsā. Atrobhayoḥ prastutatvāt. Tasyāḥ punar aprastutakāryāt prastutasya kāraṇasya gamyatvam ity anayor naikaviṣayatvam. Yat punar iha kāryasyaiva varṇanam tat kāraṇāpekṣayāsya camatkārātiśayakāritvāt* 'the introduction of something which is indirectly understood is itself the reason for examining (the definition). If somebody merely understands something being suggested/evoked, how can he understand something being directly stated (at the same time)? This would be a contradiction. With the intention (to refute this objection, the author) says *kāryābhidhānabhaṅgibhiḥ.* (Where) a cause is expressed through the manifestation of an effect, there (we speak of) *paryāyokta.* This is not *aprastutapraśaṃsā.* Because in this (*paryāyokta*) both (the *kārya* and the *kāraṇa*) are *prastuta* "the topic of description". But in that (*aprastutapraśaṃsā*) the cause, which is *prastuta*, is implicitly understood on the basis of the effect, which is *aprastuta* "not the topic of description". Thus these two (*paryāyokta* and *aprastutapraśaṃsā*) have different domains. As regards the description of the effect only here (in the *paryāyokta*), that (happens) because it produces a great deal more (poetic) wonder than (the description of) the cause'. See further Trivedi, Notes, p. 636-37. M. confines himself to explaining the *vṛtti* without adding in substance.

The *KAD*, 2.295, defines as follows: *artham iṣṭam anākhyāya sākṣāt tasyaiva siddhaye/yat prakārāntarākhyānaṃ paryāyoktaṃ tad iṣyate* 'without stating the object in view directly, (but) stating (it) in a different manner for the sake of establishing that very (object), that is regarded as *paryāyokta*'. Thus Daṇḍin already makes it clear that *paryāyokta* consists in giving expression in language to the same thing, but in a different manner than by means of a plain statement.

15. *Bhāvika*

M. probably intends to quote the definition from the *PR* in his commentary on *Kir.* 5.29. The *AS*, p. 203, says *atītānagatayoḥ pratyakṣāyamāṇatvaṃ bhāvikam* 'the appearance before our eyes of matters past or still to come (is called) *bhāvika*'. The *vṛtti* explaining the idea and the etymology of the term says *atītānagatayor bhūtabhāvinor arthayor alaukikatvenātyadbhūtatvād vyastasaṃbandharahitaśabdasaṃdarbhasamarpitatvāc ca pratyakṣāyamāṇatvaṃ bhāvikam. Kavigato bhāva āśayaḥ śrotari pratibimbatvenāstīti bhāvo vā bhāvanā punaḥ punaś ca cetasi niveśanaṃ· so 'trāstīti* 'the appearance before our eyes of things gone or still to come (that is,) of things past or future, because they arouse great curiosity since they lie outside the range of daily experience, and because they have been transmitted by a composition made up of words which is free from perplexing constructions, (is called) *bhāvika.* (It is named like that,) because the poet's *bhāva* (that is, his) *āśaya* "intention" occurs to the hearer by way of reflection; or, because *bhāva* (that is,) impressing on the mind again and again, is in that (hearer)'. Thus *bhāvika* must meet three conditions, (1) the topic of description must be something extraordinary belonging to the past or the future, (2) the description must be such that it conjures up the picture desired by the poet before the mind's eye, (3) the description must be phrased in lucid, easy-to-connect language. For the word *bhāvika* two etymologies are offered, (1) it means *bhāvaḥ* (*āśayaḥ*)*atra asti*, sc. *pratibimbatvena.* That is to say, the meaning intended by the poet is present to the hearer; it is so clearly and vividly conveyed that it is simply reflected in the mind of the hearer, (2) *bhāvaḥ* (*bhāvanā*) *atra asti.* That is to say, the hearer is able to visualize in his mind what the poet wants him to. For the first etymology compare *KAD*, 3.364 cd. Here Daṇḍin, while defining the *guṇa bhāvika*, which pertains to a composition as a whole, says *bhāvaḥ kaver abhiprāyaḥ kāvyeṣv āsiddhi saṃsthitaḥ* '*bhāva* is the poet's intention, which in works of literary art continues to exert its influence up to the end'.

The difference with normal perception is elaborated in the sequel (p. 204, lines 2-7), *na hi pratyakṣatvaṃ kevalavastudharmaḥ. Pratipatrāpekṣayaiva vastuni tathābhāvāt. Yad āhuḥ—tatra yo jñānapratibhāsam ātmano 'nvayavyatirekāv anukārayati sa pratyakṣa iti. Kevalaṃ vastupratyakṣatve pratipattuḥ sāmagry upayujyate. Sā ca lokayātrāyāṃ cakṣurādīndriyasvabhāva yogināṃ atīndriyārthadarśane bhāvānurūpā. Kāvyārthavidāṃ ca bhāvanāsvabhāvaiva. Sā ca bhāvanā vastugatātyadbhutatvaprayuktā. Atyadbhutānāṃ vastūnām ādarapratyayena hṛdi sandhāryamāṇatvāt* 'perceptibility is not a property of the object only, because it pertains to an object solely in relation to an observer. As they say, *tatra yo jñānapratibhāsam ātmano 'nvayavyatirekāv anukārayati sa pratyakṣaḥ* "this being so, (an object) which causes its perception to follows its own presence and absence, that is *pratyakṣa*''. Only, the totality of conditions belonging to the observer contributes to the perceptibility of the object. And in normal experience this (totality of conditions) consists in the sense like the eye, etc., (but) when he question is of yogins seeing things which are beyond the senses, it takes the form of *bhāvanā* ''visualization''. In the case of those who know the truth of *kāvya* also, it consists in *bhāvanā* only. And this *bhāvanā* is caused by the great wonder belonging to the object. Because greatly wondrous things are being kept in the mind because of the interest (they provoke)'. Apart from containing a remarkable insight in the epistemological subject—object relation, the passage identifies the *bhāvanā* practised by yogins with the working of *kāvya* in the mind of those who know, in the sense that it consists in visualizing things. Again, when marking off *bhāvika* from *kāvyaliṅga* (*AS*, p. 205, line 9), Ruyyaka says *yogivat pratyakṣatayā pratīteḥ* 'because we know (the object not by means of a *liṅgaliṅgibhāva* '(logical) relation of a distinguishing feature and the object possessing that feature', but) as (something) present before our eyes, in the manner of yogins'. And again (p. 206, line 7-p. 207, line 1), *iha tu lokottarāṇāṃ vastūnāṃ sphuṭatayā tāṭasthyena pratīteḥ* 'but because here (in the case of *bhāvika* as different from *svabhāvokti*) we know things beyond normal experience with clarity (and) as detached (from ourselves)'.

Bhāvika is distinguished from *bhrāntimat, atiśayokti, pratīyamaṇotprekṣā, kāvyaliṅga, rasavat* and *svabhāvokti*. It is also different from the quality called *prasāda* 'lucidity', which belongs to a composition as a whole. Ruyyaka (*AS*, p. 207, line 6 - p. 208, line 1) says *nāpy śabdānukūlatvahetuko jhaṭity arthasamarpaṇarūpaḥ prasādākhyo guṇaḥ. Tasya hi sphuṭāsphuṭobhayarūpavākyārthagatatvena jhaṭiti samarpaṇaṃ rūpam. Adya tu jhaṭiti samarpitasya sphuṭatvena pratītau svarūpapratilambhaḥ* 'nor is this (*bhāvika*) the quality *prasāda*, which is based on words coming in a regular order (and) which consists in yielding the sense at once. Because this (*guṇa*) consists in yielding (a sense) at once as belonging to a sentence-meaning in both ways, as clear or as not clear. But this (*bhāvika*) takes shape, when what has yielded (its sense) at once is known with clarity'.

The *PR*, p. 460, states the definition as follows: *atītānagate yatra pratyakṣe iva lakṣite/atyadbutārthakathanād bhāvikaṃ tad udāhṛtam* 'when a thing which has gone or which is still to come is perceived as if before our eyes on account of the description of a greatly wondrous matter, that is called *bhāvika*'. The *vṛtti* (ibid. p. 461) says *na ca bhūtabhāvinoḥ pratyakṣavad avabhāso viruddhaḥ. Atyadbhutavastuvarṇanayā bhāvikānāṃ hṛdi bhāvanodayāt. Tathā ca bhāvanayā punaś cetasi nidarśanāt pratyakṣāyamāṇatvaṃ ghaṭata eva. Yathā pānthasya kāminībhāvanayā tasyāḥ pratyakṣāyamāṇatvam* 'and the appearance of things past or future like (things) present before our eyes is nothing contradictory. Because through the description of greatly wondrous things (their) visualization originates in the mind of the *sahṛdayas*. And, accordingly, appearing before our eyes on account of an appearance in the mind again through visualization is quite possible. For instance, through the visualization of the beloved by a traveller she appears before his eyes'. Kumārasvāmin (ibid. p. 461) remarks *yathā laukikānām indriyair vartamāna*-(corrected for *vatamāna*)*saṃbandhārthasākṣātkāraḥ yathā viyoginām aikāgryalakṣaṇayā bhāvanayātīndriyārthasākṣātkāraḥ tathā kāvyatattvavidāṃ kāvyatattvagatātyadbhutatvānusaṃdhānaprayuktayā bhāvanayātītānagatārthasākṣātkāro yujyata eva* 'just as we realize things through their connection with the present by means of our senses in the case of ordinary things, (and) just as lovers separated from each other realize things which are beyond the senses through *bhāvanā* which takes the form of one-point-concentration, in the same way, for those who know the essence of *kāvya* a realization is quite possible of things which have gone or which are still to come, by means of *bhāvanā* caused by the consideration of the great wonder attached to the essence of *kāvya*'. In the sequel of the *vṛtti* (ibid. p. 461) the difference between *bhāvika* and *svabhāvokti, rasavat, utprekṣā* and *bhrāntimat* is briefly summed up.

The *EA*, 8.73 (p. 329) says *bhūtasya bhāvino vā pratyakṣāyamāṇatārthasya/vilasati sutarām etan nigadyate bhāvikaṃ kavibhiḥ* '(where) the appearance before our eyes of a thing past or future takes place intensely, that is called *bhāvika* by the poets'. The *vṛtti* adds nothing of substance, nor does M.'s commentary here. For a discussion see Trivedi's Notes on p. 709-10.

16. *Bhrāntimat*

M. first refers to this *alaṃkāra* in his commentary on *Kir.* 4.16. The *AS*, p. 57, defines it as *sādṛśyād vastvantarapratītir bhrāntimān* 'the cognition of a different object on account of similarity (is called) *bhrāntimat*'. The *vṛtti* says *bhrāntiś cittadharmo vidyate yasmin bhaṇitiprakāre sa bhrāntimān. Sādṛśyaprayuktā ca bhrāntir asyā viṣayaḥ* 'the type of expression in which the property of the mind (which consists in) mistaking (something for something else) is found (is called) *bhrāntimat.* And its domain is a mistake caused by similarity'. This is further clarified by saying (ibid. p. 58) *sādṛśyahetukāpi bhrāntir vicchittyarthaṃ kavipratibhotthāpitaiva gṛhyate ... Na svarasotthapitā śuktikārajatavat. Evaṃ sthāṇur vā syāt puruṣo vā syād iti saṃśaye 'pi boddhavyam* 'although the mistake is caused by similarity, only (that mistake) is understood which is produced by the imaginative power of the poet, for the sake of poetic charm. Not one produced by the nature (of the object) like (in the case of) mother of pearl and silver. In the same way we have to understand in the case of *saṃśaya* "doubt" in the form of "would it be a pole or a man?" also'.

The *PR* states the definition as *kavisaṃmatasādṛśyād viṣaye pihitātmani/āropyamāṇānubhavo yatra sa bhrāntimān mataḥ* 'where an item superimposed is apprehended on account of similarity approved by poets, because the nature of the object on which something is superimposed remains hidden, that is regarded as *bhrāntimat*'. Kumārasvāmin, following the *AS*, explains the name of the *alaṃkāra* as *bhrāntiś cittadharmo 'syāstīti bhrāntimān* '*bhrānti* (that is,) a property of the mind, belongs to it', in that sense (we derive) *bhrāntimat*'. He then restates in slightly different words the *vṛtti* on Ruyyaka's definition regarding the difference between *bhrāntimat* as based on the poet's power of imagination and an ordinary error like the one of mistaking a shell of mother-of-pearl for a piece of silver.

The *EA*, 8.9 (p. 225) says *vastvantarapratītir vilasati sādṛśyahetukā yatra/taṃ bhrāntimatam etaṃ bruvate 'laṃkāraparādṛśvānaḥ* 'where the cognition of a different object appears, caused by similarity, that the experts on *alaṃkāras* call *bhrāntimat*'. The *vṛtti* adds *atasmiṃs tad iti pratyayo bhrāntiḥ. Sa vidyate yasminn iti bhrāntimān* 'the idea "it is this" with regard what is not this, is *bhrānti.* In the sense of *sa vidyate yasmin* "in which that is found" (we derive) *bhrāntimat*'. Thus it becomes immediately clear wherefrom Kumārasvāmin in his explanation of the name has borrowed. In the sequel the *bhrāntimat-alaṃkāra* is marked off from two other *alaṃkāras*, namely, *smaraṇa* and *saṃdeha.* M. has nothing worth while to add.

17. *Rūpaka*

The *arthālaṃkāra* is first mentioned by M. in his commentary on *Kir.* 3.41 (*vasujaitram ojaḥ*), but had already earlier been applied in cps. The *AS*, p. 44, defines *rūpaka* as *abhedaprādhānya āropa āropaviṣayānaphnave rūpakam* 'the superimposition in which non-difference is the main thing, when (however) the object of superimposition is not denied, (is called) *rūpaka*'. The *vṛtti* explains: *abhedasya prādhānyād bhedasya vastutas sadbhāvaḥ. Āropo 'nyatrānyāvāpaḥ. Tasya viṣayaviṣayyavaṣṭabdhatvāt viṣayāpahnave 'pahnutiḥ. Anyathā tu viṣayiṇa viṣayasya rūpavataḥ karaṇād rūpakam. Sādharmyaṃ tv anugatam eva* 'since non-difference is (merely) the main thing, difference, as a matter of fact, remains. *Āropa* (means) putting something in the place of something else. Since (*āropa*) requires (the presence of) an object on which something is superimposed and (of) the object superimposed, (we assume) *apahnuti* where the object on which something is superimposed (corresponding to the *upameya*) is denied. Otherwise, since the object superimposed (by its own cognitive form) establishes the (cognitive) form of the object on which something is superimposed (we assume) *rūpaka*. Sharing of features is definitely observed'. Then the *vṛtti* explains that there are eight varietis of *rūpaka*, and continues (ibid. p. 46) *anye tu pratyekaṃ vākyoktasāmasoktādibhedaḥ saṃbhavanti* 'others, however, assume for each (of these eight varieties) a (further) division into *rūpaka* stated by a (non-compound) phrase and by a cp.'. From this we learn (1) that a *rūpaka*, like *utprekṣā*, is *abhedapradhānā*. That is to say, the balance between the similarity and the dissimilarity of the *upameya* and the *upamāna* has shifted towards non-difference; (2) that in a *rūpaka āropa* takes place, namely, of the *upamāna* (corresponding to the *viṣayin*) on the *upameya* (corresponding to the *viṣaya*). In *āropa* we come to perceive or to know one item under the cognitive form of another. For instance, we come to know the face as the moon (*mukham eva candraḥ* 'the moon is nothing but the face'; the translation presents the poet's intention as seen from the other angle); (3) that in *apahnuti āropa* also takes place, but here it results, as far as its linguistic presentation is concerned, in a denial of the *upameya*. For instance, *nedaṃ mukhaṃ candro 'yam* 'this is not a face, it is the moon'; and (4) that *rūpaka* is based on *sādṛśya*.

The *PR*, p. 371, says *āropaviṣayasya syād atirohitarūpiṇaḥ/uparañjakam āropyamāṇaṃ tad rūpakaṃ matam* 'an object being superimposed which colours the object on which it is superimposed without totally effacing it, that is regarded as *rūpaka*'. Kumārasvāmin in his commentary here explains *āropa* as *anyatrānyajñānam* 'the cognition of one thing in another thing', and *uparañjakam* as *tadrūpyapratītimātrajanakam* 'producing merely the idea of sameness of form'. The *vṛtti* adds that the definition is phrased to exclude *upamā*, etc., which are not based on *āropa*; *saṃdeha, bhrāntimat* and *apahnuti* in which the *upameya* is effaced in one way or another; and *pariṇāma* in which the *upameya* is not coloured by the *upamāna* in the sense indicated, but rather assisted, brought out more clearly. Finally (ibid. p. 376) a distinction is drawn between *rūpaka* conveyed by a word-group and by a cp.

The *EA*, 8.5 cd-6 (p. 211-12) states the definition as follows: *saṃprati katicid abhedaprādhānye 'laṃkṛtīr brūmaḥ//prathamaṃ nirūpayāmas tatrāpy āropagarbhitās tāvat/tad rūpakam ārope yatrāpahnūyate na tadviṣayaḥ* 'now we will explain some *alaṃkāras*, it being assumed that non-difference (between the *upamāna* and the *upameya*) is the main thing. Even among those we will investigate first those which are based on *āropa*. That is (called) *rūpaka* where—*āropa* being assumed—the *viṣaya* "object on which something is superimposed" is not denied'. M. (ibid. p. 212), following the *AS*, explains *āropa* as *anyatrānyasyāvāpaḥ* 'putting something in the place of something else', as in the phrase *mukhaṃ candraḥ* 'the face is the moon', where the cognitive status of moon is imposed on the face. The *vṛtti* on the *EA* clarifies the point made by the definition by saying *viṣayasyāpahnūyamānatve tv apahnutir abhidhāsyate. Yadā tu viṣayi viṣayaṃ rūpayati rūpavantaṃ karoti tadānvarthābhidhānaṃ rūpakam* 'but when the *viṣaya* (corresponding to the *upameya*) is denied, (the *alaṃkāra*) will be called *apahnuti*. However, when the *viṣayin* (corresponding to the *upamāna*) forms the *viṣaya*, (that is,) endows it with colour, then (we speak of) *rūpaka*, which (therefore) has a name in accordance with its (literal) meaning'. M. glosses the expression *rūpavantaṃ karoti* as *mahārañjanarāgaḥ paṭam iva svarūpeṇa viṣayam uparañjayati* 'it colours the *viṣaya* with its own colour like a big redness due to dying (colours) a cloth'.

For *rūpakasamāsa* see Note (48) and Note (285).

For *paraṃparitarūpaka* see fn. 244 on *Kir.* 6.41.

For *śliṣṭarūpaka* see fn. 244 on *Kir.* 6.41.

18. *Vāstava*

M. uses the term in his commentary on *Kir.* 4.22. According to Gerow 1971, p. 173, *vāstava* is a generic name for *alaṃkāras* found in Rudraṭa's *Kāvyālaṃkāra*. It appears that here *alaṃkāras* are divided into classes, namely, comparative (*aupamya*), descriptive (*vāstava*), hyperbolic (*atiśaya*) and punning (*śleṣa*). Compare ibid. p. 293.

19. *Vibhāvanā*

M. quotes the definition from the *PR* in his commentary on *Kir.* 5.26. The *AS*, p. 154, says *kāraṇābhāve kāryasyotpattir vibhāvanā* 'the origination of an effect in the absence of (its) cause (is called) *vibhāvanā*'. The *vṛtti* explains the name as *viśiṣṭatayā kāryasya bhāvanāt* 'because the effect comes into being in a special way', and then says *sa ca bhaṅgir viśiṣṭakāraṇābhāvopanibaddhā. Aprasiddhaṃ tu kāraṇaṃ vastuto 'stīti virodhaparihāraḥ* 'and this turn of speech is presented by means of the absence of the special cause. In reality there is a cause, but this is not brought to our knowledge. Thereby the contradiction (of an effect without a cause) is removed'. The choice of the word *kāraṇa* in the definition is also explained: *iha lakṣaṇe yady api anyaiḥ kāraṇapadasthāne kriyāgrahaṇaṃ kṛtaṃ tathāpy kāraṇapadam eva vihitam. Na hi sarvaiḥ kriyāphalam eva kāryam abhyupagamyate. Vaiyākaraṇair eva tathābhyupagamyatvāt. Ato viśeṣam anapekṣya kāraṇapadam eveha nirdiṣṭam* 'although others use the word *kriyā* 'action' instead of the word *kāraṇa* 'cause' in this definition, the word *kāraṇa* only has been put here. Because not all accept that an effect is only the result of an action. Only the grammarians accept that. Therefore, without taking into account (this) difference, the word *kāraṇa* only has been mentioned here, because (*kāraṇa* is something which is) generally (accepted)'. Among the others who use *kriyā* are Vāmana and Mammaṭa. *VKAS*, 4.3.13, defines as follows: *kriyāpratiṣedhe prasiddhatatphalavyaktir vibhāvanā* 'when (mention of) the action has been suppressed, the manifestation of its result which is wellknown (is called) *vibhāvanā*'. The *KP*, p. 656, practically says the same: *kriyāyāḥ pratiṣedhe 'pi phalavyaktir vibhāvanā* 'the manifestation of an effect even when (mention of) the action has been suppressed (is called) *vibhāvanā*'. Jhalakīkar, in his commentary on this passage, says that the word *kriyā* here is to be derived in the sense of *kriyate anayā* 'it is produced by that', and that thus the word *kriyā* becomes a synonym of *kāraṇa*. From all of this we learn that (1) in *vibhāvanā* we have to do with a *virodhābhāsa* 'apparent contradiction'; (2) that in *vibhāvanā* something is described which is conceived as an effect taking place even without its generally acknowledged cause; and (3) that, according to grammarians, only an action can function as a cause.

The *PR*, p. 423, states the definition quoted by M. Kumārasvāmin, while explaining the difference between *vibhāvanā* and *viśeṣokti* practically quotes Ruyyaka's etymology of the term *vibhāvanā*.

The *EA*, 8.36 ab (p. 279), says *asati prasiddhahetau kāryotpattir vibhavānā bhavati* 'the origination of an effect, when (its) wellknown cause is not there, constitutes *vibhāvanā*'. The *vṛtti* follows Ruyyaka in explaining that the *alaṃkāra* does not involve *virodha*, and in the etymology of the name *vibhāvanā*. For the argument see Trivedi's Notes, p. 650-54.

The *alaṃkāra* is known to Daṇḍin, *KAD*, 2.199, *prasiddhahetuvyāvṛttyā yat kiṃcit kāraṇāntaram/yatra svabhāvikatvaṃ vā vibhāvyaṃ sā vibhāvanā* 'where due to the exclusion of the wellknown cause we must think of another cause, or assume (the effect) to be naturally so, that (is called) *vibhāvanā*'. Thus, whereas Ruyyaka explains the name as *viśiṣṭatayā kāryasya bhāvanaṃ yatra* 'where an effect is produced in a special way', namely, without its known cause, Daṇḍin would state the etymology as *yatra vibhāvyate kāraṇāntaraṃ svabhāvikatvaṃ vā* 'where another cause (than the generally accepted one) or its naturally being so is conceived'.

20. *Virodha*

The *alaṃkāra* is not referred to by M. in the portion studied, but it is mentioned in fn. 4 on *Kir*. 1.1. The *AS*, p. 152, defines it as *viruddhābhāsatvaṃ virodhaḥ* 'the semblance of things which contradict (each other is called) *virodha*'. The *vṛtti* says *iha jātyādīnāṃ caturṇāṃ padārthānāṃ pratyekaṃ tanmadhya eva sajātīyavijātīyābhyāṃ virodhibhyāṃ saṃbandhe virodhaḥ. Sa ca samādhānaṃ vinā prarūḍho doṣaḥ. Sati tu samādhāne pramukha evābhāsamānatvād virodhābhāsaḥ* 'when there is a connection of two conflicting ones, whether belonging to the same class or not, out of the four classes (of word-meanings, namely) *jāti* 'generic meaning', etc., each separately, (that is called) *virodha*. And that is a big mistake, when it is not solved. But when it is solved on account of the fact that it only appears like that on the face of it, (it becomes an apparent) contradiction'. In the sequel of the *vṛtti* (ibid. p. 153), the relation between *virodha* and *śleṣa* is discussed, because *virodha* frequently occurs in combination with *śleṣa*. Here the *vṛtti* also point out that *virodha* requires a (seeming) contradiction between two things which reside in one and the same substratum. Otherwise, that is, if more substrata are involved, it comes under *asaṃgati*.

21. *Viśeṣokti*

M. quotes the definition from the *PR* in his commentary on *Kir*. 3.8. The *AS*, p. 156, says *kāraṇasāmagrye kāryānutpattir viśeṣoktiḥ* 'the non-materialization of an effect (even) when the totality of (its) causes (is present, is called) *viśeṣokti*'. The *vṛtti* adds: *iha samagrāṇi kāraṇāni niyamena kāryam utpādayantīti prasiddham. Anyathā samagratvasyaivābhāvaprasaṅgāt. Yā tu saty api sāmagrye na janayati kāryaṃ sā kaṃcid viśeṣam abhivyaṅktuṃ prayujyamānā viśeṣoktiḥ. Sā ca dvividhā uktanimittā anuktanimittā ca. Acintyanimittā tv anuktanimittaiva. Anuktasya cintyācintyatvena dvaividhyāt* 'it is wellknown in this world that the causes, being complete, necessarily produce the effect. Because otherwise the consequence would be that they were not complete. But in *viśeṣokti*, which is used to highlight a particular circumstance, in spite of the causes being complete, the effect is not produced. And that (*viśeṣokti*) is twofold, according to whether the ground (of the non-materialization of the effect) has been stated or not. (A *viśeṣokti*) in which the ground is unthinkable is the same as (a *viśeṣokti*) in which the ground has not been stated. Because what has not been stated is twofold: it can be thought, or it is unthinkable'. From this we learn that (1) like in *vibhāvanā* and *virodha* and a number of other *alaṃkāras*, the *viśeṣokti* generally aims at an artificial paradox, the word "artificial" here being used in a complimentary sense, designed as an aesthetic effect to shock the sensitive hearer and instil him with a sense of novelty which is a basic ingredient of poetic charm; (2) the *viśeṣokti* is employed specifically to draw the hearer's attention to a particular circumstance; (3) the poet himself may not be able to think of the ground why in the presence of the totality of causes the effect does not materialize.

For the definition as phrased by the *PR* see M. on *Kir.* 3.8. The *EA*, 8.36 (p. 281) defines as follows: *yadi kāraṇasākalye kāryāsiddhis tadā viśeṣoktiḥ* 'if the effect does not materialize although all causes (are present), then (we speak of) *viśeṣokti*'. The *vṛtti* essentially repeats the *AS*.

22. *Viṣama*

The *alaṃkāra* is mentioned in the Notes on *Kir.* 1.6; 2.39; 6.37 and 6.44, and in these instances is always connected with the phrase *kva ... kva*. M. does not refer to it. The *AS*, p. 161, defines it as *virūpakāryānarthayor utpattir virūpasaṃghaṭanā ca viṣamam* 'the origination of a non-regular effect or of a disadvantage and the combination of two incompatible things (is called) *viṣama*'. The *vṛtti* explains: (...) *kāraṇaguṇaprakrameṇa kāryam utpadyata iti prasiddhau yadvirūpaṃ kāryam utpadyamānaṃ dṛśyate tad ekaṃ viṣamam. Tathā kañcid arthaṃ sādhayitum udyatasya na kevalaṃ tasyārthasyāpratilambho yāvad anarthaprāptir apīti dvitīyaṃ viṣamam. Atyantānanurūpasaṅghaṭanayor virūpayoś ca saṅghaṭanā tṛtīyaṃ viṣamam* 'an effect coming into being against the generally accepted opinion that an effect originates in conformity with the properties of the cause, is the first (variety of) *viṣama*. Similarly, when for somebody who makes an effort to reach a particular aim, that aim does not materialize, but also he incurs a disadvantage even, this is the second (variety of) *viṣama*. And the combination of two things which do not (mutually) fit (and) whose combination is totally out of order (is) the third (variety of) *viṣama*'. Then the *vṛtti* says *ananurūpasaṃsargo hi viṣamam* 'for an ill-suited combination is *viṣama* '(something) incongruous'. Examples of each variety are stated.

23. *Vyatireka*

The *alaṃkāra* is used in *Kir.* 5.21, but not referred to by M. The *AS*, p. 96, defines it as follows: *bhedaprādhānye upamānād upameyasyādhikye viparyaye vā vyatirekaḥ* 'assuming that difference (between the *upameya* and the *upamāna*) is the main thing (and not their non-difference), (we speak of) *vyatireka*, when the *upameya* is (presented as) superior to the *upamāna*, or reversely'. Two corresponding examples are given. The definition goes against Mammaṭa, who emphatically says (*KP*, p. 645) that we speak of *vyatireka* only when the *upameya* is presented as superior to the *upamāna*. The point in question is discussed by Janaki, *AS*, Introduction, p. 113-16.

The *PR*, p. 435, says *bhedapradhānasādharmyam upamānopameyoḥ/ādhikyālpatvakathanād vyatirekaḥ sa ucyate* '(where we understand) similarity in which (however) difference dominates from a statement of superiority or inferiority of the *upamāna* or *upameya*, that is called *vyatireka*'. One example only is quoted, in which the *upameya* excels the *upamāna.* Kumārasvāmin comments (ibid. p. 436): *upamānād upameyasyālpatvapakṣe sahṛdayānadhirohaṇād udāharaṇaṃ noktam. Bhedadvayalakṣaṇaṃ tu sarvasvālaṃkārānusārād iti rahasyam* 'for the alternative in which the *upameya* is inferior to the *upamāna* (and which is the normal case) no example is given, because (the author) does not (want to) put himself above the *sahṛdayas* "connoisseurs". The point is, he has stated a definition (indicating) two varieties, because he follows the author of the *Alaṃkārasarvasva*'.

The *EA*, 8.20 (p. 249), defines as *upamānād upameyaṃ yatrādhikasya gocarībhavati/sati bhedaprādhānye vyatireko 'yaṃ samākhyātaḥ* 'where the *upameya* becomes the domain of superiority with regard to the *upamāna*, that is called *vyatireka*, it being assumed that difference (between the *upameya* and the *upamāna* is the main thing)'. Two instances are quoted affirming the superiority of the respective *upameyas* (namely, *utkalādhiśa* in the stanza on p. 349, and *bhavataḥ dānāmbu* in the stanza on p. 350) over the *upamāna.*

M., in his commentary (ibid. p. 249), quotes the doubtful example given by Ruyyata, *kṣīṇaḥ kṣīṇo 'pi*, etc. (*AS*, p. 97 = *KP*, p. 645) and refers to the *KP*. Here M. erroneously thinks that Mammaṭa carries on a dispute with Ruyyaka, as shown by Janaki, *AS*, Introduction, p. 114 and 115.

24. *Śleṣa*

As stated by Raghavan 1963, p. 380, it was Udbhaṭa's discussion on *śleṣa* which started the formulation by later *ālaṃkārikas*, notably Ruyyaka's father Rājanaka Tilaka, who wrote a commentary on Udbhaṭa's *Kāvyālaṃkārasaṃgraha*, Mammaṭa and Ruyyaka, of principles by which *alaṃkāras* could be classified as *śabdālaṃkara* or *arthālaṃkāra.* One preliminary difficulty is the chronology of two of the authors involved, namely, Mammaṭa's date in relation to that of his Kashmiri compatriot Rājanaka Tilaka. If it is true that Ruyyaka's period of major activity can be rather precisely dated between 1135 and 1150 (*IP*, p. 274, on Kane's authority), then Tilaka's birth may be rather confidently put in the latter half of the 11th century. That would make him either a contemporary or even a younger contemporary of Mammaṭa, if the latter's work is dated between 1050 and 1135 (*IP*, p. 272). In the first case it is possible that Mammaṭa quotes him, although the reverse is also possible; in the second case it seems more probable that he quoted Mammaṭa. However, Raghavan (ibid.) asserts that the text of Tilaka on *śleṣa* was reproduced to some extent by Mammaṭa, and that Vidyācakravartin also says that Mammaṭa follows Tilaka. Raghavan does not indicate the precise passage of Vidyācakravartin he is referring to, nor does he adduce specific reasons for his first assertion.

Questions regarding *śleṣa* are chiefly discussed by Mammaṭa in the ninth *Ullāsa* (*KP*, p. 516-29). Here the discussion starts with a *pūrvapakṣa* 'the objector's argument', which represents Udbhaṭa's view on *śleṣa* (*śliṣṭa*) and on the distinction between *śabdālaṃkāras* and *arthālaṃkāras* (see *KASU*, p. 54, and Trivedi's Notes on the *EA*, p. 623-24). The *pūrvapakṣa* is subsequently refuted in three parts, with a digression on the relation between *upamā* and *śleṣa*, given their co-occurrence in a stanza. In his answer to the first objection Mammaṭa (*KP*, p. 419-420) introduces the distinction between *sabhaṅga-* and *abhaṅgaśleṣa*: "*Svayaṃ ca pallavātāmrabhāsvatkaravirājitā*" *ity abhaṅgaḥ*, "*prabhātasaṃdhyevāsvāpaphalalubdhehitapradā*" *iti sabhaṅgaḥ iti dvāv api śabdaikasamāśrayāv iti dvayor api śabdaśleṣatvam upapannaṃ na tv ādyasyārthaśleṣatvam. Arthaśleṣasya tu sa viṣayaḥ yatra śabdaparivartane 'pi na śleṣatvakhaṇḍanā* 'In *svayaṃ ca*

... *virājitā* (*KASU*, p. 55, which reads *virājinī* for *virājitā*) "(Pārvatī) brilliant with lustrous hands reddish like young shoots/like the early morning brilliant with sun rays reddish like young shoots, of her own (fulfils the wishes, etc.)" (we have an instance of) *abhaṅga* "(*śleṣa*) not involving (a different break-up (of the words concerned)". In *prabhātasaṃdhyeva* ... *pradā* (*KASU*, p. 55, second line of the same stanza) "like the early morning fulfils the wishes of those desiring (*mokṣa*, etc.), which is a fruit difficult to obtain/a fruit of being up early" (we have an instance of *sabhaṅga* "(*śleṣa*) involving a (different) break-up (of the words concerned)". Since these two (*śleṣas*) are exclusively dependent on *śabda* "wordform", it is proper to regard both of them as *śabdaśleṣa.* (Even) the first (half of the stanza) cannot be regarded as (an instance of) *arthaśleṣa.* But that is the domain of *arthaśleṣa* where the character of *śleṣa* remains unharmed, even if the words (concerned) are exchanged (for their synonyms)'.

As may be inferred from the passage, *śleṣa* becomes *arthaśleṣa*, when the original word yielding two senses can be replaced by a synonym. In this case, there is no question of a different break-up of a series of syllables resulting in different meanings. Therefore *abhaṅgaśleṣa* may be said to belong to *arthaśleṣa.* Conversely, when an identical set of syllables (not necessarily restricted to forming just one word) conveys different senses due to a different break-up of this set into meaningful elements, that is, wherever we find *sabhaṅgaśleṣa*, it must belong to *śabda*, since all depends on the particular form of the set of syllables. Any other combination will not do. Therefore *sabhaṅgaśleṣa* may be said to belong to *śabdaśleṣa*.

The point of the example is that the word *bhāsvatkara* in the first line provides an instance of *abhaṅgaśleṣa*, because the way we pronounce it does not change, no matter whether it is connected with Pārvatī or with *prabhātasaṃdhyā.* But the word *asvāpa* in the second line of the stanza does show a different division (*a* + *su* + *āpa*, or *a* + *svāpa*) depending on its connection with either *Pārvatī* or the *prabhātasaṃdhyā.* Therefore this is a case of *sabhaṅgaśleṣa.* Accordingly, in one and the same stanza we find a combination of *artha-* and *śabdaśleṣa.* Compare Agrawal 1975, p. 95.

Mammaṭa also quotes an example for *arthaśleṣa* only (*KP*, p. 520). It reads *stokenonnatim āyāti stokenāyāty adhogatim/aho susādṛśī vṛttis tulākoṭeḥ khalasya ca* 'it requires little to go up, it requires little to go down, o how very similar is the behaviour of a bad person to (that of) the end of the beam (of a balance)'. Here, even if we substitute words like *alpena udrekam āyāti* 'it rises with little' for *stokena unnatim āyāti*, no harm is done to the *śleṣa.* Therefore, like in *bhāsvatkara*, it is clearly dependent on meaning, not on wordform. Accordingly, by the principle of *anvayavyatireka* 'positive and negative concomitance' it must be an instance of *arthaśleṣa.*

It still remains to be seen how Mammaṭa defines *śleṣa* as a *śabdālaṃkāra* and as an *arthālaṃkāra.* The first definition (*KP*, p. 509) says *vācyabhedena bhinnā yat yugapadbhāṣaṇaspṛśaḥ/śliṣyanti śabdāḥ śleṣo 'sau* ... 'when words which are different on account of a difference in meaning unite together, because they become subject to simultaneous pronunciation, that is called *śleṣa*'. Here the word *yugapad* serves to exclude word-repetition. The *vṛtti* adds: *"arthebhedena śabdabhedaḥ" iti darśane "kāvyamārge svaro na gaṇyate" iti ca naye vācyabhedena bhinnā api śabdāḥ yat yugapaduccaraṇena śliṣyanti bhinnaṃ svarūpam apahnavate sa śleṣaḥ* 'when words, although they are different on account of a difference in meaning—as follows from the view that a difference in meaning leads to a difference in words, and from the maxim that in *kāvya* accent does not count (to differentiate words)—, unite together (that is,) conceal their different nature, that (is called) *śleṣa*'. The second definition (*KP*, p. 609) reads *śleṣaḥ sa vākye ekasmin yatrānekarthatā bhavet* 'that is *śleṣa* where in one and the same sentence more than one sense be conveyed'. Here the phrase *ekasmin vākye* serves to distinguish *arthaśleṣa* from *śabdaśleṣa*: there is only one Sanskrit sentence, not two or more resulting from the different break-up of the series of syllables concerned. Thus one sentence such as it is applies to two or more different things-meant. The *vṛtti* adds: *ekārthapratipādakānām eva śabdānāṃ yatrāneko 'rthaḥ sa śleṣaḥ* 'that (is called) *śleṣa*, where words which of their own possess one meaning possess more than one meaning'. But how can words which normally convey one meaning be applied in more than one meaning? Jhalakīkar (ibid. p. 609) provides two answers. First we will say that those words convey two meanings, because they have united, coincided with words of the same kind, that is, words of the same form but conveying a different meaning. Then, if it is objected that in this case there is nothing to stop us from regarding *arthaśleṣa* as *śabdaśleṣa*, since practically the words concerned convey more than one meaning, we will say that in *arthaśleṣa* the words concerned do admit of being replaced by their synonyms, whereas in *śabdaśleṣa* they do not. Thus, to sum up, according to Mammaṭa, in *śabdaśleṣa* (1) words practically have more meanings, (2) words cannot be replaced by their synonyms, (3) there is more than one sentence, each presenting a construction according to one of the senses conveyed. In *arthaśleṣa*, however, (1) words by nature have one meaning only, (2) they can be replaced by their synonyms, (3) there is one sentence only.

It may be useful to note here that, according to Indian tradition (see Trivedi's Notes on the *EA*, p. 622), a word uttered once can convey one meaning only. Therefore we must assume as many words as there are meanings. In the case of *arthaśleṣa* this is explained to mean that words of identical form but different meanings, homonyms, have united together, coalesced. In *śabdaśleṣa*, what happens according to theory is that identical sequences of letters or syllables represent different wordforms conveying different meanings, according to the way in which they are broken up. Here it is not assumed that words have united together.

Regarding the principle by which *doṣas* 'flaws', *guṇas* 'qualities' and *alaṃkāras* are to be classified as belonging to *śabda, artha*, or to both, Mammaṭa (*KP*, p. 767) says *kāvye doṣaguṇālaṃkārāṇāṃ śabdārthobhayagatatvena vyavasthāyām anvayavyatirekāv eva prabhavataḥ nimittāntarābhāvāt. Tataś ca yo 'laṃkāro yadīyānvayavyatirekāv anuvidhatte sa tadalaṃkāro vyavasthāpyate* 'in *kāvya*, with regard to establishing whether a *doṣa, guṇa* or *alaṃkāra* belongs to *śabda, artha*, or to both, only positive and negative concomitance are effective, because there is no other ground. And that is why an *alaṃkāra* which conforms to positive and negative concomitance with x (x being *śabda, artha* or both) is established as an *alaṃkāra* belonging to x'. In continuation, Mammaṭa says (*KP*, p. 768-69) *"yo 'laṃkāro yadāśritaḥ sa tadalaṃkāraḥ" ityapi kalpanāyām anvayavyatirekāv eva samāśrayitavyau. Tadāśrayam antareṇa viśiṣṭasyāśrayāśrayibhāvasyābhāvād ity alaṃkārāṇāṃ yathoktanimitta eva parasparavyatireko jyāyān* 'even on the supposition that an *alaṃkāra* belongs to that (*śabda, artha* or both) on which it is based, positive and negative concomitance only are to be resorted to. Without resorting to these two there can be no definite *āśrayāśrayibhāva* "relation between substructure and superstructure". Therefore it is best (to accept) the mutual differentiation of *alaṃkāras* on the basis of what has been stated (namely, *anvaya* and *vyatireka*)'.

According to Raghavan 1963, p. 380, the *āśrayāśrayibhāva* and the *anvayavyatireka*-principle as tests to determine the general character of an *alaṃkāra* have been developed (in a discussion on *śleṣa*) by Rājanaka Tilaka in his commentary *Udbhaṭaviveka* on the *Kāvyālaṃkārasaṃgraha.* Here, Raghavan says, Ruyyaka adopted the first test, Mammaṭa the second. In any case, the *KP* clearly states that the *āśrayāśrayibhāva* fails. The point is that even if we assume the maxim *yo 'laṃkāro yadāśritaḥ sa tadālaṃkāraḥ*, which sums up the *āśrayāśrayibhāva*-test, the question remains, how do we determine that a particular *alaṃkāra* is based on *śabda*, etc.? The only way to find out is by applying the *anvayavyatireka*-test. That is to say, an *alaṃkāra* will be classified as *śabda*, if it occurs in the presence of a particular *śabda*, and if it does not occur in the absence of that *śabda.* An *alaṃkāra* will be classified as *artha*, if it occurs in the presence of a particular *artha*, and if it does not occur in the absence of that *artha.* Finally, an *alaṃkāra* will be classified as *ubhaya*, it it occurs in the presence of a particular *śabda* and *artha*, and if it does not occur in the absence of that *śabda* and *artha.*

In spite of Nāgoji's statement that, strictly speaking, all *alaṃkāras* are *ubhayālaṃkāras* (see Raghavan 1963, p. 385, 388), classification as an *ubhayālaṃkāra* remains largely an academic issue. The *KP*, in any case, nowhere deals with *ubhayālaṃkāras* as a separate class. Only Bhoja does so, and Ruyyaka thinks that *lāṭānuprāsa, saṃsṛṣṭi* and *saṃkara* are *ubhayālaṃkāras.* To these, *ananvaya* and *śleṣa* may be added, maked five in all (see Raghavan 1963, p. 385). The main division is between *śabda-* and *arthālaṃkāras*, the latter forming the great bulk of *alaṃkāras.*

The *AS*, p. 123, defines *śleṣa* as *viśeṣasyāpi sāmye dvayor vopādāne* 'when the *viśeṣya* "item qualified" also (and not just its qualifiers) is the same, or when two (different *viśeṣyas*) are mentioned (we speak of *śleṣa*)'. The definition occurs in the section on *arthālaṃkāras.* The *vṛtti* explains: *tatra dvayoḥ prākaraṇikayor aprākaraṇikayoḥ prākaraṇikāprākaraṇikayor vā śliṣṭapadopanibandhe śleṣaḥ. Tatrādyaṃ prakāradvayaṃ viśeṣaṇaviśeṣyasāmya eva bhavati. Tṛtīyas tu prakāro viśeṣaṇasāmya eva bhavati* 'this being so, when two (items both of which) form the topic of description (i.e., which both function as the *upameya*), or (both of) which do not form the topic of description (i.e., which both function as the *upamāna*), or one of which forms the topic of description whereas the other does not, are presented by words applicable in more than one meaning, (we speak of) *śleṣa.* Of these we find the first two varieties only when both items qualified are the same (i.e., either *prākaraṇika* or *aprākaraṇika*). But the third variety we find, when the qualifiers only are the same'. The commentary adds that the second part of the definition concerns the third variety, whereas the first part concerns the two other varieties.

A difference is made (ibid. p. 125) between *śabdaśleṣa, arthaśleṣa* and *ubhayaśleṣa*, as follows: *tatrodāttādisvarabhedāt prayatnabhedāc ca śabdānyatve śabdaśleṣaḥ. Yatra prāyeṇa padabhaṅgo bhavati. Arthaśleṣas tu yatra svarādibhedo nāsti. Ata eva na tatra sabhaṅgapadatvam. Saṅkalanayā tūbhayaśleṣaḥ* 'this being so, when different words result on account of a difference in accent like *udātta*, etc., or on account of a difference in *prayatna* "articulatory effort" (we speak of) *śabdaśleṣa.* And here words are usually divided in different ways. But (we speak of) *arthaśleṣa*, when there is no difference on account of accent, etc. Therefore, in that case, words are not divided up in different ways. By joining (the two, *śabda-* and *arthaśleṣa*), however, *ubhayaśleṣa* (results)'. On the point of accent see Jacobi 1908, p. 97, n. 1.

As regards the difference between *śabda-* and *arthālaṃkāras*, the *AS* (p. 231) has the following to say: *tatra śabdālaṃkārā yamakādayaḥ. Arthālaṃkārā upamādayaḥ. Ubhayālaṃkārā lāṭānuprāsādayaḥ. Saṃsṛṣṭiprakārau* (Vidyācakravartin reads *saṃsṛṣṭisaṅkarau*) *kaucid alaṃkārau tadrūpatvāt. Lokavad āśrayāśrayibhāvaś ca tattadalaṃkāranibandhanam. Anvayavyatirekau tu tatkāryatve prayojakau na tadalaṃkāratve. Tadalaṃkāratvaprayojakatve tu śrautopamāder api śabdalaṃkāratvaprasaṅgāt. Tasmād āśrayāśrayibhāvenaiva cirantanamatānusṛtiḥ* 'this being so, the *śabdālaṃkāras* are *yamaka*, etc. The *arthālaṃkāras* are *upamā*, etc. The *ubhayālaṃkāras* are *lāṭānuprāsa*, etc., because some *alaṃkāras* (namely,) the two belonging to the type of *saṃsṛṣṭi*, share the nature of that (*lāṭānuprāsa*, being an *ubhayālaṃkāra*). And the reason for (being) this or that (type of) *alaṃkāra* is *āśrayāśrayibhāva* "the relation between substructure and superstructure", like in common life. Positive and negative concomitance (of an *alaṃkāra* with a particular *śabda* or *artha*), however, is what determines their being an effect of that (*śabda* or *artha*), not their being an *alaṃkāra* of that. But if it would determine their being an *alaṃkāra*, the undesired consequence would be that *śrautopamā*, etc. also would be a *śabdālaṃkāra*. Therefore conformity with the views of the ancient (is obtained) by (adopting) *āśrayāśrayibhāva* (as the determining principle) only (and not *anvayavyatireka*)'. In other words, just like in ordinary life an ornament put round the neck is called a neck-ornament, and an ornament put near the ear is called ear-ornament, so also in *alaṃkāraśāstra* an *alaṃkāra* depending on *śabda* is called *śabdālaṃkāra*, and one depending on *artha* is called *arthālaṃkāra* (see Trivedi's Notes on the *EA*, p. 622). Moreover, by the *anvayavyatireka*-principle we cannot explain why *śrautopamā*, which depends on the express mention of words like *iva, yathā*, etc., can be called an *arthālaṃkāra* (see Raghavan 1963, p. 384). Therefore, to adopt *āśrayāśrayibhāva* as the criterion is the only correct thing. It has the added authority of the ancients (but see Raghavan 1963, p. 380).

Three points of difference between Mammaṭa and Ruyyaka may be summed up here: (1) in the matter of the principle by which to distinguish between *śabdālaṃkāras* and *arthālaṃkāras* Mammaṭa accepts *anvayavyatireka*, Ruyyaka *āśrayāśrayibhāva*, (2) Mammaṭa defines *śleṣa* separately under the heading *śabdālaṃkāra* and under that of *arthālaṃkāra*, whereas Ruyyaka defines it in the section dealing with *arthālaṃkara*, and then introduces a sub-section called *śabdālaṃkāra*, (3) Mammaṭa does not seem to have accepted that variety of *śleṣa* in which one of the *viśeṣyas* is *prākariṇaka* and the other is not, whereas Ruyyaka does. To these three points at least two other points could be added, but they have been dropped, because they require a separate discussion better stated elsewhere.

The *PR*, p. 436, in the section dealing with *arthālaṃkāras*, defines *śleṣa* as *prakṛtāprakṛtobhayagatam uktam cec chabdamātrasādharmyam/śleṣo 'yaṃ śliṣṭavaṃ sarvatrādyadvaye nāntye* 'when similarity due to the mere (use of a) word has been stated which belongs to two items which are *prakṛta* 'the topic of description', or *aprakṛta* 'not (forming) the topic of description', or to two items which are both, that (is called) *śleṣa*. Everywhere in the first two (varieties an identical wordform) conveys two meanings, (but) not in the last (variety)'. Kumārasvāmin explains (ibid. p. 437) that *sarvatra* in the definition refers to the items qualified and the qualifiers, and that in the last variety the *śliṣṭatva* 'the fact that an identical wordform conveys more than one meaning' concerns the qualifiers only. The *PR* does not mention the division of *śleṣa* into *śabda, artha* and *ubhaya*, but Kumārasvāmin does so (ibid. p. 437) in figurative language borrowed from the *EA*: *tathā hi jatukāṣṭhanyāyena sabhaṅgapadaḥ śabdaśleṣaḥ. Ekanālāvalambiphala-*

dvayanyāyenābhaṅgapado 'rthaśleṣaḥ. Ubhayanibandhe tūbhayaśleṣa iti 'to explain, a word broken up (in different ways) on the analogy of a piece of wood inlaid with lac (is called) *śabdaśleṣa.* A word not broken up (in different ways) on the analogy of two fruits hanging from one and the same stalk (is called) *arthaśleṣa.* But when the two (*śabda-* and *arthaśleṣa*) are combined together, (we speak of) *ubhayaśleṣa*'.

The *EA*, 8.26 (p. 259) says *yatra viśeṣyaviśeṣaṇasāmyaṃ sa śleṣa eṣa tu dvedhā/kiṃ cāsmin vācyatvaṃ viśeṣyayos tulyayor eva* 'where the items qualified and the qualifiers are the same (i.e., expressed by the same wordform in each case), that (is called) *śleṣa.* This, however, is twofold. Moreover, in that (*alaṃkāra*) the two items qualified are expressed as belonging to the same category only'. The *vṛtti* (ibid. p. 259) explains that *śleṣa* is different from *samāsokti*, because the latter *alaṃkāra* involves the sameness of the qualifiers only; and that it is different from *tulyayogitā*, because this *alaṃkāra* lacks *śliṣṭatva* in connection with the *viśeṣya* 'item qualified'. Then the *vṛtti* says (ibid. p. 259-60) *ayaṃ tulyayor eveti vacanasāmarthyāt prākaraṇikayor eva vāprākaraṇikayor eva vābhidheyatvena bhavan na dvaividhyam atikramati* 'this (expression) *tulyayor eva* (in the definition) which means either "of two *prākaraṇika* items", or "of two *aprākaraṇika* items", because otherwise the statement would have been redundant, maintains the twofold nature (of *śleṣa*)'. In fact, *tulya* can only refer to items belonging to the same category, whether *prākaraṇika* (i.e., *prakṛta*) or *aprākaraṇika* (i.e., *aprakṛta*), but never to items belonging to different categories, like *prakṛta* and *aprakṛta.* Thus Vidyādhara explicitly rejects Ruyyaka's view here, and that of Vidyānātha who follows Ruyyaka.

For *śleṣa* and its vedic origin see Renou 1959, p. 5.

For *śliṣṭarūpaka* see the Appendix s.v. *rūpaka.*

For *śliṣṭopamā* see the Appendix s.v. *upamā.*

25. *Saṃsṛṣṭi*

M. first refers to this *alaṃkāra* in his commentary on *Kir.* 1.19, where *kāvyaliṅga* and *parikara* combine together. The *AS*, p. 220, defines it as *eṣāṃ tilataṇḍulanyāyena miśratve saṃsṛṣṭiḥ* '(we speak of) *saṃsṛṣṭi*, when these (*alaṃkāras* studied before) are mixed in the manner of sesame seeds and ricegrains'. The *vṛtti* adds (ibid.): *tatra yathā bahyālaṃkārāṇāṃ sauvarṇamaṇimayaprabhṛtīnāṃ pṛthakcarutvahetutve 'pi saṃghaṭanākṛtaṃ carutvāntaraṃ jāyate tadvat prakṛtālaṃkārāntarāṇām api saṃyojane carutvāntaram upalabhyate. Tenālaṃkārāntaraprādurbhāvo na pṛthakparyavasānam iti nirṇayaḥ. Alaṃkārāntaratve 'pi ca saṃyoganyāyena sphuṭāvagamo bhedaḥ samavāyanyāyena vāsphuṭāvagama iti dvaidham. Pūrvatra saṃsṛṣṭir uttaratra tu saṃkaraḥ. Ata eva tilataṇḍulanyāyaḥ kṣīranīranyāyaś ca tayor yathārthatām avagamayataḥ* 'this being so, just as in the case of outward embellishments like those made of gold and jewels a different beauty results produced by their combination, although they are (each) a cause of separate beauty, in the same way, a different beauty is perceived, when (we see) a combination also of the embellishments of another nature discussed (here). Accordingly, we decide that (here) a different embellishment manifests itself (and) not that (here) each individual (embellishment) is an end in itself. And although a different embellishment (results, we see) that here remains a clearly cognizable difference (between them) in the manner of *saṃyoga* "contact", or (a difference) which is not clearly recognizable, in the manner of *samavāya* "inherence". Thus there are two varieties. In the first case (we speak of) *saṃsṛṣṭi* 'commingling', in the second case (of) *saṃkara* 'blending'. That is why the sesame seeds—ricegrains manner (of combination) and the milk—water way (of combination) inform us of the nature of both'. In the sequel (p. 220-21) Ruyyaka declares that *saṃsṛṣṭi* is of three kinds, (1) of *śabdālaṃkāras*, (2) of *arthālaṃkāras*, and (3) of both *śabda-* and *arthālaṃkāras*.

The *PR*, p. 472, says *tilataṇḍulasaṃśleṣanyāyād yatra parasparam/saṃśliṣyeyur alaṃkārah sā saṃsṛṣṭir nirūpyate* 'where according to the manner in which sesame seeds and rice grains combine *alaṃkāras* combine, that is described as *saṃsṛṣṭi*'. The same three kinds are acknowledged as mentioned by Ruyyaka.

The *EA*, 8.76 (p. 332) states the following definition: *eṣāṃ tilataṇḍulavat kṣīratvenābhyadhāyi saṃsṛṣṭiḥ* 'on account of these (*alaṃkāras* described before) being mixed like sesame seeds and rice grains (the *alaṃkāra* coming into being) was called *saṃsṛṣṭi*'. The division into three is subsequently replaced by a division into two, namely, *sajātīyā* '(a commingling of *alaṃkāras*) belonging to the same class' and *vijātīyā* (a commingling of *alaṃkāras*) not belonging to the same class'.

As may be inferred from the *nyāya* applied here, *saṃsṛṣṭi* is the kind of combination in which the *alaṃkāras* concerned retain their independence. It is not so that the one helps to bring about the other. The test is to do away with one of the *alaṃkāras*, and to see whether the other will still stand and not be affected. Their relation, as stated in Ruyyaka's *vṛtti* in terms borrowed from Nyāya, consists in *saṃyoga*, and outward contact only.

Following Ruyyaka, M. also accepts *saṃsṛṣṭi* of *śabdālaṃkāras* and *arthālaṃkāras* (commentary on *Kir.* 5.18 and 5.20).

26. *Saṃkara*

Indirect mention of *saṃkara* is first made (by means of the word *anuprāṇita* 'brought to life', 'established') by M. in his commentary on *Kir.* 1.10. The term *saṃkara* is actually used in the commentary on *Kir.* 3.60 for the first time. The *AS*, p. 222, defines it as *kṣīranīranyāyena tu saṃkaraḥ* 'but (when these *alaṃkāras* studied before mix) in the manner of milk and water (we speak of) *saṃkara* "blending".' The *vṛtti* explains: *anutkaṭabhedatvam utkaṭabhedatvaṃ ca miśratvam. Tatrotkaṭabhedā saṃsṛṣṭir uktā. Anutkaṭabhedaḥ saṅkaraḥ. Tac ca miśratvam aṅgāṅgibhāvena saṃśayena ekavācakānupraveśena ca tridhā bhavat saṅkaraṃ tribhedam utthāpayati* 'being mixed (consists in) showing a manifest difference and showing a difference which is not manifest. Among these two, *saṃsṛṣṭi* "commingling" is said to show a manifest difference. (In) *saṅkara* (however, we find) a difference (between the *alaṃkāras* involved) which is not manifest. And this state of being mixed (in *saṅkara*) is threefold, according to (whether the *alaṃkāras* involved stand in) a main—subordinate relation; according to whether (there is) doubt (regarding the *alaṃkāra* actually used in a stanza); and according to whether one and the same expression conveys (more than one *alaṃkāra*)'. Accordingly, we distinguish between (1) *aṅgāṅgibhāvasaṃkāra*, in which one *alaṃkāra* plays an assisting role in bringing about another one. Here the first *alaṃkāra* functions as the *aṅga*, the other as the *aṅgin*, and the *alaṃkāras* are clearly mutually dependent, (2) *saṃdehasaṃkara*, in which we do not know which *alaṃkāra* has been actually applied, because from the stanza concerned we receive no clear and unambiguous characteristics, (3) *ekavācakānupraveśasaṅkara*, in which two different *alaṃkāras* are conveyed by one and the same word (or passage); where we are not in doubt and where no *aṅgāṅgibhāva* holds (*AS*, p. 228, lines 8-9).

The *PR*, p. 474, says *kṣīranīranyāyād yatra sambandhaḥ syāt parasparam/ alaṃkṛtīnām etāsāṃ saṃkaraḥ sa udāhṛtaḥ* 'where (we find) a mutual relation in the manner of milk and water between these *alaṃkāras* (treated before) that is called *saṃkara*'. The *vṛtti* mentions the same tripartite division as the one stated by Ruyyaka.

The *EA*, 8.76 cd (p. 334), defines as follows: *kathitas tu saṃkaro 'yaṃ trividho yaḥ kṣīranīravad bhavati* 'that, however, is called *saṃkara*, which, being threefold, is like milk and water'. The *vṛtti* explains that *kṣīranīravat* means *samavāyanyāyena* 'in the manner of *samavāya* "inherence".' What is meant here is an indissoluble relation, like the one holding between a thing and its properties. The three varieties mentioned subsequently are the same as those enumerated by the *AS* and the *PR*.

For the functional difference between *aṅgāṅgibhāvasaṃkara* and *saṃdehasaṃkara* see Note (269).

The rather poetic word frequently used by M. to indicate *aṅgāṅgibhāva* is *anuprāṇita*, see above.

Saṃdehasaṃkara should not be confused with *saṃdeha* (or *sasaṃdeha*), which is a separate *alaṃkāra*.

27. *Saṃdeha* (or *sasaṃdeha*)

The *alaṃkāra* is first referred to by M. in his commentary on *Kir.* 4.5. The name *niścayottarasaṃdeha* is to be explained as *niścaya uttaro yasmin sa saṃdehaḥ* 'that doubt which is followed by certainty'. The *AS*, p. 55, defines the *alaṃkāra* as *viṣayasya saṃdihyamānatve saṃdehaḥ* 'when the topic of description is being doubted, (we speak of) *saṃdeha*'. The *vṛtti* explains: *abhedaprādhānye āropa ityeva. Viṣayaḥ prakṛto 'rthaḥ yadbhittitvenāprakṛto 'rthaḥ sandihyate. Aprakṛte sandehe prakṛto 'pi sandihyata eva. Tena prakṛtāprakṛtagatatvena kavipratibhotthāpite sandehe sandehālaṃkāraḥ. Sa ca trividhaḥ śuddho niścayagarbho niścayāntaś ca* '(this is) just superimposition while non-difference is the main thing. The object on which something is superimposed is the topic of description because of whose acting as a wall the non-topic of description comes under doubt (as to what it really is). Since there is doubt regarding the non-topic of description, the topic of description also becomes definitely subject to doubt (as to what it really is). Accordingly, (we speak of) the *alaṃkāra saṃdeha*, when doubt is created by the poet's power of imagination, whether it concerns the topic or the non-topic of description. And this (*alaṃkāra*) is threefold: pure, bearing in itself the germ of certainty and ending in certainty'. The *saṃdeha* is said to be pure, when the doubt is not finally solved. The stock-example is *mukhaṃ vā candro vā* 'is it a face or is it the moon?'. Here *mukha* functions as the topic of description (*prakṛta*) and as the item on which something is superposed (*viṣaya*). In addition, *mukha* is the *upameya*. Similarly, *candra* functions as the non-topic of description (*aprakṛta*) and as the item superimposed (*viṣayin*). In addition, *candra* is the *upamāna*. Now, as explained by Ruyyaka, the doubt has two aspects, (1) we are not sure whether it is the moon, because the face blocks the clear view of the moon; (2) we are not sure whether it is a face, because it might be the moon also. In fact, the doubt expressed by the phrase in question arises because one notion is superimposed on another notion. That is to say, the notion of the moon is superimposed on that of the face, but by way of question, so that a complete identification does not result.

The *PR*, p. 378, says *viṣayo viṣayi yatra sādṛśyāt kavisaṃmatāt/saṃdehagocarau syātāṃ saṃdehālaṃkṛtiś ca sa* 'and where the object on which something is superimposed on account of similarity recognized by poets becomes the subject of doubt, that is the *alaṃkāra* (called) *saṃdeha*'. Kumārasvāmin, borrowing from the *EA*, observes that the word *kavisaṃmata* serves to mark off the *alaṃkāra saṃdeha* from ordinary *saṃdeha*, as in *sthānur vā puruṣo vā* 'is this a man or a pole?'.

The *EA*, 8.8 (p. 222) defines as follows: *kisalayati kaviḥ pratibhāvaśataḥ prakṛtārthabhittikam/saṃśayam aprakṛte 'rthe saṃdeho 'yaṃ samākhyātaḥ* 'where the poet by his power of imagination causes doubt to arise in which the topic of description functions as a wall (blocking the clear view of the *aprakṛta* item) with regard to the non-topic of description, that is called *saṃdeha*'. The *vṛtti* explains that the word *pratibhāvaśataḥ* serves to make clear that *saṃdeha* as an *alaṃkāra* is different from a doubt we may feel in ordinary life, like *sthānur vāpuruṣo vā.*

M., in his commentary on the *EA*-passage, phrases the definition as *kavipratibhotthāpitasādṛśyanibandhanaḥ prakṛtāprakṛtagocaraḥ saṃdehaḥ* 'a doubt regarding the topic or the non-topic of description, based on similarity established by the power of imagination of the poet', and repeats the threefold division of the *alaṃkāra.*

28. *Samāsokti*

M. first refers to the *alaṃkāra* in his commentary on *Kir.* 1.18, where he quotes the definition from the *AS.* The *vṛtti* (*AS*, p. 103) distinguished *samāsokti* from *aprastutapraśaṃsā* on the one hand, and from *śleṣa on* the other. Whereas in *samāsokti* the non-topic of description (*aprastuta* = *aprakṛta*, i.e., practically the *upamāna*) is evoked through the choice of the qualifiers in the description of the topic of description (*prastuta* = *prakṛta*, i.e., practically the *upameya*), in *aprastutapraśaṃsā* the matter is usually exactly the reverse. Here the description of the *aprastuta* item is designed to evoke the *prastuta* item. And whereas in *samāsokti* the statement about one thing (the *prastuta* item) evokes the idea of another thing (the *aprastuta* item), in *śleṣa* two things, which may be both *prastuta* and *aprastuta*, are referred to at the same time. Then the *vṛtti* says *viśeṣaṇasāmyavaśād dhi pratīyamānam aprastutaṃ prastutāvacchedakatvena pratīyate. Avacchedakatvāc ca vyavahārasamāropo na tu rūpasamāropaḥ. Rūpasamārope tv avacchāditatvena prakṛtasya tadrūparūpitvād rūpakam eva. Tac ca viśeṣaṇasāmyaṃ śliṣṭatayā sādhāraṇyenaupamyagarbhatvena ca tridhā bhavati* 'for the *aprastuta* item, which is understood because the qualifiers (applied in connection with the *prastuta* item) are the same (for the *aprastuta* item), is understood as the notional qualifier of the *prastuta* item. And since it functions as the notional qualifier, (we understand that) the behaviour (of the *aprastuta* item) is superimposed (on the *prastuta* item), not (that) the shape (of the *aprastuta* item) is superimposed (on the *prastuta* item). But when the shape (of the *aprastuta* item) is superimposed (on the *prastuta* item it results in) *rūpaka* only, because (now) the *prakṛta* (= *prastuta* = *upameya*) item has assumed the shape of that (*aprakṛta* = *upamāna* item), due to the fact that it (i.e., the *prakṛta* item) has been completely covered (by the *aprakṛta* item). And that equality of qualifiers is threefold, according to whether (the qualifying words) apply in different meanings (or) are common (to the *prakṛta* and *aprakṛta* item), or contain a comparison'. Thus in *samāsokti* particular qualities belonging to item y (*aprastuta*) are known to determine the notion of item x (*prastuta*). This is how we can logically understand y from the description of x. However, since we have to do with the sameness of qualifiers, we understand also that the items qualified do not completely overlap each other. That is why what comes to our mind is not the shape of item y, but its behaviour. To know x in the shape of y is typical of *rūpaka.*

The *PR*, p. 403, says *viśeṣaṇānāṃ taulyena yatra prastutavarttinām/aprastutasya gamyatve sa samāsoktir iṣyate* 'where on account of the sameness of the qualifiers connected with the *prastuta* item we we understand the *aprastuta* item, that is regarded as *samāsokti*'. Earlier, on p. 340, Vidyānātha had stated that the difference between *aprastutapraśaṃsā* and *samāsokti* consists in this that the *aprastuta* item is *vācya* 'directly expressed' in the first, but *gamya* 'understood' in the second. The *vṛtti* on p. 403 distinguishes the same three varieties as Ruyyaka.

The *EA*, 8.23 (p. 253) states the definition as *sādhāraṇadharmavaśād gamyenāprastutena cārutvam/prastutam upaiti vācyaṃ yasyām eṣā samāsoktiḥ* 'where the *prastuta* item, which is directly stated, assumes poetic charm on account of an *aprastuta* item which is understood on the strength of common properties, that (is called) *samāsokti*'.

29. *Smaraṇa*

The *alaṃkāra* is first referred to by M. in his commentary on *Kir.* 4.38, where he quotes the definition from *EA*. The *AS*, p. 41, says *sadṛśānubhavād vastvantarasmṛtiḥ smaraṇam* 'the recollection of a different matter due to the perception of a similar matter (is called) *smaraṇa*'. The *vṛtti* notes that *smaraṇa* is different from *anumāna*, because in *smaraṇa* we do not find *avinābhāva* 'inseparable concomitance', that is, *vyāpti*. When seeing a cow we do not necessarily remember something similar to a cow.

The *PR*, p. 370, says *sadṛśānubhavād anyasmṛtiḥ* 'the recollection of something else when perceiving something similar'. Kumārasvāmin (ibid.) states the psychological explanation: *sadṛsādṛṣṭacintādyā smṛtibījasya bodhakā iti nyāyena sadṛsānubhavāt pūrvānubhavajanitasaṃskārodbhodhe sati sadṛśavastvantarasmṛtiḥ smaraṇālaṃkāraḥ* 'when a *saṃskāra* produced by a previous experience is actualized due to the perception of something similar, according to the maxim *sadṛsādṛṣṭacintādyā smṛtibījasya bodhakā* "the thought, etc. of something not perceived which is similar (to what is perceived) awakes the seed of recollection", (we speak of) the *alaṃkāra* (called) *smaraṇa*, which consists in the recollection of a different matter which is similar (to the one actually perceived)'. But when something comes to our mind other than through sinilarity, it is not regarded as *smaraṇa*. In illustration of this point Kumārasvāmin quotes *Raghuvaṃśa*, 13.35. Here Rāma, on his way to Ayodhyā by means of Puṣpaka, points out the Godāvarī to Sītā. He says that he remembers having slept on its banks after returning from hunting, resting in Sītā's lap.

The *EA* (p. 210) says *sadṛśaṃ sadṛśānubhāvādyatra smaryeta tat smaraṇam* 'that (is called) *smaraṇa*, wherever through the experience of something similar a similar thing is remembered'. The *vṛtti* stresses the point that a similar thing only is remembered in the case of the *alaṃkāra* called *smaraṇa*. Such a restriction does not hold in the case of *anumāna*. M.'s commentary does not add anything new.

An unidentified definition of *smaraṇa* is quoted by M. in his commentary on *Kir.* 5.14.

30. *Svabhāvokti*

The *alaṃkāra* is first referred to by M. on *Kir.* 4.10. The *AS*, p. 202, says *sūkṣmavastusvabhāvasya yathāvad varṇanaṃ svabhāvoktiḥ* 'the faithful description of a matter (is called) *svabhāvokti*'. The *vṛtti* explains: *iha vastusvabhāvavarṇanamātraṃ* *nālaṃkāraḥ. Tattve sati sarvaṃ kāvyam alaṃkāri syāt. Na hi tat kāvyam asti yatra na vastusvabhāvavarṇanam. Tadarthaṃ sūkṣmagrahaṇam. Sūkṣmaḥ kavimātragamyaḥ. Ata eva tannimitta eva yo vastusvabhāvaḥ tasya yathāvad anyūnātiriktatvena varṇanaṃ svabhāvoktir alaṃkāraḥ* 'the mere description of the nature of a matter here is not an *alaṃkāra.* It this were true, (then) every *kāvya* would be of the nature of *alaṃkāra.* Because there is no *kāvya* where a description of the nature of a matter is lacking. For that purpose (the word) *sūkṣma* 'subtle' has been stated. *Sūkṣma* (means) understandable to poets only. That is why only the faithful depiction (that is, a depiction) which does not state too much nor too little, of the nature of a matter caused by that (understanding of poets) is the *alaṃkāra* (called) *svabhāvokti*'.

The *PR*, p. 412, says *svabhāvoktir asau cāru yathāvad vastuvarṇanam* 'that (is called) *svabhāvokti* (where we find) a charming (and) faithful depiction of a matter'. According to Kumārasvāmin hiere, *cāru* means *samyak* 'proper', that is, *agrāmya* 'not vulgar'. *Yathāvad* is explained as *anyūnātiriktena* 'in such a manner that it is not too little nor too much', and the nature of a thing is said to consist in *varṇakriyāsaṃsthāna* 'complexion, activity and (peculiar) build'.

The *EA*, 8.72 (p. 328) defines as follows: *vastusvabhāva uccair yaḥ syāt sūkṣma yathāvad etasya/yad vā varṇanam eṣā kathitā kavibhiḥ svabhāvoktiḥ* 'the very subtle nature of a matter, or rather the depiction of that as it really is, is called *svabhāvokti* by poets'. After stating that the mere term *vastusvabhāvavarṇana* 'the depiction of the nature of a matter' would lead to *atiprasaṅga* 'over-application' of the definition, the *vṛtti* says *ata evoktam uccair atiśayena sūkṣmaḥ kavimātreṇa draṣṭuṃ śakyo* (read thus for *aśakyo*) *yo vastusvabhāvaḥ kriyāvarṇasaṃsthānātmakas tasyānyūnānatiriktatvena* (read thus for *tasyā nyūna*°) *yad varṇanaṃ sā svabhāvoktiḥ* 'that it why it has been stated that the depiction by neither too little nor too much of a thing's nature which is highly (that is,) extremely, subtle (that is,) capable of being experienced by poets only, (and) which consists in (its) activity, complexion and (peculiar) build (is called) *svabhāvokti*'.

In his commentary on this passage M. adds: *jātiprayuktadharmo vastusvabhāvas tasya sūkṣmasya yathāvad varṇanaṃ yat sa svabhāvoktiḥ* 'the description, as it really is, of the subtle nature of a matter showing properties used as generic properties (is called) *svabhāvokti*'.

For Mammaṭa's definition see the *KP*, p. 669. The definition contains the words *kriyā* 'activity' and *rūpa.* The latter word is explained by the *vṛtti* as *varṇa* 'colour', 'complexion' and *saṃsthāna* '(peculiar) build'.

APPENDIX III

STANDARD EXPRESSIONS

The following is a list of standard expressions used by M. in his commentary and which may form part of any *kāvya*-commentator's vocabulary.

ataḥ	'therefore'. Indicates a logico-causal connection of meanings.
ata eva	'that is why'. Indicates a logico-causal connection of meanings.
atra	'in this (stanza)'. Often used when the *alaṃkāra* used is indicated.
atha	'next'. Used at the beginning of a commentary to indicate continuation of a previous matter.
athavā	'or rather'. Introduces a new explanation, often as correction of the one previously given.
anena (*anayā*)	A passive form followed by *anena*/*anayā* indicates derivation in the sense of *karaṇa*.
anyatra	'in the other case'. Introduces a meaning-explanation in connection with the *upamāna*.
anyathā	'otherwise'. May be used to point out the special significance of adjectives in connection with *parikara*.
avasthita	See s.v. *sthita*.
iti	
iti jñeyam	'this is how we should understand'.
iti tātparyārthaḥ	'the point is that...'
iti dik	'this is the general idea'.
iti bhāvaḥ	'the intention is that...'. Usually put at the end of a statement in which the commentator presents the author's intention in his own words. Often the preceding statement ends with a word in the ablative. In that case, the ablative is not rendered as such in English, but as a simple nominative.
iti yāvat	'it amounts to saying...'. Used in the explanation of wordmeanings when they are freely glossed.
iti rahasyam	'this is how the matter really is', 'this is the important point'.
iti vigrahaḥ	'this is the non-technical meaning-paraphrase'. Used when explaining the formation of cps.
iti vivekaḥ	'this is how we should distinguish'.
iti vivecanīyam	'this is how we should consider'.
iti śeṣaḥ	'supply ...'.
iti samāsaḥ	'the cp. has been formed in the sense of ...'.
iti sthitam	'this has been established'.
iti smaraṇāt	'on the strength of the Smṛti-passage which reads ...'.
ity atra	'with regard to this', 'thinking thus'. Varying meanings according to the context.
ity anvayah̄	'this is how we should construe (grammatically)'.

ity arthaḥ	‘that is to say’. Indicates a word-explanation with the help of a synonym. The difference with *iti bhāvaḥ* is clearly shown in the commentary on *Kir.* 3.33 and 3.42. ‘this is the meaning (of the passage)’. This rendering is chosen when the translation ‘that is to say’ can be used with difficulty only, due to requirements of idiom.
ityādi yogyam	‘like this the connection should be made’. Used in connection with qualifying words which go with more than one word qualified.
ityāśaṅkya	‘anticipating this objection’. Used when the author thinking of a possible objection to what he has said removes that objection.
ityāśayaḥ	‘with this idea’.
ityāśayena	id.
ity āha	Often used in *avatārikās.* May refer to the speaker at that moment in the story, or to the poet himself.
ity āhuḥ	‘so they say’. Often refers to authorities left undefined.
ity uktam	‘thus it has been stated’. Used to conclude a quotation.
iva	When used in *vigrahas* of the type *gandha iva gandhaḥ* (commentary on *Kir.* 1.16), refers to cp.-formation by *Vt.* XII on P.2.2.24. For *iva sthitam* see s.v. *sthita.*
uktaṃ ca	‘and it has been stated (that ...)’. Introduces a quotation.
upalakṣita	‘characterized by’. Used to explain the meaning of an instr.
ubhayatra	‘in both cases’. Used when one and the same meaning applies in connection with both the *upameya* and the *upamāna.*
ekatra	‘in the one case’. Introduces a meaning-explanation in connection with the *upameya.*
eva	May be used to indicate *svārthe*, that is, a derivational suffix used without any change of meaning of the *prātipadika* after which it has been added.
evaṃ sthite	‘this being established’.
karaṇa	Used (in the case determined by the word which it describes) to indicate instrumental function.
kartṛ	Used to indicate that a particular word functions as the agent. Sometimes added (as *kartrā*) after words used in the instr. to specify their syntactic function.
kimu	‘what at all’.
kim uta	‘how much more/less’.
kim u vaktavyam	‘what else need be said?’.
kiṃ ca	‘moreover’. Indicates the continuation of a description, argument or enumeration.
kiṃ bahunā	‘what is the use of (saying) more?’. Compare *kim u vaktavyam.*
kiṃ vaktavyam	Same as *kim u vaktavyam.*
kutaḥ	‘why (does the author say like this)?’. Indicates a logico-causal connection of meanings.
kṛtvā	‘functions as the means’. Indicates the syntactic function of the preceding word.

jāta	'has/have become like that'. Added by way of explanation that x was not so previously.
tathā	'similarly'. Indicates a repeated pattern of construction or reasoning.
tathāpi	'still'. Indicates a meaning-contrast.
tathā hi	'to explain'. Indicates the use of *arthāntaranyāsa.*
tathokta	'thus described'. Is a commentator's shorthand to refer to items, especially cp.-constituents, explained before.
tad uktam	'this has been stated'. Often introduces a definition.
tadvat	'like that'. Sometimes preceded by *yathā.*
nanu	'(Objection). But'. Introduces an objection. Often followed by *iti cen na* 'if this objection is made (we answer, no, this is) not so'.
nimitta	Used to indicate 'cause' as the meaning of an instrum. ending.
naiṣa doṣaḥ	'no difficulty here'. Removes an objection pointing out a mistake or shortcoming.
punaś ca	'and further'. Used to introduce the commentary on following stanzas of groups of stanzas, and, generally, to indicate continuation.
pūrvam ... paścāt	'first ... then'. Used in the non-technical *vigraha* of cps consisting of two ppp-s, to indicate the time-order of the actions signified.
pūrvokta	'stated before'.
bhavati	See s.v. *sa na bhavati.*
madhye	'among'. Often added to indicate *nirdhāraṇaṣaṣṭhī* 'partitive genitive'.
yataḥ kāraṇāt	'because'.
yathā	See s.v. *tadvat.*
yathā tathā	Indicates adverbial function.
yathā syāt tathā	id. See fn. 314 on Canto I.
yad vā	'or rather'. Introduces an alternative, frequently the preferred explanation.
rahasyam	See s.v. *iti rahasyam.*
liṅga	Indicates the reason. The term takes the case of the word which it describes, e.g. *liṅgena.*
vacana	'statement'. Frequently in the expression *iti vacanāt* 'on the strength of the statement that ...'.
viṣaye	'conveying the sense of *viṣaya* "domain".' Explains the meaning of a loc. ending, "with regard to".
vyatireke	'in the opposite case'.
sakāśāt	'from'. Explains the meaning of an abl. case ending as *apādāna.*
sati/satyām/satsu	Indicate the use of a loc. abs., sg. masc., sg. fem. and pl.
san/satī	Presumed to indicate appositional use. Often used after *bv.* cps. and after ppp-s. Bhāravi uses *san* in *jaṭādharaḥ san* in *Kir.* 1.44.
sa na bhavati	'this is not the case'. Explains the meaning of the negative particle in *nañsamāsa.*
saṃbandhin	'connected by means of relation in general'. Explains the

	meaning of the gen. case ending in its general sense of *sambandha* 'relation'.
sthita	Added after *iva* to indicate *utprekṣā*. *Iva sthita* is rendered as 'being, as it were'. Instead of *sthita* sometimes *avasthita* is used. The word *sthita* varies in gender and number according to the expression used as *utprekṣā* in the stanza.
spaṣṭam	'clear'. No explanation is needed.
sphuṭam	id.
hi	May be used to indicate a following gnomic expression.
he	Indicates the use of a voc.
hetu	'(functions as the) cause'. Explains the meaning of an abl. ending.
hetoḥ	'for that reason'. Explains the meaning of an abl. case ending.

ABBREVIATIONS OF TERMS AND NAMES

abl.	ablative
acc.	accusative
adj.	adjective
aor.	aorist
ap.	*anyapadārtha*
Bh.	*Bhāṣya*
B.O.R.I.	Bhandarkar Oriental Research Institute
bv(*s*)	*bahuvrīhi*(*s*)
cp(s)	compound(s)
dat.	dative
fem.	feminine
fn(s)	footnotes
gen.	genitive
H.O.S.	Harvard Oriental Series
imp.	imperative
impf.	imperfect
instr.	instrum.
JMS	*Jaiminīyamīmāṃsāsūtra*
kdh(*s*)	*karmadhāraya*(*s*)
loc.	locative
loc. abs.	locative absolute
M.	Mallinātha
masc.	masculine
nom.	nominative
NSP	*Nirṇaya-Sāgar* Press
ntr.	neuter
P.	*Pāṇinisūtra* (quoted after Böhtlingk 1887 = 1964)
pb(*s*)	*paribhāṣā*(*s*)
pf.	perfect
ppp.	participium perfecti passivi
Pt.	Pandit
rel.	relative
sbs.	substantive
sc.	scilicet
tp(*s*)	*tatpuruṣa*(*s*)
voc.	vocative
Vt(*s*)	*Vārttika*(*s*)

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The Patañjali-Charita of Rāmabhadra Dīkshit	*NSP* Bombay 1934.
Raghuvaṃśa	Reference is to A. SCHARPÉ, *Kālidāsa-Lexicon*, Vol. I, Basic Text of the Works. Part IV *Raghuvaṃśa.* Brugge 1964.
The Rāmāyaṇa	Reference is to *The Vālmīki-Rāmāyaṇa*, critically edited for the first time. Oriental Institute (7 vols). Baroda 1960-1975.
Ṛtusaṃhāra	Reference is to A. SCHARPÉ, *Kālidāsa*-Lexicon, Vol. I, Basic Text of the Works, Part III. *Kumārasaṃbhava, Meghadūta, Ṛtusaṃhāra* and Incerta. Brugge 1958.
Śakuntalā	Reference is to A. SCHARPÉ, *Kālidāsa-Lexicon*, Vol. I, Basic Text of the Works. Part I, *Abhijñānaśakuntalā.* Brugge 1954.
Sāṃkhyakārikā	See under *Tattvakaumudī.*
Taittirīyopaniṣat	Ed. by V. G. APTE. *Anandāśramasaṃskṛtagranthāvaliḥ.* No. 12. Poona 1929.
Tattvakaumudī	*The Tattvakaumudī.* Translated into English and Containing a Synopsis of the Cardinal Doctrines of the *Sāṃkhya* Philosophy. By MM. Ganganatha JHA, and with an Historical Introduction and Critical Notes by H. D. SHARMA. Poona Oriental Series No. 10. Second Edition. Thoroughly Revised Text. Reprinted Poona 1957.

2. Abbreviations of titles

AK	*Amarakośa of Amarasiṃha.* With the Commentary of Ācārya Kṛṣṇamitra. Edited by Dr. Satyadeva Mishra. University of Malaya. Kuala Lumpur 1972.
ANA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Anabhihitāhnika.* Introduction, Text and Notes by S. D. Joshi and J. A. F. Roodbergen. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 11. University of Poona. Poona 1976.
ARM	*Halāyudha's Abhidhānaratnamālā.* A Sanskrit Vocabulary Edited with a Sanskrit—English Glossary by Th. Aufrecht. London 1861. Reprinted Lahore 1928.
AS	*Alaṃkāra-sarvasva of Ruyyaka.* With *Sañjīvanī* Commentary of Vidyācakravartin. Text and Study. By Kumari S. S. Janaki, M. A., M. Litt. Edited by Dr. V. Raghavan. Delhi 1965.
ASS	*The Anekārthasamucchaya of Śāsvata.* Edited with Introduction ... by N. N. Kulkarni. Poona 1930.
ATA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Avyayībhāvatatpuruṣāhnika* (P.2.1.2-2.1.49). Edited with Translation and Explanatory Notes by S. D. Joshi in collaboration with J. A. F. Roodbergen. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 5. Poona 1969.
BDA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Bahuvrīhidvandvāhnika* (P.2.2.23-2.2.38). Text, Translation and Notes by J. A. F. Roodbergen. Edited by S. D. Joshi. *Publications of the Centre of Advanced Study in Sanskrit.* University of Poona. Poona 1974.
BHSGD	F. Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary.* Vol. II: Dictionary. First Indian Edition. Delhi 1970.
CCat.	*Catalogus Catalogorum.* An Alphabetical Register of Sanskrit Works and Authors by Theodor Aufrecht. Part I, Leipzig 1891, Part II/III, Leipzig 1896. Reprint Wiesbaden 1962.
ChŚās.	*The Chandas Śāstra by Sri Piṅgalanāga.* With the Commentary *Mṛtasaṃjīvanī* by *Śrī* Halāyudha Bhaṭṭa. Edited by Pt. Kedaranath of Jaypur. Third Edition. *NSP* Bombay 1939.
DhA.	*Ānandavardhana's Dhvanyāloka.* A Critical Edition with Introduction, English Translation and Notes, by K. A. Krishnamoorty. Karnatak University. Dharwar 1974.
Dhp.	*Der Dhātupāṭha nach N. L. Westergaard,* in Böhtlingk 1887, p. 61*-84*.
DSG	K. V. Abhyankar and J. M. Shukla. *A Dictionary of Sanskrit Grammar. Gaekwad's Oriental Series,* No. 134. Second Revised Edition. Baroda 1977.
EA	*The Ekāvalī of Vidyādhara.* With the Commentary, *Tarala,* of Mallinātha and with a Critical Notice of Manuscripts, Introduction and Critical and Explanatory Notes by K. P. Trivedi. *Bombay Sanskrit Series,* No. 63. Bombay 1903.
EHI	T. A. Gopinath Rao, *Elements of Hindu Iconography,* 2 vols. Madras 1914.
Ep. Ind.	*Epigraphica Indica,* VI. Edited by E. Hultzsch. Calcutta 1900-1901. No. 1, Aihole Inscription of Pulakesin II, Sakasamvat 556, by F. Kielhorn.
ERE	*Encyclopaedia of Religion and Ethics.* Edited by James Hastings. Vols. 1-12. Edinburgh 1908-1921.
GIL	M. Winternitz, *Geschichte der indischen Literatur.* 3 Vols. 1908-1920. Reprint Stuttgart 1968.
GRM	*Vardhamāna's Gaṇaratnamahodadhi* with the Author's Commen-

tary. Edited ... by Julius EGGELING. 1879. Reprint Delhi 1963.

GS L. RENOU, *Grammaire Sanscrite.* Paris 1961.

HAC *Hemacandra's Abhidhānacintāmaṇi.* Ein systematisch angeordnetes synonymisches Lexicon herausgegeben, übersetzt und mit Anmerkungen begleitet von O. BOEHTLINGK und Ch. RIEU. 1847. Reprint Osnabrück 1972.

HDS P. V. KANE, *History of Dharmaśāstra.* Ancient and Medieval Religious Law in India, 5 vols. Poona (B.O.R.I.) Vol. I, Part 1, Sec. Ed. 1968, Part 2, Sec. Ed. 1975; Vol. II, Sec. Ed. 1975; Vol. III, Sec. Ed. 1973; Vol. IV, Sec. Ed. 1973; Vol. V, Part 1 1958, Part 2 1962.

HIPh S. N. DASGUPTA, *A History of Indian Philosophy.* Vols I-V. Cambridge University Press. Cambridge 1922-1955.

HSL A. Berriedale KEITH, *A History of Sanskrit Literature.* London 1920.

HSLCP S. N. DASGUPTA and S. K. DEY, *A History of Sanskrit Literature.* Classical Period. Vol. I. University of Calcutta 1962.

HSP S. K. DE, *History of Sanskrit Poetics.* Calcutta 1960.

IA Ch. LASSEN, *Indische Alterthumskunde,* Leipzig, Bd. I, 2. Auflage 1867; Bd. II, 2. Auflage 1874; Bd. III 1858; Bd. IV 1861. Reprint Osnabrück 1968.

IKL A. K. WARDER, *Indian Kāvya Literature.* Vol. I 1973; Vol. II 1974; Vol. III 1977. Delhi.

IL E. C. DIMOCK Jr., E. GEROW, C. M. NAIN, A. K. RAMANUJAN, C. ROADARMEL, J. A. B. van BUITENEN, *The Literature of India.* An Introduction. The University of Chicago Press 1974.

INCLA L. RENOU et J. FILLIOZAT, *l'Inde Classique.* Manuel des études indiennes. Vol. I, Paris 1947; Vol. II, Paris-Hanoi 1953.

IP E. GEROW, *Indian Poetics. A History of Indian Literature,* Vol. V, Fasc. 3. Wiesbaden 1977.

ITM K. Kunjunni RAJA, *Indian Theories of Meaning.* The Adyar Library and Research Centre. Adyar Madras 1963.

JMS *Mīmāṃsādarśana.* Edited by Dt. Ratna Gopāla BHAṬṬA. Benares City 1910.

KA *Patañjali's Vyākaraṇa-Mahābhāṣya, Karmadhārayāhnika* (P.2.1.51-2.1.72). Edited with Translation and Explanatory Notes by S. D. JOSHI and J. A. F. ROODBERGEN. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 6. University of Poona. Poona 1971.

KAB *Kāvyālaṃkāra of Bhāmaha. Paricchedas* 1-6. With English Translation and Notes on *Paricchedas* 1-3, by C. Sankara Rama SASTRI. Madras 1956.

(The text of the *Kāvyalaṃkāra* has also been printed in Appendix VIII on *PR*).

KAD *Kāvyādarśa of Daṇḍin.* Edited with an Original Commentary by Vidyabhusana Pt. R. R. SHASTRI. Poona (B.O.R.I.) 1938.

KAR *The Kāvyālaṃkāra of Rudraṭa.* With the Commentary of Namiṣadhu. *NSP* Bombay 1928.

KARA *Patanjali's Vyākaraṇa-Mahābhāṣya, Kārakāhnika* (P.1.4.23-1.4.55). Introduction, Translation and Notes by S. D. JOSHI and J. A. F. ROODBERGEN. Publications of the Centre of Advanced Study in Sanskrit. Class C, No. 10. University of Poona. Poona 1975.

KAS *The Kauṭilya Arthaśāstra.* Part I, A Critical Edition with a Glossary. R. P. KANGLE. University of Bombay 1960; Part II, An English Translation with Critical and Explanatory Notes University of Bombay 1963; Part III, A Study. University of Bombay 1965.

KASU	*Śrimadudbhaṭabhaṭṭapraṇītaḥ Kāvyālaṃkārasaṃgrahaḥ. NSP* Bombay 1915.
KEWA	M. MAYRHOFER, *Kurzgefasztes Etymologisches Wörterbuch des Altindischen.* Heidelberg 1956-1976.
Kir.	*Mahākaviśribhāraviviracitaṃ Kirātārjunīyaṃ Mahopādhyāyakolācalamallināthasūripraṇītayā Ghaṇṭāpathavyākhyayā ... sanāthīkṛtam. NSP* Bombay 1954.
KKED	*Kittel's Kannada-English Dictionary* in 4 Volumes (Revised and Enlarged by Prof. M. Muriappa BHAT, M.A.). Vol. I. University of Madras 1968.
KM	*Kāvyamīmāṃsā of Rājaśekhara.* Edited by the late Mr. C. D. DALAL and Pt. R. A. SASTRY. Revised and Enlarged by K. S. Ramaswami SASTRI Śiromaṇi. Third Edition. Baroda (Oriental Institute) 1934.
KNS	*The Nītisāra of Kamandaka,* with the Commentary *Jayamaṅgala* of Śaṅkarārya. Edited by T. Gaṇapati ŚĀSTRI. *Trivandrum Sanskrit Series,* No. XIV. Trivandrum 1912.
KP	*Kāvyaprakāśa of Mammaṭa.* With the Sanskrit Commentary *Bālabodhinī* by the late Vāmanācharya Ramabhaṭṭa JHALAKĪKAR. Edited by R. D. KARMARKAR. Sixth Edition. Poona (B.O.R.I.) 1950.
KS	*The Kāmasūtra by Śri Vātsyāyana Muni.* With the Commentary *Jayamaṅgala* of Yaśodhar. *The Kashi Sanskrit Series,* No. 29. Benares City 1929.
KV	*The Kāśikāvṛtti with the Nyāsa or Pañcikā Commentary and Padamañjarī.* Critically Edited by Swami Dwarikadas SHASTRI and Pt. Kalikaprasad SHUKLA. Vols I-VI. Varanasi 1965-1967.
Mbh.	*The Vyākaraṇa-Mahābhāṣya of Patañjali.* Edited by F. KIELHORN. Bombay 1880-1885. 3 Vols. Reprint Osnabrück 1970.
MK	*Nānārthaśabdakośa or Medinīkośa by Sri Medinikara. The Kashi Sanskrit Series.* Lexicography Section, No. 1. Benares City 1940.
MMED	*Molesworth's Marathi-English Dictionary.* Corrected Reprint. Poona 1975.
Mon.W.	Sir Monier MONIER-WILLIAMS, *A Sanskrit-English Dictionary.* New Edition. Oxford 1889.
MS	The *Manusmṛti* with the Commentary *Manvarthamuktāvali* of Kulluka... Tenth Ed. *NSP* Bombay 1946.
NAAS	*The Nānārthārṇavasaṃkshepa of Keśavasvāmin.* Edited by T. Gaṇapati ŚĀSTRI. *Trivandrum Sanskrit Series,* Nos. XXIII, XXIX, XXXI. Trivandrum 1913.
Nar.Sm.	*The Institute of Nárada.* Together with Copious Extracts from the *Náradabháshya* of Asaháya and other Standard Commentaries. Edited by Julius JOLLY, Ph.D. Calcutta 1885.
NLA	*The Nāmaliṅgānuśāsanam (Amarakosha) of Amarasimha.* With the Commentary (*Vyākhyāsudhā* or *Ramāśramī*) of Bhānuji Dikshit. Fifth Edition. Revised by Vasudev Laxman Sastri PANSIKAR. *NSP* Bombay 1929.
NS.	*The Nāṭyaśāstra,* ascribed to Bharata-Muni. Vol. I (Chapters I-XXVII). Edited with an Introduction and Various Readings by Manomohan GHOSH. Calcutta 1967.
NSMA	*The Nyāyasiddhāntamuktāvali of Śrī Viśwanātha Pañchananam* ... Edited by Shri Narayancharan SHASTRI and Shri Swetvaikuntha SHASTRI. *The Kashi Sanskrit Series* 212. Varanasi 1972.
NVA	*Śrīmatsomadevasūriviracitaṃ Nītivākyāmṛtam.* Edited by Pt. Pannalal SONI. *Maṇikacanda-dig-ambara-jaina-granthāvali* 22. Bombay. *Vikramābdaḥ* 1979 (= 1921-1922).

PED	*The Pali Text Society's Pali-English Dictionary.* Edited by T. W. RHYS DAVIDS and William STEDE. London 1921-1925. Reprinted 1966.
PIL	P. Kuppuswami SASTRI, *A Primer of Indian Logic.* Third Edition. Madras 1961.
PN	*The Paribhāṣenduśekhara of Nāgojībhaṭṭa.* Edited and Explained by F. KIELHORN. Part II, Translation and Notes. Second Edition by K. V. ABHYANKAR. Poona (B.O.R.I.) 1960.
PR	*The Pratāparudrīyayaśobhūṣaṇa of Vidyānātha.* With the Commentary, *Ratnāpaṇa*, of Kumārasvāmin, son of Mallinātha .... by K. P. TRIVEDI. *Bombay Sanskrit and Prakrit Series*, No. LXV. Bombay 1900.
PRA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Prātipadikārthaśeṣāhnika* (P.2.3.46-2.3.71). Introduction, Text, Translation and Notes by S. D. JOSHI and J. A. F. ROODBERGEN. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 14. University of Poona. Pune 1981.
PSED	*Revised and Enlarged Edition of Prin. V.S. Apte's The Practical Sanskrit-English Dictionary.* Editors-in-chief P. K. GODE (and) C. G. KARVE. Vols I-III. Poona 1957-1959.
PW	*Sanskrit-Wörterbuch* herausgegeben von der Kaiserlichen Akademie der Wissenschaften, bearbeitet von Otto BÖHTLINGK und Rudolph ROTH. St. Petersburg 1855-1875. Reprint Osnabrück-Wiesbaden 1966.
pw	O. BÖHTLINGK. *Sanskrit-Wörterbuch* in kürzerer Fassung. Petersburg 1979-1889. Reprint Graz 1959.
PYD	*Pātañjala-Yogadarśanam.* Ed. by Dr. Ramasankara BHAṬṬACARYA. Varanasi 1963.
RS	P. REGNAUD, *La Rhétorique Sanskrite* exposé dans son développement historique et ses rapports avec la rhétorique classique. Paris 1884.
SA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Samarthāhnika* (P.2.1.1). Edited with Translation and Explanatory Notes by S. D. JOSHI. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 3. University of Poona. Poona 1968.
SD	*Sāhitya-Darpaṇa by Viśvanātha Kavirāja* ... annotated with Introduction and Explanatory Notes by MM. Pt. Durgaprasada DVIVEDA. Sixth Edition. *NSP* Bombay 1936.
SDOD	A. Berriedale KEITH, *The Sanskrit Drama* in its Origin and Development of Theory and Practice. London 1924.
SG	W. D. WHITNEY, *Sanskrit Grammar.* Second Edition. New Haven 1888.
SK	*The Siddhāntakaumudī* with the *Tattvabodhinī* Commentary. Edited by Pt. Bhārgavaśāstri JOSHI Eighth Edition. *NSP* Bombay 1942.
SS	J. S. SPEYER, *Sanskrit Syntax.* Leiden 1886. Reprint Delhi 1973.
TA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Tatpuruṣāhnika* (P.2.2.2-2.2.23). Edited with Translation and Explanatory Notes by S. D. JOSHI and J. A. F. ROODBERGEN. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 7. University of Poona. Poona 1973.
TSA	*Tarkasaṃgraha of Annambhaṭṭa.* With the Author's own *Dīpikā* and Govardhana's *Nyāya-Bodhinī.* Edited with Critical and Explanatory Notes by the late Y. V. ATHALYE. Together with Introduction and English Translation by the late M. R. BODAS. Revised and Enlarged. Second Edition by A. D. PUSALKER. *Bombay Sanskrit Series*, No. LV. Poona (B.O.R.I.) 1963.

TV	*Srimajjaiminipranīte mīmāṃsādarśane ... prathamo bhāgaḥ. Śrikumārilabhaṭṭaviracitatantravārttikākhyasahitaśabarabhāṣyasametaḥ. Ānandāśramasaṃskṛtagranthāvaliḥ.* Poona 1928.
VIBHA	*Patañjali's Vyākaraṇa-Mahābhāṣya, Vibhaktyāhnika* (P.2.3.18-2.3.45). Introduction, Text Translation and Notes by S. D. JOSHI and J. A. F. ROODBERGEN. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 12. University of Poona. Pune 1980.
ViPr.	*Viśvaprakāśa by Śrī Maheśvara.* Edited by *Śrī* Śilaskandha STHAVIRA of the "Śail bimbaram" Vihara, Ceylon, and Pt. Ratna Gopala BHAṬṬA. Benares. *Chowkhamba Sanskrit Series*, Nos. 160 and 168. Benares 1911.
VK	*The Vaijayantīkośa of Yādavaprakāśa.* For the first time edited by G. OPPERT. Published for the Madras Sanskrit and Vernacular Text Publication Society. Madras 1893.
VKAS	*Paṇḍitavaravāmanaviracitāṇi Kāvyālaṃkarasūtrāṇi svavṛttisamalaṃkṛtāni.* Fourth Edition. *NSP* Bombay 1953.
VP	*Vākyapadīya of Bhartṛhari.* Edited by K. V. ABHYANKAR and V. P. LIMAYE. Poona 1965.
VPK	*Vaidika-Padānukrama-Kośa* (A Vedic Word-Concordance) *Saṃhitā-bhāgaḥ* (*Saṃhitā*-Section). *Prathamaḥ khaṇḍaḥ* (Part I). Hoshiarpur. Vishveshvaranand Vedic Research Institute. Lahore 1942.
VRA	*Vṛttaratnākara of Pandit Kedarabhaṭṭa.* With the Commentary *Vṛttaratnākarapañcikā* by Prof. *Śrī* Ramacandra Kavi BHARATI. Edited and Compiled by Very Reverend C. A. Seelaskandha Maha STHAVIRA. Sixt Edition. *NSP* Bombay 1948.
VVM	*The Vyaktiviveka of Rājanaka Mahimabhaṭṭa* and its Commentary of Rājanaka Ruyyaka. Edited with Notes by T. Gaṇapati ŚĀSTRI. *Trivandrum Sanskrit Series*, No. V. Trivandrum 1909.

3. Names of authors

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KIRĀTĀRJUNĪYA VII

By

J.A.F. ROODBERGEN

Introductory Note

This is in continuation of my Amsterdam Ph. D. thesis entitled *Mallinātha's Ghaṇṭāpatha on the Kirātārjunīya,* I-VI. Part One : Introduction, Translation and Notes. Leiden : E.J. Brill 1984. Since Mallinātha's commentary cannot be understood unless it is accompanied by the text of the *kāvya*, I have added a traslation of the *Kirātārjunīya* according to Mallinātha's interpretation. As will be immediately clear, the translation of the stanzas has no literary claims, and does not even attempt to do justice to Bhāravi's genius. It merely wants to show construction, and even then it may not be easy to read. The *Kir.* is not either.

The main concern is with M.'s commentary, its translation and explanation. Here I have deviated from the practice followed in my thesis. I have not included a translation of the quotations from different *kośa*-s. I have merely mentioned them as a quote from a particular lexicographical work where they occur in the commentary, except when the *kośa* makes a grammatical point. In that case, a translation is provided. I have not included *prakriyā*-s. For most of the *alaṁkāra*-s I refer to Appendices I and II (pp. 526-564) of the above-mentioned thesis. As regards *śabdālaṁkāra*-s, that is, varieties of *anuprāsa* 'alliteration' and of *yamaka* 'rhyme' I have indicated the quarters of the stanzas as a, b, c, d, noting single consonants repeated more than two times per quarter – where the aesthetic effect is most clear; it diminishes with distance – or per line, and also groups of sounds repeated in pairs.

Helpful material regarding grammar, vocabulary and style in *kāvya* in general and in the *Kir.* in particular is found in L. Renou, "Sur la structure du *kāvya*," *Journal Asiatique*, Tome XXXLII, Fasc. I. Paris 1959. For a rather recent summary of the contents of the *Kir.* and further stylistic and metrical notes I refer to A. Warder, *Indian Kāvya Literature*, Vol. I, Delhi : Motilal Banarsidass 1971, pp. 201-207 and pp. 212-231.

The text of the *Kir.* used is that of the *NSP* edition of 1899. For the translation of this text I have consulted two earlier translations. First the English part-translation (Cantos I-X) of L. R. Pangarker, entitled *Kirātārjunīya of Bhāravi*, published in Bombay, 1902. Secondly, the complete German translation of C. Cappeller, *Bharavi's Poem Kiratarjuniya, or Arjuna's Combat with the Kirata, Harvard Oriental Series,* Volume Fifteen, Cambridge, Massachusetts, 1912.

In the previous part the poet describes the decision made by the Pāṇḍavas to obtain celestial weapons in the struggle against Suyodhana a.k.a Duryodhana. Arjuna is despatched to carry out the mission. He is to go to the Himālaya and to win Indra's favour by performing penance. In Canto VI Arjuna starts his ascetic performance on the Indrakīla mountain. The powers thus set in motion disturb the inhabitants of the forest. They apply to Indra for information regarding the mighty ascetic. Indra then sends a battle group consisting of chariots, elephants, heavenly women and musicians to the Indrakīla mountain.

Stanza 7.1

Then the sound of drums echoing through the big interior spaces of the airborne palaces announced the departure of the heavenly nymphs protected by the lustrous companions of the lord of the three worlds accompanied by a group of chariots and elephants.

Commentary
(On the stanza beginning with) *śrīmadbhiḥ*

Atha (means) *prasthānānantaram* 'immediately after departing.'

Śrīmadbhiḥ (means) *śobhāvadbhiḥ* 'by the lustrous ones.'

(In the sense of) *saha rathagajena* 'together with the whole of chariots and elephants' (we derive *sarathagaja*), pl. instr. masc. *sarathagajaiḥ*. (This is) a bv. cp. by P. 2.2.28.[1]

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[1] The rule prescribes *bv*.cp.- formation on the condition of *tulyayoga* 'equal connection (with an action)' of the word *saha* with a noun in the instrumental. *Saha* is preferably replaced by *sa*, by P.6.3.82.

(In the sense of) *trayāṇāṁ lokānāṁ bhartuḥ* 'of the lord of the three worlds' (we derive) *trilokabhartuḥ* (that is,) of Indra. This is cp.-formation when a final constituent follows, by P. 2.1.51.[2]

Sacivaiḥ (means) *gandharvaiḥ* 'by the gandharvas.'

Guptānāṁ surāṅganānām.

Prasthānam (means) *gamanam* 'going (away)' (sg. acc.).

Alaghu (means) *mahat* 'big.' *Randhra* (means) *kukṣikuhara* 'interior space.' *Bhinna* (means) *pratidhvanair anekībhūta* 'become diversified by echoes.' (In the sense of) *alaghuṣuvimānānāṁ kukṣikuhareṣu bhinnaḥ* 'diversified by the echoes in the big interior spaces of the airborne palaces' (we deriver *alaghuvimānarandhrabhinnaḥ*, sg. nom. masc.).

As a result of that,

Sammūrchan (means) *vyāpnuvan* 'pervading' (sg. nom. masc.).

Mṛdaṅganādaḥ.

Samabhidadhe (means) *ācakhyau* 'has announced.' Supply *paurebhyaḥ* 'to the citizens.'

The metre (used) in this Canto is *praharṣiṇī* on account of the definition *manu jrau gas tridaśayatiḥ praharṣiṇīyam* 'long-long, short-short-short, short-long-short, long-short-long, (with) caesura after (the syllables numbered as) three and ten, (is called) *praharṣiṇīya*.'[3]

Note (1)

Śabdālaṁkāra : a, *sara ... surā ...;* b*; ... nānām ... nām.*
Arthālaṁkāra : None.

Stanza 7.2

Having departed from the glittering city of Maghavan, crowded with bands of gods eager to see, the umbrellas of the lovely women who were situated above the sun were of no use.

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[2] The word *uttarapada* in the rule is taken as a *parasaptamī*, and thus allows *tripada tp.* cp.-formation with a word signifying a number. For the difficulties involved in forming such a cp. which goes against the general *sup supā* condition for *tp.* cps. see *AP* V, pp. 104 - 105.

[3] Quoted from the *Vṛttaratnākara of Paṇḍit Kedārabhaṭṭa*. Sixth edition. Bombay : *NSP*. 1948, p.66.

Commentary

(On the stanza beginning with) *sotkaṇṭhaiḥ*

Sotkaṇṭhaiḥ. That is to say, *avekṣaṇotsukaiḥ* 'by the ones who were eager to see.'

Amaragaṇaiḥ.

Anuprakīrṇāt (means) *ākīrṇāt* 'from the crowded one' (sg. masc.).

Jvalitarucaḥ (means) *dīptaprabhāt* 'from the one blazing with light' (sg. masc.).

Maghonaḥ (means) *indrasya* 'of Indra.'

Purāt (means) *amarāvatyāḥ* 'from Amarāvatī.'

Niryāya (means) *nirgatya* 'having departed.' (The suffix) *LyaP* (has been added in place of *Ktvā* after (the verbal base) *yā* - 'to go.' [4]

Vivasvata upari sthitānāṁ rāmāṇām.

(In the sense of) *ātapāt trāyante* 'they protect against heat' (we derive *ātapatrāḥ*, pl. instr.) *ātapatraiḥ*. (The suffix) *Ka* (has been added) on account of splitting the rule *supi* (*sthaḥ*).[5]

Caritaguṇatvam (means) *sārthakatvam* 'purposefulness.' (sg. acc.).

Nāsede (means) *na prāpe* 'has not reached.' (The author) means to say that there was no possibility of sunheat because those (women) were above the sun.

Note (2)

Śabdālaṁkāra : ab, 5 x r;c, ... *mānām* ... *tānām*.
Arthālaṁkāra : None.

Stanza 7.3

Upon the women shaken by adverse winds (and) whose lotus-like eyes had lost their clarity on account of the effort (they had to make) the red colour of their cheeks caused by the sunheat conferred the beauty produced by intoxication.

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[4] Reference is to P.7.1.37.

[5] Reference is to P.3.2.4. Splitting the rule results in a separate rule P.3.2.4 (a) which reads *supi*. This rule is treated as a general rule for adding the suffix *Ka* after verbal bases in - *ā* when in construction with a noun.

Commentary
(On the stanza beginning with) *dhūtānām*

Abhimukhapātibhiḥ samīraiḥ (means) *pratikūlavāyubhiḥ* "by adverse winds."

The word *dhūtānām* 'of the shaken ones' (pl. gen. fem.) is an indication of bad omen.[6]

Āyāsāt (means) *gatiprayāsāt* 'due to the effort of moving.'

Aviśadalocanotpalānāṁ vadhūnām.

Uṣṇāṁśudyutijanitaḥ (means) *ātapakṛtaḥ* 'caused by the sunheat' (sg. nom. masc.).

Rāga (means) *pāṭalatva* 'reddish colour.' (In the sense of) *kapolānāṁ rāgaḥ* 'the red colour of the cheeks' (we derive *kapolarāgaḥ*, sg. nom.).

(In the sense of) *madena janitam* 'produced by intoxication' (we derive *madajanitām*, sg. acc. fem.).

Śriyaṁ. That is to say, a beauty similar to that. Therefore (this is) the *alaṁkāra* (called) *nidarśanā.*

Āninye (means) *ānītavān* 'has brought near.' Supply *vadhūḥ* '(to) the women.' (The perfect marker) *lIṬ* (has been added) in the active sense to (the verbal base) *nī-* preceded by *āṄ*.[7] (An) *ātmanepada* (ending has been added) because (*nī-*) has been provided with the *anubandha Ñ*.[8]

Note (3)

Śabdālaṁkāra : ab, ... *tānām*... *lānām.*

Arthālaṁkāra : (1) *Upamā* in *locanotpala*. This is *upamitasamāsa* by P. 2.1.56. For *upamā* 'simile' see *MGhK*, 538-539. (2) *Nidarśanā*, for which see *MGhK*, p. 542-544. Implied in *nidarśanā* is a *bimbapratibimbabhāva* 'reflector - reflection relation.' because there is no possibility of directly connecting the two beauties. Compare Note (40). In the present case, the *bimba* is *madarāga* and the *pratibimba* is *kapolarāga*.

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[6] That is to say, the women will not succeed in their design.

[7] M's point is that *āninye* could have been a passive form also. The marker *lIṬ*, Pāṇini's collective term for the perfect endings, is added by P. 3.2.115 in the sense of past time, not of today, not witnessed by the speaker.

[8] The verbal base is mentioned as *nīÑ-* in *Dhp*. 1.950. For the *anubandha* apply P. 1.3.72.

Stanza 7.4

Staying upright certainly thanks to the power of the gods, the streams of chariots drawn over a great distance in the sky by speeding horses, obtained a movement (like that) of airborne palaces, even though the fellies (of the wheels) did not turn.

Commentary

(On the stanza beginning with) *tiṣṭhadbhiḥ*

Katham api (means) *bāḍham* 'certainly.' [Quote from *Vaijayantī*]

Devatānubhāvāt tiṣṭhadbhiḥ. That is to say, *apatadbhiḥ* 'by non-falling ones.' This qualifies the chariots.

Prajavibhiḥ (means) *vegavadbhiḥ* 'by the speeding ones.'

Turaṅgaiḥ 'by horses.'

Āyatam (means) *dūram* 'over a great distance.'

Ākṛṣṭai rathaughaiḥ.

Viyati (means) *ākāśe* 'in the sky.'

Nemīnām (means) *cakradhārāṇām* 'of the felling.' [Quote from *Yādava*]

Vivartane (means) *bhramaṇe* (sc.) *sati* 'although there was no turning round.'

Vimānavat (means) *vimānānām iva* 'like (that) of airborne palaces.' (This is) *upamā* 'simile'. (The suffix) *vatI* (has been added) by P. 5.1.116.

Pravṛttiḥ (means) *gatiḥ* 'movement' (sg. nom.).

Āsede (means) *prāptā* 'has reached'. (the perfect marker) *lIṬ* (has been added) after (the verbal base) *sad-* in the passive sense. [9]

Note (4)

Śabdālaṁkāra: cd, 3 x vi.

Arthālaṁkāra: Upamā, for which see the reference in Note (3). The movement of the chariots through the sky, wheels not turning, is compared to that of airborne palaces.

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[9] Compare n.7.

Stanza 7.5

Causing the hairs to stand on end in the cosmetics applied to the breasts, the pearl-like outbreak of perspiration on the (women's) faces on which the decorative forehead marks had been wiped off became an adornment. Of lovely women even a disfigurement creates beauty.

Commentary

(On the stanza beginning with) *kāntānām*

Kāntānām.

(In the sense of) *stanānām aṅgarāge* 'in the cosmetics applied to the breasts' (we derive *stanāṅgarāge*).

Kṛtapulakaḥ (means) *janitodbhedaḥ* 'of which there was a manifestation which had been produced' (sg. nom. masc.). That is to say, *kṛtaromāñcaḥ* 'of which horripilation had been caused.'

Cyuta (means) *pramṛṣṭa* 'wiped off.' (In the sense of) *cyutā tilakā yeṣāṁ teṣu* 'on those whose decorative forehead marks had been wiped off' (we derive *cyutatilakeṣu*).

Vaktreṣu mauktikābhaḥ.

Śramasalilodgamaḥ (means) *svedodbhedaḥ* 'outbreak of perspiration' (sg. nom.).

Vibhūṣā (means) *bhūṣaṇam* 'adornment.'

Saṁpede (means) *saṁpannaḥ* 'has been turned into.' (The perfect marker) *LIṬ* (has been added) in the active sense. [10]

To explain,[11]

Ramyāṇām (means) *svabhāvasundarāṇām* 'of women who are naturally beautiful.'

Vikṛtir api śriyaṁ tanoti.[12] Therefore, even the outbreak of perspiration can be justified as an adornment. This is what (the author) means to say.

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[10] Compare n.7.

[11] *Tathā hi* is M's standard expression to indicate the use of *arthāntaranyāsa*.

[12] For the use of *tan* - as a general verb in different meanings see Renou, art. referred to in the Introductory Note, p.41. Compare M.'s rendering of *ātenuḥ* in *Kir*. 7.16 as *cakruḥ*.

Note (5)

Śabdālaṁkāra: ab, 5 x k.

Arthālaṁkāra: *Arthāntaranyāsa*, for which see *MGhK*, p. 535. In our case, a general truth is corroborated by a particular instance.

Stanza 7.6

In the sky, by the radiant, uninterrupted lustre of the fine cloth of banners having a luminous course like the flames of meteors (and) yellowish like the streak of a scratching of gold (on a touchstone), an excessive extent (of space) was formed, so to speak.

Commentary

(On the stanza beginning with) *rājadbhiḥ*

Marutāṁ pathi (means) *ākāśe* 'in the sky.' [13]

Rājadbhiḥ (means) *dīpyamānaiḥ* 'by the blazing ones.'

Abhinnarūpaiḥ (means) *avicchinnākāraiḥ* 'by the ones having an uninterrupted appearance.'

Therefore, [14]

Sphuṭagati (means) *dīptamārga* 'luminous course.' (In the sense of) *ulkānām arcīṁṣīva sphuṭagatīni yeṣāṁ taiḥ* '(those) which have luminous courses like the flames of meteors,' pl. instr. (we derive *ulkārciḥsphuṭagatibhiḥ*).

Nikāṣa (means) *kaṣaṇa* 'scratching (on a touchstone).' *Gaura* (means) *aruṇa* 'yellowish.' *Rājī* (means) *rekhā* 'streak.' (In the sense of) *kanakasya nikāṣas tasya rājī tadvad gauraiḥ* 'by the ones yellowish like the streak of a scratching of gold (on a touchstone)' (we derive *kanakanikāṣarājīgauraiḥ*). [Quote from *Viśva*]

Dhvajāṁśukānāṁ tejobhiḥ (means) *patākākāntibhiḥ* 'by the lustre of banners.'

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[13] Circumlocutions like "the path of the winds" are known in Old Norse and Anglo-Saxon poetry as kennings.

[14] Because of their being uninterrupted.

Āyāmaḥ (means) *teṣām eva dairghyam* 'the extent of the same (lustre) (sg. nom.).'

Sātirekam (means) *sātiśayam* 'provided with excess' (sg. nom. masc.).

Kriyate smeva (means) *kṛta iva* 'is formed, as it were.'

The long banners, by the extent of their own lustre, look like very long ones, so to speak. (This is) *utprekṣā* 'a flight of fancy.' And it is animated by the comparison with meteors, etc.

Note (6)

Śabdālaṁkāra: a, 3 x *r*; c, 3 x *k*; cd, 3 x *t*, 4 x *r*.

Arthālaṁkāra: (1) *Upamā*, twice, for which see the reference in Note (3). (2) *Utprekṣā*, for which see *MGhK*, pp. 535-538. In the commentary *utprekṣā* is usually indicated by the addition of *sthita* after *iva*. (3) *Saṁkara* 'blending', for which see *MGhK*, pp. 560-561. First, the course of the banners are compared to that of flames of meteors. Secondly, the colour of the banners is compared to the scratches of gold on a touchstone. Thirdly, because of their lustre in the sky, the banners look excessively long. In the fourth place, between the *upamā*-s and the *utprekṣā* an *aṅgāṅgibhāva* 'main-subordinate relation' obtains, in that the *upamā*-s play an assisting, supporting role in bringing about the *utprekṣā*, which is the *aṅgin*. An *aṅgāṅgibhāva* is characteristic of *saṁkara*.

Stanza 7.7

Since the bodies of the lovely women which surpassed the delicacy of a garland in beauty could endure the heat, the Gandharvas who were taken by surpise understood the benevolent diversity in the emanation of the Disposer.

Commentary

(On the stanza beginning with) *rāmāṇām*

Mālā itself (means) *mālyam* 'garland.' (In the sense of) *mālyaṁ tasya saukumāryam avajitaṁ yena tasmin* 'by whom the delicacy of a garland is surpassed,' sg. loc. (we derive *avajitamālyasaukumārye*). That is to say, still more delicate than a flower.

Rāmāṇāṁ vapuṣi.

Ātapasya. The genitive case ending (is used) in the sense of object in connection with a *kṛd* (*anta*) form.[15]

(In the sense of) *sahate* 'is able to endure' (we derive) *saha* (which means) *kṣama* 'able to tolerate .' (The suffix) *aC* (prescribed) for (the verbal bases mentioned as) *pacādi* (has been added).[16](In the sense of) *tasya bhāvaḥ* 'the condition thereof' (we derive) *sahatvam.*[17]

Tat saṁprāpte (sc.) *sati* 'because this (condition) has been reached' (loc. abs.). [18]

Adhigatavismayaiḥ (means) *saṁprāptāścaryaiḥ* 'by the ones overtaken by wonder.'

Gandharvair vidhātuḥ.

Vidhiṣu (means) *sṛṣṭiṣu* 'in the emanations.'

Kalyāṇī (means) *sādhīyasī* 'the better one.' (The author) means to say, because of its helpfulness.[19]

Vicitratā (means) *nānāvidhatvam* 'being in different ways' (sg. nom.).

Pratīye (means) *avagatā* 'is understood', (that is,) *jñātā* 'is known.' (The perfect marker *lIṬ* (has been added) in the passive sense after (the verbal base) *i-* preceded by *prati.* [20]

Note (7)

Śabdālaṁkāra: ab, 4 x *m*; d, 4 x *vi*, *vidhi* .... *vidhā* ...

Arthālaṁkāra: None.

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[15] Reference is to P.2.3.65. The rule says that the genitive endings are used in the sense of *karman* 'object' of an action, given construction with a *kṛdanta* stem. The *kṛt* form is *saha.*

[16] *Saha* is derived from *sah-* with the help of the suffix *aC*. Reference is to P.3.1.134. *Sah-* comes under *pacādi*. *Kṛt*-suffixes are directly added to a verbal base (*dhātoḥ*, P. 3.1.91) to derive noun stems. Generally, *kṛt*-suffixes convey the sense of agent (P.3.4.67).

[17] The genitive construction *ātapasya sahatvam* is peculiar. As explained by M., the genitive *ātapasya* depends on construction with *saha* in the sense of 'one who is able to endure' For this sense required by the genitive construction M. has to refer to P. 3.1.135. Only thus *kṛdyogaṣaṣṭhī* can be justified. Then, as a grammatical afterthought, the *taddhita* suffix *tva* is added to *saha* by P.5.1.119.

[18] *Satisaptamī* by P.2.3.37.

[19] The diversity is more useful, helps better than a uniform pattern of *sṛṣṭi*.

[20] The form *pratīye* could have an active meaning also. See further n.7.

Stanza 7.8

The elephants of the thirty (gods), decorated with *sindūra*, having girths of gold around the middle, dripping with rut through the veins, have acquired similarity with showering clouds blended with the yellowish colour of the sunrays (and) possessing flashing lightnings.

Commentary

(On the stanza beginning with) *sindūraiḥ*

Sindūraiḥ (means) *nāgasaṁbhavākhyai rāgadravyaiḥ* 'by means of colour substances called *nāgasaṁbhava* "originating from the *Nāga* tree." [Quote from *Amara*]

Kṛtarucayaḥ. That is to say, *alaṃkṛtāḥ* 'decorated' (pl. nom. masc.).

Kakṣyā (means) *madhyebhabandhana* 'an elephant girth round the middle.' (In the sense of) *saha hemnaḥ kakṣyābhiḥ* 'provided with girths of gold around the middle' (we derive *sahemakakṣyāḥ*, pl. nom. masc.). (This is a) *bv.* cp. by p. 2.2.28.[21] [Quote from a *Amara*]

Srotobhiḥ (means) *saptabhir madanāḍībhiḥ* 'through the seven veins of rut.' [Quote from the *Pālakāpya*][22] That is to say, from the trunk (and) the two nostrils.

Madam.

Kṣarantaḥ (means) *varṣantaḥ* 'dripping' (pl. nom. masc.).

Tridaśagajāḥ.

Rāga (means) *āruṇya* 'yellowish colour.' *Bhinna* (means) *saṁsṛṣṭa* 'blended.' (In the sense of) *aruṇasyārkasyāṁśūnāṁ rāgeṇa bhinnaiḥ* 'with the ones blended with the colour of the rays of the yellowish sun' (we derive *aruṇāṁśurāgabhinnaiḥ).*

Varṣadbhiḥ.

Sphuritaśatahradaiḥ (means) *sphuritataditkaiḥ* 'with the ones possessing lightnings.'

Payodaiḥ sādṛśyaṁ yayuḥ.

(This is) the *alaṁkāra* (called) *upamā* 'simile.'

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[21] See n. 1.

[22] A text on elephant lore. Mentioned in Th. Aufrecht, *Catalogus Catalogorum*, Vol. I, p. 336, col. 2.

Note (8)

Śabdālaṁkāra: ab, 3 x *r*; cd, 4 x *r*.

Arthālaṁkāra: *Upamā*, for which see the reference in Note (3). The elephants, described with the help of three qualifications, are compared to rainclouds with corresponding qualifications.

Stanza 7.9

The troops (of women) having gone far away from the vicinity of the disc of the hotrayed one which is extremely difficult to endure, have reached the river of the gods strung together above the quarters of the sky like a single braid (of hair), so to speak, having lovely waves and bends.

Commentary

(On the stanza beginning with) *atyartham*

Balāni (means) *sainyāni* 'the troops' (pl. nom.).

Atyartham.

Durupasadāt (means) *duḥsahāt* 'from the one which is difficult to endure.'

Ahimamayūkhamaṇḍalasya (means) *sūryabimbasya* 'of the sundisc.'

Paryantāt (means) *samīpāt* 'from the vicinity.'

Dūram.

Apetya (means) *āgatya* 'having come.'

Āśānām upari.

Citām (means) *gumphitām* 'strung together' (sg. acc. fem.).[23]

Ekaveṇīm iva (sc.) *sthitām* 'being like a single braid, so to speak.' (This is) *upreksā* 'a flight of fancy.'

Ūrmi (means) 1. *taraṅga* 'wave' and 2. *bhaṅgī* 'bend.' (In the sense of) *ramyā ūrmayo bhaṅgyaś ca yasyās tām* 'of (the one) which has lovely waves and bends' sg. acc. fem., (we derive *ramyormim*).

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[23] *Uparacitām* is recorded as a variant reading for *upari citām*. In that case, we have to interpret *ekaveṇīm* as a single braid plaited from the four directions.

Tridaśanadīm (means) *mandākinīm* 'the Mandākinī river' (sg. acc.).

Yayuḥ (means) *prāpuḥ* 'they have reached.'

Note (9)

Śabdālaṁkāra: a, *du...du...dū...*; b, 3 x *m*; cd, 3 x *n*.

Arthālaṁkāra: Utprekṣā, for which see the reference in Note (6). The poet imagines the heavenly river Mandākinī to be a single wavy braid of hair. We note that the word *ūrmi* has two meanings, and may, therefore, be considered an instance of *śleṣa*. For this latter *alaṁkāra* see *MGhK*, pp. 554-559. The bends of the river correspond with the waves of the hair.

Stanza 7.10

Shaking the lotuses in which the pollen had first raised up and then become intermingled, (and) which were full of swarms of intoxicated bees, the breeze, cool because of the waves of the heavenly river, has allayed the fatigue of the lovely women.

Commentary

(On the stanza beginning with) *āmatta*

(In the sense of) *āmattair bhramarakulair ākulāni* 'full of intoxicated swarms of bees' (we derive *āmattabhramarakulākulāni*, pl. acc. ntr.)[24]

Udbhūta (means) *utthāpita* 'raised up.' *Grathita* (means) *anyonyasaṁbaddha* 'mingled together.' (In the sense of) *udbhūtāni grathitāni ca rajāṃsi yeṣu tāni* 'in which the pollen has been first raised up and then intermingled,' pl. acc. ntr., (we derive *udbhūtagrathitarajāṁsi*).[25]

Paṅkajāni.

Dhunvan (means) *kampayan* 'causing to shake' (sg. nom. masc.). That is to say, (the wind is) fragrant.

(In the sense of) *gagananadītaraṅgaiḥ śītaḥ* 'cool because of the waves of the heavenly river' (we derive *gagananadīśītaḥ*. sg. nom. masc.).

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[24] In the cp. the qualification "intoxicated," which really belongs to the bees, is transferred to the swarms.

[25] For the succession of two past participles in a *tp*.cp. see P. 2.1.49.

Mātariśvā (means) *vāyuḥ* 'wind' (sg. nom.).

Kāntānāṁ saṁtāpam.

Viramayati sma (means) *śamayām āsa* 'has allayed.' [26]

Mātariśvan (is explained as) *mātari* (that is,) *antarikṣe śvayati* 'swells in the sky,' or (as) *mātary āśvayati* 'increases in the sky' according to etymologists.[27]

Note (10)

Śabdālaṁkāra: a, ... *kulākulā*...; ab, ...*lāni*; c, 3 x *n*; cd, 3 x *r*, 4 x *t*,

Arthālaṁkāra: None.

Stanza 7.11

Having reached the long files of the airborne palaces on their path, the waters of the heavenly river, agitated by the plunges of the elephants and horses, for the first time counteracted by rolling back due to stumbling against the embankments.[28]

Commentary

(On the stanza beginning with) *saṁbhinnaiḥ*

Ibhaturagāvagāhanena (means) *hastyaśvāloḍanena* 'by the plunges of the elephants and horses.'

Saṁbhinnaiḥ (means) *saṃkṣubhitaiḥ* 'by the agitated ones.'

Surāpagāyāḥ.

Payobhiḥ. Functions as the *kartṛ* 'agent.' [29]

Padavīm anu. That is to say, *padavyām* 'on (their) path.' The accusative ending is used by P. 1.4.90, because (*anu*) is a *karmapravacanīya*.[30]

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[26] For *sma* in connection with a present tense verb see P. 3.2.118.

[27] M. quotes *Nirukta* 7.26. L. Sarup, in his edition of *The Nighaṇṭu and the Nirukta*, English Translation and Notes, Second Reprint. Delhi 1967, p. 127, translates as: it breathes in the atmosphere or moves quickly in the atmosphere.

[28] In the translation *skhalita* is taken as a *napuṃsake bhāve ktānta* form by P. 3.3.114, in the sense of *skhalana*.

[29] Reference is to P. 2.3.18.

[30] A *karmapravacanīya* is used as a postposition governing a case. See *ATA*, n. 563. The point is that *anu* could have been used in an *avyayībhāva* cp. also by P. 2.1.16. This would have resulted in the form *anupadavim*.

Urvīḥ (means) *vipulāḥ* 'large ones' (pl. acc. fem.).

Vimānapaṅktīḥ prāpya.

(In the sense of) *tad eva pūrvam*, (that is,) *idaṁ prathamaṁ yathā tathā* 'in such a way that it was for the first time' (we derive) *tatpūrvam*. Because the heavenly Gaṅgā has no banks. This is what (the author) means to say.

Vaprānta (means) *rodhobhūmi* 'embankment.' *Vivartana* (means) *pratyāvṛtti* 'roling back.' (In the sense of) *vaprānteṣu skhalitāni tair vivartanam* 'a rolling back by the ones which stumbled on the embankments' (we derive) *vaprāntaskhalitavivartanam*.[31] [Quote from *Vaijayantī*]

Pratividadhe (means) *cakre* 'was made.'

(The *alaṁkāra* is) *atiśayokti* 'hyperbole.'

Note (11)

Śabdālaṁkāra: cd, *vi... va... viva...*

Arthālaṁkāra: *Atiśayokti*, for which see *MGhK*, pp. 534-535. What in reality has no connection is presented by the poet as showing connection. There is no connection between the idea of the heavenly Gaṅgā and the idea of an embankment. Yet the poet imagines that the water of this river pushes against the files of vehicles as an embankment and, for the first time, is forced back.

Stanza 7.12

The (wheel) rims of the chariots, which had left the path adhered to by the planets (and)whose axle-ends had damaged the porches of the habitations of the gods, took on rolling without resistance in the clouds in which the water had been agitated by the impetus.

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[31] The form *skhalita* taken as a participle poses a difficulty. The simple construction would be *vaprānteṣu skhalitaiḥ payobhir vivartanaṁ pratividadhe* 'by the waters which had stumbled on the embankments a rolling back was taken as a counteraction.' But then we must assume that the poet, in order to satisfy the requirements of metre, has transferred the qualification *skhalita* of *payobhiḥ* to *vivartanam*. M. tries to avoid the difficulty by adding *taiḥ* after *skhalitāni*. The simpler solution is to interpret *skhalita* as *skhalana*, which is attested as a variant reading anyway.
Pangarker translates the passage in question as: ... being obstructed by these banklines... rolled back for the first time... Cappeller translates: ... rollten sie dahin, als wenn sie zum ersten Male and Ufern gebrochen wurden. In both translations *skhalita* is taken as a participle and construed with *payobhiḥ*.

Commentary

(On the stanza beginning with) *krāntānām*

Graha (means) *sūryādi* 'what consists of the sun, etc.' *Carita* (means) *āśrita* 'adhered to.' (In the sense of) *grahaiś caritāt* 'from the one adhered to by the planets' (we derive *grahacaritāt*). (The suffix) *Kta* (is used) in the passive sense.[32]

Pathaḥ (means) *mārgāt* 'from the path.'

Krāntānām (means) *niṣkrāntānām* 'of the ones which had left.'

Akṣa (means) *cakradhārā* 'axle' (that is,) a kind of wooden contraption. *Kṣata* (means) *dārita* 'demolosihed.' (In the sense of) *akṣās teṣām agraiḥ kṣatāḥ suraveśmavedikā yais teṣām* 'by which the porches of the habitations of the gods had been demolished by the ends of the axles,' pl. gen. masc.' (we derive *akṣāgrakṣatasuraveśmavedikānāṁ*).

Rathānām.

Pradhibhiḥ (means) *nemibhiḥ* 'by the fellies' (that is,) *cakrāntaiḥ* 'by the rims of the wheels.' [Quote from *Amara*]

Saṁpīḍa (means) *nodana* 'impetus.' (In the sense of) *saṁpīḍena kṣubhitāni jalāni yeṣāṁ teṣu* 'whose waters had been agitated by the impetus, pl. loc. masc,' (we derive *saṁpīḍakṣubhitajaleṣu*).

Toyadeṣu.

Niḥsaṅgam (means) *apratighātaṁ yathā tathā* 'in such a way that there was no resistance.'

Vivṛttiḥ (means) *paribhramaṇam* 'turning round' (sg. nom.).

Upādade (means) *svīkṛtā* 'has been appropriated.'

Thus *atiśayokti* 'hyperbole' forms *saṁsṛṣṭi* 'commingling' with *svabhāvokti* 'charming depiction of the nature of a thing.'

Note (12)

Śabdālaṁkāra: ab, ...*ānām*... *ānām*... *ānām*.

Arthālaṁkāra: For *atiśayokti* see the reference in Note (11). For *saṁsṛṣṭi* see *MGhK*, pp. 559-560. For *svabhāvokti* see ibid., pp. 563-564. *Atiśayokti* in *akṣāgrakṣatasuraveśmavedikānām*. *Svabhāvokti* in *niḥsaṅgaṁ vivṛttir*

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[32] It could have been used in the active sense also, by P.3.4.72.

upādadhe. *Saṁsṛṣṭi* indicates the relation between the two *alaṁkāra*-s, in which each one keeps its independence in the manner of sesame seeds and rice grains.

Stanza 7.13

Although hurt by the elephant tusks (and therefore) dripping, the clouds brought about refreshment for the heated elephants of the gods. Of those great ones who are attached to helping others behaviour towards even those who torment them is beneficial indeed.

Commentary
(On the stanza beginning with) *taptānām*

Viṣāṇabhinnāḥ (means) *gajadantakṣatāḥ* 'hurt by elephant tusks' (pl. nom. masc.). [Quote from *Halāyudha*]

Precisely therefore,

Kṣarantaḥ (means) *sravantaḥ* 'dripping' (pl. nom. masc.).

Ghanās taptānāṁ surakariṇāṁ prahlādam.

Upadadhire (means) *cakrire* 'have brought about.'

To explain,[33]

Paropakāre.

Yuktānām (means) *āsaktānām* 'of those who are attached to.'

Mahatām (that is,) *satām* 'of good ones.'

Rujatsv api (means) *pīḍayatsv api viṣaye* 'towards even those who torment (them).'[34]

Kalyāṇī khalu.

Pravṛttiḥ (means) *vyāpāraḥ* 'behaviour' (sg. nom.).

Bhavati.

(This is) the *alaṁkāra* (called) *arthāntaranyāsa*. Therefore, although hurt by the elephant tusks, the status of one who causes delight to them (i.e., elephants) is proper for the clouds. This is what (the author) means to say.

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[33] See n. 11.

[34] *Viṣayasaptamī*. See *SK*, No. 633, on P. 2.3.36, which enumerates three types of *ādhāra*. The example for *viṣayasaptamī* (the variety called *vaiṣayika*) is *mokṣe icchāsti* 'there is desire for *mokṣa*.'

Note (13)

Śabdālaṁkāra: ab, 4 x *r*.

Arthālaṁkāra: *Arthāntaranyāsa*, for which see the reference in Note (5). In the present case, a general truth is corroborated by a particular instance.

Stanza 7.14

When every now and then the fine cloth on the *mons veneris* of the heavenly women was caused to slip away by the blowing wind, the spreading net of rays of the girdles set with big jewels has formed a small petticoat, so to speak, for the thighs.

Commentary

(On the stanza beginning with) *saṁvātā*

Saṁvātā (means) *saṁvahatā* 'by the blowing one.' (The suffix) *ŚatṚ* (has been added) after (the verbal base) *vā-* which conveys the sense of moving.[35]

Anilena. (The author) means to say, like by a lover.

Vara (means) *śreṣṭha* 'the best.' (in the sense of) *divyastrīṇāṁ jaghaneṣu varaṁ yad aṁśukaṁ tasmin* 'the fine cloth on the *mons veneris* of the heavenly women, sg. loc., (we derive *divyastrījaghanavarāṁśuke*).

Vivṛttim (means) *apasāram* 'slipping away' (sg. acc.).

Muhuḥ.

Nīyamāne (sc.) *sati* (loc. abs.).[36]

Paryasyat (means) *prasarpat* 'spreading' (sg. nom. ntr.).

Pṛthu (means) *viśāla* 'big.' (In the sense of) *pṛthu maṇimekhalāṁśujālam* 'the big net of rays of the girdles set with jewels' (we derive *pṛthumaṇimekhalāṁśujālam*. sg. nom.).

Urvoḥ.

Yutakam, which is called *callana* 'a short petticoat' (sg. acc.). [Quote from *Viśva*]

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[35] The verbal base *vā*-is attested in at least two meanings, namely, to move and to criticize. See *SK*, No. 2463, on P. 3.4.111, *vā gatigandhanayoḥ*. Perhaps this is what M. has in mind when he says that *vā-* in the present stanza is *gatyartha*. The general rule for adding *ŚatṚ* is P.3.2.124.

[36] *Nī-* + acc. in the sense of 'to cause.'

Iva.

(In the sense of) *antare bhavam* 'located inside' (we derive) *antarīyam* (that is,) *adho'ṁśukam* 'lower garment.' (The suffix) *Cha* (has been added) by P. 4.3.138.[37]

[Quote from *Amara*]

Saṁjajñe (means) *saṁjātam* 'formed' (sg. nom. ntr.). (The perfect marker) *lIṬ* (has been added) after (the verbal base) *jan-* in the active sense.[38]

The *alaṁkāra* is *utprekṣā* 'flight of fancy.'

Note (14)

Śabdālaṁkāra: a, 4 x *n*; cd, 4 x *m*.

Arthālaṁkāra: *Utprekṣā*, for which see the reference in Note (6). The poet imagines that the rays of the bejewelled girdles form a petticoat for the thighs of the heavenly women uncovered by the wind.

Stanza 7.15

Even though causing the *tilaka*-s to be washed off by raindrops, (but) causing fatigue to be removed (and) providing delight, the clouds have earned the gratitude of the lovely women. A comparatively small defect does not destroy great help.

Commentary

(On the stanza beginning with) *prati°*

Tuṣārapātaiḥ (means) *śīkaravarṣaiḥ* 'by raindrops.' [Quote from *Viśva*]

Pratyārdrīkṛtatilakāḥ (means) *mārjitaviśeṣakā api* 'even though having *tilakas* which had been wiped off (pl. nom. masc.)

Śamitapariśramāḥ.

Prahlādam (means) *ānandam* 'delight' (sg. acc.).

Diśantaḥ payodāḥ.

Kāntānām. The genitive case ending (is used) in the sense of agent.[39]

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[37] The *gahādi*-list is an *ākṛtigaṇa*. *Cha* is replaced by *īya* by P. 7.1.2.

[38] Compare n. 7.

[39] And not in the sense of object. The rule applied is P. 2.3.65. It is the women who show gratitude.

Āyayuḥ.
To explain,[40]
Alpīyān (means) *alpaḥ* 'small' (sg. nom. masc.).[41]
Doṣaḥ.
Bahu (means) *prabhūtam* 'much' (sg. acc. ntr.)
Sukṛtam (means) *upakāram* 'help.' (sg. acc.).
Na hinasti (means) *na hanti* 'does not destroy.'
The *alaṁkāra* is *arthāntaranyāsa.*

Note (15)

Śabdālaṁkāra: a, 3 x *t*; c, 3 x *y*, cd, 3 x *h*.

Arthālaṁkāra: *Arthāntaranyāsa*, for which see the reference in Note (5). In the present case, a general truth is corroborated by a particular instance.

Stanza 7.16

To the rainbow broken in pieces in the waterless clouds which had an appearance like that of sandbanks on which (lines of) waves had been formed, the glitter of the jewels clinging to the bodies of the women of the gods restored completeness.

Commentary
(On the stanza beginning with) *yātasya*

Grathitataraṅga (means) *baddhormi* 'having formed waves.' (In the sense of) *grathitataraṅgam yat saikataṃ tasyābhā iva ābhā yasya tasmin* 'which has a shine like that of a sandbank on which (lines of) waves have formed,' sg. loc., (we derive *grathitataraṅgasaikatābhe*).[42]

(In the sense of) *vigatāni payāṃsi yasmāt tasmin* 'from which the waters have gone away,' sg. loc. (we derive) *vipayasi* (that is,) *nirjale* 'in the waterless one.'[43] *Samāsānta* '(a suffix causing a change at) the end of a cp.' (is) marginally not (applied) by P. 5.4.154.[44] But the word *payas* is read in the *uraḥprabhṛti*-list as a singular form only, so there is no contradiction at all.[45]

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[40] See n. 11.

[41] Presumably *alpīyas* is to be taken in the sense of 'comparatively, relatively small,' that is, rather small.

[42] The cp. is analysed as an *upamānapūrvapada bv.* cp. of the *uṣṭramukha* type. See *BDA*, Introduction, pp. lii - liii. For *granth* - in the weakened sense of 'to make' see L. Renou, work referred to in the Introductory Note, p. 40.

Vārivāhajale (means) *meghavṛnde* 'in the group of clouds.'

Vicchedam (means) *truṭim* 'piece' (sg. acc.).

Yātasya.

Suradhanuṣaḥ (means) *indracāpasya* 'of the rainbow.'

Tridaśavadhūjanāṅgabhājāṁ maṇīnām. That is to say, of the jewels forming the adornment clinging to the bodies of those (women).'

Prabhāḥ (means) *kāntayaḥ* 'glitter.'

Saṁdhānam.

Ātenuḥ (means) *cakruḥ* 'they have formed.' [46]

Here, because of the statement of connection, although (really) there is no connection between the joining together of the rainbow and the ornaments, the *alaṁkāra* is *atiśayokti*.

Note (16)

Śabdālaṁkāra: a, 3 x *t*; b, 4 x *v*; d, 3 x *n*; cd, 3 x *dh*.

Arthālaṁkāra: *Atiśayokti*, for which see the reference in Note (11). The rainbow broken in pieces in the waterless clouds is restored to a single line by the glitter of the women's jewels which fills the intervals of the rainbow in the clouds, or so the poet imagines.

Stanza 7.17

Under discussions about how to proceed with regard to achieving (what they set out to achieve), having crossed the road of the birds, the host of the thousand-eyed one reached the Indrakīla mountain whose slopes had been covered with clouds.

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[43] Waterless clouds are white, like the sandbanks.

[44] Why not *vipayaska*? The answer is that the *samāsānta* suffix *kaP* is not invariably added.

[45] *Payas* figures no. 6 in Böhtlingk's edition of the list (P. 5.4.151). M.'s argument is that since *payas* has been mentioned here in the singular only, the prescription of *kaP* does not hold for *payas* when stated in the plural, as assumed in the analysis of *vipayas*.

[46] Compare n. 12.

Commentary

(On the stanza which begins with) *saṁsiddhau*

Saṁsiddhau (means) *kāryasiddhiviṣaye* 'with regard to the result of action.'

Iti (means) *itthaṁbhāvinā prakāreṇa* 'according to the manner of how to proceed.'

(In the sense of) *kartavyam* 'what should be done' (we dereive) *karaṇīyam*. (In the sense of) *karaṇīyaṁ tena saṁnibaddhaiḥ* 'by the ones connected together by what should be done' (we derive *karaṇīyasaṁnibaddhaiḥ*). That is to say, by the ones which had been caused to join together.

Ālāpaiḥ (means) *ābhāṣaṇaiḥ* 'by discussions.'

(In the sense of) *daśaśatāni saṁkhyā yeṣu tāni locanāni yasya saḥ* 'of whom there are eyes to the number of 1000,' sg. nom. (we *daśaśatalocanaḥ*). That is to say, the thousand-eyed one. *Dhvajinī* (means) *senā* 'army.' (In the sense of) *daśaśatalocanasya dhvajinyā* 'by the army of the thousand-eyed one' (we derive *daśa-śatadhvajinyā*).

Pipatiṣatām (means) *pakṣiṇām* 'of the birds.'

Vīthīm (means) *mārgam* 'road' (sg. acc.).[47] [Quote from *Amara*] The augment *iṬ* (in *pipatiṣatām*) is optionally added by P. 7.2.49.[48]

Vilaṅgya.

Jīmūtaiḥ. (In the sense of) *jīvasya*[49](that is,) *udakasya* 'of water' *mūtaḥ* (that is,) *paṭabandhaḥ* 'a woven cloth,' *yeṣāṁ te taiḥ* 'those of which there is a cloth in the form of water,' pl. instr., (we derive *jīmūtaiḥ*). (The form) is correct, because it is included in the *pṛṣodarādi*-list.[50]

Apihitasānuḥ (means) *ācchāditataṭaḥ* 'having slopes which have been covered,' (sg. nom. masc.). That is to say, high.[51]

Indrakīlaḥ.

Āsede (means) *prāptaḥ* 'has been reached.' (The perfect marker) *lIṬ* has been added) after (the verbal base) *sad-* in the passive sense.[52]

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[47] Compare n. 13.

[48] Thus *pipatsatām* is also allowed. *Tanipati* is the part quotation of a variant reading of P. 7.2.49 mentioned by the *KV* on this rule as *kecid bharajñapisanipatidaridrāṇām*. Thus for *pat*-we have *pitsati* and *pipatiṣati*. There is no *bhāṣya* on P. 7.2.49.

[49] Read *jīvanasya*.

[50] The *KV* on P. 6.3.109 reads *jīvanasya mūtaḥ*. Here the sequence °*vana*° is dropped.

[51] If the mountain slopes are already covered with clouds, the mountain has to be high.

[52] Compare n. 9.

Note (17)

Śabdālaṁkāra: a, 3 x *s*; b, 3 x *p*.
Arthālaṁkāra: None.

Stanza 7.18

That (host), crowded with the lotus-like faces of the playful women (and) having foam, as it were, in the form of highly raised, opened umbrellas, descending on the top of the lord of mountains under the booming sound of musical instruments, shone like the heavenly river (Mandākinī).

Commentary

(On the stanza beginning with) *ākīrṇā*

Vilāsinīnām.

Mukhanalinaiḥ. (This is) *upamitasamāsa*.[53]

Ākīrṇā (means) *vyāptā* 'pervaded' (sg. nom. fem.).

Uddhūta (means) *ūrdhvam utkṣipta* 'thrown up high.' *Sphuṭa* (means) *asaṁkucita* 'not contracted.' *Viśādātapatra* (means) *śvetacchattra*' white umbrella.' (In the sense of) *uddhūtāni sphuṭāni viśādātapatrāṇi phenā iva yasyās tathoktā* 'of which the highly raised, expanded white umbrellas (were) foam, so to speak' (we derive the form) thus stated.

Tūryadhvanita (means) *vādyaghoṣa* 'the sound of musical instruments.' (In the sense of *tūryadhavanitair gabhīraṁ yathā tathā* 'in such a way that it was heavy with sounds of musical instruments' (we derive *tūryadhvanitagabhīram*).

Bhūbhartuḥ (means) *indrakīlasya* 'of the Indrakīla mountain.'

Śirasy āpatantī.

Sā (refers to) *senā* 'the host.' [54]

Nabhonadīva reje.

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[53] *Mukhāni nalināni iva*, P. 2.1.56.

[54] Mentioned in the previous stanza.

Note (18)

Śabdālaṁkāra: a, 3 x *n*; c, 3 x *t*; cd, 4 x *bh*, 3 x *r*.

Arthālaṁkāra: (1) *Utprekṣā*, not mentioned by M. See the reference in Note (6). (2) *Upamā*, not mentioned by M. See the reference in Note (3). As the third *alaṁkāra saṁkara* may be assumed, in which the *utprekṣā* (the foam) functions as the *aṅga*. Compare Note (6).

Stanza 7.19

While the mass of clouds served as a bridge, the horses, nostrils contracted because of reins held tight, fore-parts bent, brought the chariots running with great speed due to hurry down to earth, with a great effort.

Commentary

(On the stanza beginning with) *setutvam*

Payomucāṁ vitāne setutvam.

Dadhati (sc.) *sati* (loc. abs.). [55]

Saṁrambhāt (means) *āṭopāt* 'because of hurry.'

Javenābhipatataḥ. That is to say, running after having brought beneath them the group of clouds. [56]

The thus-conditioned

Rathān.

Niyamita (means) *ākṛṣṭa* 'held tight.' *Raśmi* (means) *pragraha* 'reins.' *Bhugna* (means) *ākuñcita* 'contracted.' *Ghoṇā* (means) *prothā* 'nostrils.' (In the sense of) *niyamitai raśmibhir bhugnā ghoṇāḥ yeṣāṁ taiḥ* 'whose nostrils had been contracted due to tightly held reins,' pl. instr. [Three quotes from *Amara*]

In the sense of *avanamanti* 'they bend down' (we derive) *avanaminaḥ* (that is,) *avanatapūrvakāyāḥ* 'with the front part of the body bent down.'

Turaṅgāḥ.

Kṛcchreṇa (means) *mahatā prayatnena* 'with a great effort.'

Kṣitim āninyuḥ.

This is (the *alaṁkāra* called *svabhāvokti* 'the charming depiction of the nature of a thing.'

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[55] See n. 18.

[56] So that the clouds can serve as a bridge.

Note (19)

Śabdālaṁkāra; ab, 5 x *t*; cd, 4 x *m*.

Arthālaṁkāra: Svabhāvokti, for which see the reference in Note (12). As is clear, the charming depiction is of the horses.

Stanza 7.20

Facing the Māhendra mountain, descending from the sky, with clouds located on their sides, the choice ones among elephants took on similarity with the mighty mountains situated in the ocean having immovable wings (still) in their proper place.

Commentary

(On the stanza beginning with) *māhendram*

Māhendraṁ nagam abhitaḥ (means) *indrakīlābhimukham* 'facing the Indrakīla mountain.' The accusative case ending is by *abhitaḥ paritaḥ*.[57]

Divaḥ (means) *antarīkṣāt* 'from the sky.'

Patantaḥ (means) *avatarantaḥ* 'descending' (pl. nom. masc.).

Paryantasthita(means) *pārśvastha* 'located on the sides.' (In the sense of) *paryantasthitā jaladā yeṣāṁ te* 'of which there are clouds located on their sides,' pl. nom., (we derive *paryantasthitajaladāḥ*).

(In the sense of) *kareṇuṣu varyāḥ* 'the choice ones among elephants' (we derive *kareṇuvaryāḥ*). That is to say, the best. Because of the prohibition of cp.-formation with a genitive word by P. 2.2.10, cp.- formation with a locative word takes place on account of splitting the rule.[58]

Nilayane (means) *sthāne* 'in their (proper) place'. *Niṣprakampapakṣa* (means) *niścalapattra* 'having immovable wings.' (In the sense of) *nilayane niṣprakampapakṣaiḥ* 'with ones having immovable wings in their (proper) place' (we derive *nilayananiṣprakampapakṣaiḥ*).

Jalanidhiśāyibhiḥ.

Nagendraiḥ (means) *mainākādibhiḥ* 'with the Maināka mountain, etc.'

Sādṛśyam ājagmuḥ.

This is *upamā* 'simile.'

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[57] This is part of an alternative formulation of *Vt*.I on P.2.3.2. See *Mbh*.I, p.443, line 23 - p.44, line 1, and *AP VII*, p.12.

[58] M. refers to P.2.1.40. Here, by splitting the rule as P.2.1.40 (a), *saptamī*, we obtain a general prescription for *tp*.cp.-formation with a locative word.

Note (20)

Śabdālaṁkāra: cd, 4 x *n*.

Arthālaṁkāra: *Upamā*, for which see the reference in Note (3). The elephants, described with the help of three qualifications, are compared to mountains in the ocean before their wings had been cut. For the story involved see Cappeller, p. 50 n. 1.

Stanza 7.21

The hoofprints of the horses moving steadily on the even and uneven terrain on the slope of the big mountain because of their skill in hurrying through the sky, have left a complete imprint on the sandbanks near the river from the beginning.

Commentary

(On the stanza beginning with) *utsaṅge*

Mahādreḥ.

Utsaṅge (means) *mūrdhni* 'on the summit.'

Samaviṣama (means) *viṣamaṁ samaṁ ca* 'uneven and even,' (that is,) *nimnonnatam* 'low and high.' (In the sense of) *yat samaviṣamaṁ tasmin* 'which is even and uneven,' sg. loc., (we derive *samaviṣame*). Treatment of a *dvandva* cp. as a single item.[59]

Viyadabhipātalāghavena (means) *gaganasaṁcārapāṭavena* 'by their skill in moving in the sky.'

Samam (means) *ekarūpam* 'steadily.' That is to say, without climbing up or climbing down.

Krāntānām (means) *gacchatām* 'of the going ones.'

Turaṅgamāṇām.

Khurapadavī (means) *khurapaṅktiḥ* 'the line of hoofprints' (sg. nom.).

Upanadi (means) *nadīsamīpe* 'in the vicinity of the river.' Shortening (takes place) on account of neuter gender by P. 2.4.18.[60]

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[59] Reference is to P. 2.4.13. The rule says that a *dvandva* cp. is marginally (*vibhāṣā*, continued from P. 2.4.12) treated as a single item, if the cp. constituents have opposite meanings but do not refer to a substance. One example is *śītoṣṇam* 'cold and hot,' as different from *śītoṣṇe udake* 'cold water and hot water.'

[60] This rule prescribes the neuter gender for an *avyayībhāva* cp. Shortening of the last vowel is by P. 1.2.47.

Saikateṣu.

Āmūlāt (means) *āmūlam ārabhya* 'starting from the origin.' That is to say, starting from the beginning.

(In the sense of) *samagrasya bhāvaḥ* 'the status of whole' (we derive) *sāmagrī*, (that is,) *sākalyam* 'totality.' (The suffix) *SyaÑ* (has been added) in the sense of *bhāva* 'status.' [61](The fem. suffix) *ṄīP* (is added).[62]

Lebhe. That is to say, in low-lying places other than sandbanks the trace of the hoofprints has been interrupted because there is no equal touching of hoofs since the horses move in the sky. But on the sandbanks it is uninterrupted because it is everywhere equal.[63]

Note (21)

Śabdālaṁkāra: a, *sama*° *samam;* cd, 3 x m.
Arthālaṁkāra: None.

Stanza 7.22

The sound of chariots increasing with the deep echoes on the high grounds of the mountain where waterfalls are noisily falling down, was eagerly heard by the peacocks, necks upturned, through confusion with the rumble of thunder.

Commentary
(On the stanza beginning with) *sadhvānam*

Sadhvānam (means) *saśabdam* 'with noise.'

Nirjhara (means) *pravāha* 'stream.' (In the sense of) *nipatitā yāsu tāsu* 'on which there are waterfalls falling down,' pl. loc. fem., (we derive *nipatitanirjharāsu*).

Adhityakāsu (means) *nagordhvabhūmiṣu* 'on the high grounds of the mountain.' [Quote from *Amara*] (The suffix) *tyakaN* (has been added to *adhi*) by P. 5/2/34.[64]

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[61] Reference is to P.5.1.124. *Samagra* is no. 71 in the *brāhmaṇādi*-list.

[62] Printing mistake for *ṄīṢ*, by P.4.1.41. *Sāmagrya* + *ṄīṢ* - *sāmagrī*. *Lopa* of *y* by P.6.4.150.

[63] That is, the hoofs leave a complete imprint..

[64] The rule prescribes the suffix after *adhi* in the sense of *ārūḍha* 'high.'

Mandraiḥ (means) *gambhīraiḥ* 'with deep ones.' [Quote from *Amara*]

Pratininadaiḥ (means) *pratidhvānaiḥ* 'with echoes.'

Saṁmūrchan (means) *vardhamānaḥ* 'increasing' (sg. nom. masc.).

Rathānāṁ dhvaniḥ.

Ghanaravāśaṅkayā (means) *meghagarjitabhrameṇa* 'due to confusion with the rumble of clouds.' This is the *alaṁkāra* (called) *bhrāntimat.*

Udgrīvair mayūraiḥ sotkaṇṭham.

Upaśuśruve (means) *upaśrutaḥ* 'is heard' (The perfect marker) *LIṬ* (has been added) after (the verbal base *śru-* in the passive sense.[65]

Note (22)

Śabdālaṁkāra: ab, ...*rāsu*... *kāsu*, 4 x *n*.

Arthālaṁkāra: *Bhrāntimat* 'what contains an error.' See *MGhK*,' p. 549. The peacocks associate what they mistakenly hear as thunder with the beginning of the rainy season, when they will start dancing.

Stanza 7.23

The women have looked down upon the flow of the waterfalls which had become wholly blended with the uninterruptedly issuing rays of the sapphires of the mountain slopes (and therefore) become disjoined, so to speak, in the middle portion which was (blue) sky.

Commentary

(On the stanza beginning with) *sambhinnām*

Aviralapātibhiḥ (means) *nirantaraprasāribhiḥ* 'by the uninterruptedly issuing ones.'

Upamekhalam. That is, on the slopes. [Quote from *Yādava* = *Vaijayantī*]

Nīlānāṁ maṇīnāṁ mayūkhair bhṛśam.

Saṁbhinnām (means) *ekībhūtām* 'become one' (sg. acc. fem.).

Therefore.[66]

Nabho' ntarāle vicchinnām iva (sc.) *sthitām*. This is *utprekṣā* 'a flight of fancy.' *Vaprāmbhaḥsrutim* (means) *vaprodakadhārām* 'the flow of the waterfalls' (sg. acc.)

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[65] Compare n. 9.

[66] Because of the blending of the waterfalls and the blue rays of the sapphires.

Vanitā avalokayāṁ babhūvuḥ.

Supported by (the *alaṁkāra* called) *tadguṇa* in the form of appropriating the blue colour of sapphires by abandoning the own white colour of the flow of water along the banks, ther is *utprekṣā* of *viccheda* 'breaking asunder.' Because of the relation of *aṅga* 'subordinate' and *aṅgin* 'the main thing' between these two (there is) *saṁkara*. And thereby (The *alaṁkāra*) *bhrāntimat* in the form of the error of breaking asunder is indicated.

Note (23)

Śabdālaṁkāra: b, 4 x *m*; cd, 5 x *v*.

Arthālaṁkāra: For *tadguṇa* 'assuming a property superior to its own' see *MGhK*, p. 541. For *utprekṣā* and *saṁkara* see the reference in Note (6). In the present case, the *aṅga* is *tadguṇa*, the *aṅgin* is *utprekṣā*. In addition, *bhrāntimat* is suggested. The white water of the waterfalls in their middle portion takes on the superior quality of blue due to the rays of the sapphires. As a result, the waterfalls appear white in the upper and lower portions, but the middle portion seems to be missing due to the colour change. It is *vicchinna* 'broken off,' and it looks like blue sky.

Stanza 7.24

The elephants of the gods, not having minded the will of the drivers, becoming angry with the smell of rut on the path of wild elephants, (but) whose minds had been artfully attracted by theii own females, have with difficulty desired to proceed.

Commentary

(On the stanza beginning with) *āsanna*°

(In the sense of) *dhuraṁ gatās teṣām* 'sitting near the yoke,' pl. gen. masc. (we derive) *dhūrgatānām*, (that is,) of the drivers.[67]

Dhiyam.

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[67] For the lengthening of *u* before *r* in final position of a *pada* apply P. 8.2.76.

Avamatya (means) *anajñāya* 'not having minded.'

Dvipapadavī (means) *vanagajamārga* 'the path of wild elephants.' (In the sense of) *āsannāyāṁ dvipapadavyāṁ madānilas tasmai* 'the smell of rut on the nearby path of wild elephants,' sg. dat., (we derive *dvipapadavīmadānilāya*).

(*Tasmai*) *krudhyantaṁ* (means) *taṁ prati kubjantaḥ* 'becoming angry with that,' (pl. nom. masc.). The dative case ending (has been added) by P. 1.4.37, because (*madānila*) is *saṁpradāna*.[68]

Savyājam (means) *sakapaṭam* 'deceitfully.'

Nijakariṇībhiḥ.

Āttacittāḥ (means) *ākṛṣṭacittāḥ* 'having minds which had become attracted' (pl. nom. masc.).

Surakariṇaḥ (means) *devanāgāḥ* 'the elephants of the gods' (pl. nom.).

Prasthānam (means) *gamanam* 'going (further)' (sg. acc.).

Kathaṁcid (means) *kaṣṭena* 'with difficulty.'

Īṣuḥ (means) *abhileṣuḥ* 'they have desired.'

Note (24)

Śabdālaṁkāra: cd. 4 x *r*, 3 x *k*.

Arthālaṁkāra: None.

Stanza 7.25

That army, dense dust thrown up on the roads by the wheels which was brownish like spreading new water, like the Gaṅgā having muddy water in the rainy season, has reached places full of fruits and flowers and (also) old forests.

Commentary

(On the stanza beginning with) *nīrandhram*

Nīrandhram (means) *sāndram* 'dense' (sg. acc. ntr.).

Pathiṣu.

Rathāṅga (means) *cakra* 'wheel.' (In the sense of) *rathāṅgair nunnam* 'thrown up by wheels' (we derive *rathāṅganunnam*, sg. acc. ntr.). [Quote from *Amara*].

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[68] In the rule the verbal base *krudh-* is mentioned.

Paryasyat (means) *prasarpan* 'spreading.' (In the sense of) *paryasyat navasalilam iva aruṇam* 'brownish like new water which spreads' (we derive) *paryasyannavasalilāruṇam* (sg. acc. ntr.).[69]

Rajas vahantī sā.

Vāhinī (means) *senā* 'army' (sg. nom.).

Gharmānta (means) *prāvṛṣ* 'rainy season.' (In the sense of) *gharmāntakṣubhitajalā* 'having turbid water in the rainy season' (we derive *gharmāntakṣubhitajalā*, sg. nom. fem.). That is to say, having muddy water.

Jahnukanyā (means) *gaṅgā* 'the *Gaṅgā*' (sg. nom.).

Iva.

Vanāni (means) *phalakusumapradhānāni* ' (places) full of fruits and flowers."[70] *Gahanāni* (means) *jīrṇāraṇyāni* 'old forests.' (In the sense of) *vanāni gahanāni ca* '(places) full of fruits and flowers and old forests' (we derive *vanagahanāni*, pl. acc. ntr.)

Ātene (means) *vyānaśe* 'has reached.' [71]

In this (stanza) there is *saṁkara* because of the relation of *aṅga* 'subordinate' and *aṅgin* the main thing' between two (*alaṁkāras*) belonging to the same class, (namely,) two *upamās*, (one) located in a cp. and (one) located in a wordgroup.

Note (25)

Śabdālaṁkāra: a, 3 x *r*; c. 5 x *n*.

Arthālaṁkāra: *Upamā*, for which see the reference in Note (3). In fact, *upamā* twice, once in the cp. *paryasyannavasalilāruṇam*, and again in the wordgroup *jahnukanyā iva*. Between the two *upamās* an *aṅgāṅgibhāva* is assumed, in the sense that *paryasyannavasalilāruṇam* supports *jahnukanyā iva*. Therefore this is an instance of *saṁkara*, for which see the reference in Note (6).

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[69] "New water" that is, muddy river water, brownish in colour, as is the case when the rains have started.

[70] M. explains *vana* in the sense of *upavana* 'a natural park.' Compare *Kir*. 7.40.

[71] For *tan-* compare n. 12. *Vyānaśe* is 3 sg. pf. *ātm*. of *vi* + *aś-*. For the reduplication apply the special rule P. 7.4.72. Lengthening is by P. 7.4.70.

Stanza 7.26

The companions of the enemy of Vṛtra have settled on a piece of land near the Gaṅgā on which there were places full of fruits and flowers suitable for enjoyment; which offered sandbanks with blazing jewels; which was covered with fallen blossoms; (and) which had thick grassy spots.

Commentary

(On the stanza beginning with) *sambhoga*°

Atha.

Vṛtrāreḥ (means) *indrasya* 'of Indra.'

Sahāyāḥ (means) *sacivāḥ* 'companions.' (pl. nom.), (that is,) the Gandharvas.

Upagaṅgam (means) *gaṅgāsamīpe* 'in the vicinity of the Gaṅgā.' Shortening (takes place) on account of the neuter gender of an *avyayībhāva* cp.[72]

Saṁbhogakṣamagahanām (means) *upabhogyavanām* 'having places full of fruits and flowers suitable for enjoyment' (sg. acc. fem.).[73]

(In the sense of) *jvalitā maṇayo yeṣu tāni* 'in which there are blazing jewels,' pl. acc. ntr., (we derive *jvalitamaṇīni*).

Saikatāni.

Bibhrāṇām. (The suffix) *ŚānaC* (has been added) in place of (the present tense marker) *lAṬ* in the active sense after (the verbal base) *bhṛÑ-* 'to bear.' [74]

Cyuta (means) *svayaṁ patita* 'fallen of its own.' *Ācita* (means) *vyāpta* 'pervaded.' (In the sense of) *cyutaih kusumair ācitām* 'heaped with fallen flowers' (we derive *cyutakusumācitām*, sg. acc. fem.).

Avirala (means) *sāndra* 'dense.' *Śādvala* (means) *śādaprāyapradeśa* 'a spot mainly consisting of grass.' (In the sense of) *avirala śādvalā yasyāṁ sā tām* 'in which there are thick grassy spots,' sg. acc. fem., (we derive *aviralaśādvalām*).

Dharitrīm.

Adhyūṣuḥ (means) *adhitasthuḥ* 'they have arrived at.' *Saṁprasāraṇa*

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[72] By P. 1.2.47. Compare n. 59.

[73] For the meaning attributed to *vana* see the commentary on 7.25.

[74] By P. 3.2.124.

(is applied) because (the verbal base) *vas-* has been listed among the *yajādi* bases.[75]

In this (stanza) the *alaṁkāra* is *anekapadārthahetuka kāvyaliṅga* '*kāvyaliṅga* caused by several things,' because the meanings of the adjectives of *dharitrī act* as causes for staying there.

Note (26)

Śabdālaṁkāra: ab, 3 x *n*.

Arthālaṁkāra: *kāvyaliṅga*, for which see *MGhK*, pp. 540-541. One thing is caused by several other things. All four adjectives of *dharitrī* serve as causes for the Gandharvas to stay on the beauty spot near the Gaṅgā.

Stanza 7.27

Then the camp of the army of the friend of Hari on the ground of the mountain took on beauty in such a way that it was still more so (than before). What is not obtainable in the case of a good relation with great personalities (if) even a chance connection brings eminence?

Commentary

(On the stanza beginning with) *bhūbhartuḥ*

Tadā.

Harisakhavāhinīveśaḥ (means) *gandharvasenāśibiram* 'the encampment of the army of the Gandharvas' (sg. nom.) [Quote from *Śāśvata*]

Bhūbhartuḥ (means) *parvatasya* 'of the mountain.'

Ūrvyāḥ.

Samadhikam (means) *pūrvasmāt abhyadhikaṁ yathā tathā* 'in such a way that it was still more (so) than before.'

Śrīmattām (means) *śriyam* 'beauty' (sg. acc.).

Ādadhe (means) *janayām āsa* 'has caused to originate.'

To explain,[76]

Mahodayānām (means) *mahātmanām* 'of great personalities.'

Saṁsaktau (means) *samyaksaṁbandhe* 'given a good relation.' But in the variant reading *saṁbhaktau* (we interpret as) *saṁyaksevāyām* 'given the right service.'

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[75] Reference is to P. 6.1.15.

[76] See n. 11.

Kim asulabham. That is to say, (there is) nothing which is difficult to obtain.

Because.

Yadṛcchayā (means) *daivāt* 'by chance.'

Yogo 'pi.

Ucchrayam (means) *utkarṣam* 'eminence' (sg. acc.).

Nayati.

In this (stanza), because of the eminence of coincidental connection, which is *prakṛta* 'the subject under discussion,' there is presumption with regard to its being the cause of the eminence of *saktiyoga* 'a stable connection,' which is *aprakṛta* 'not the subject under discussion' by the maxim of "how much more so." Thus the *alaṁkāra* is *arthāpatti* in the form of what is *aprākaraṇika* 'what is not the subject under discussion' based on *prākaraṇika* 'what is the subject under discussion.' This has been stated as *ekasya vastuno bhāvād yatra vastv anyad āpatet / kaimutyanyāyataḥ sā syād arthāpattir alaṁkriyā* 'where, on account of the condition of one thing, another thing may come to mind by the maxim of "how much more so," let that be the *alaṁkāra* (called) *arthāpatti*.[77]

Note (27)

Śabdālaṁkāra: ab, 3 x *m*; c, 3 x *s*;, d, 5 x *y*.

Arthālaṁkāra: *Arthāpatti* 'presumption.' The subject under discussion is the eminence of a chance connection, like that of the Gandharvas with the beauty spot. Then how much more eminent is a stable connection, not due to chance, with outstanding people. This is the presumption, a reasonable but not necessary inference. The *Ekāvalī of Vidyādhara*, ed. K.P. Trivedi, Bombay 1903, p. 309, simply defines *arthāpatti* as *arthāntarāpatanam* 'the coming to our mind of another matter (on the basis of the mention of something).'

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[77] The text of the commentary here is emended according to the text of the *Pratāparudrīya* from which the definition has been quoted. See *The Pratāparudrīya of Vidyānātha*. With the commentary *Ratnāpaṇa* of Kumārasvāmin, son of Mallinātha...edited by K.P. Trivedi. Bombay : Government Central Press 1909, *Bombay Sanskrit and Prakrit Series*, No. LXV, p. 452.

As stated by Trivedi, o.c., 609, the figure has two varieties: (1) an *aprakṛta* item may follow from a *prakṛta* item, and (2) a *prakṛta* item may follow from an *aprakṛta* one.

Stanza 7.28

The beauty of fragrant trees with abundant flowers, the lonely places, the wealth of creepers with fresh sprouts, (these ones) being enjoyed by the heavenly women came to fruition. That is (indeed) wealth by which one helps others.

Commentary

(On the stanza beginning with) *sāmodāḥ*

Sāmodāḥ (means) *sasaurabhāḥ* 'fragrant' (pl. nom. fem.).

Śrī (means) *samṛddhi* 'wealth.' (in the sense of) *kusumapradhānās taravas teṣāṁ śriyaḥ* 'the wealth of trees abundant with flowers' (we derive *kusumataruśriyaḥ*, pl. nom.). (This cp.) is to be considered to belong to the *śākapārthivādi*-list.[78]

Viviktāḥ (means) *vijanapradeśāḥ* 'lonely places' (pl. nom.). [Quote from *Amara*]

Kisalayaśālinīlatānām (means) *navapallavayutavallīnām* 'of creepers having fresh sprouts.'

Saṁpattiḥ.

These ones,

Amarāṅganopabhuktāḥ (sc.) *satyaḥ* 'being enjoyed by the heavenly women' (pl. nom. fem.).

Sāphalayaṁ yayuḥ.

To explain, [79]

Yayā (sc.) *lakṣmyā* 'by means of which wealth.' Functions as the *karaṇa* 'instrument.' [80]

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[78] The reason is that in the cp. the *uttarapada* °*pradhāna*°, which is required to account for the semantic connection of the constituents, has been dropped. Compare *MGhK*, 6.14, n. 75.

[79] See n. 11.

[80] Reference is to P. 2.3.18.

Pareṣām upakurute. Supply *lakṣmīvān* 'a rich person.' (The author) means to say, (that is real wealth), not any other one. In *pareṣām* the genitive case ending (is used) even in connection with a verb in the sense of relation in general, like (in the usage) *anukaroti bhagavato nārāyaṇasya* 'he imitates the revered Nārāyaṇa,' etc.[81]

Note (28)

Śabdālaṁkāra: ab, 4 x *s*.

Arthālaṁkāra: *Arthāntaranyāsa*, for which see reference in Note (5). In the present case, a general truth is corroborated by a particular instance.

Stanza 7.29

Although tired, the women of the gods avoided (contact) with the sandalwood trees in front (of them) whose twigs were tremulous due to the hissing of the snakes clinging (to them), like the contact with masters surrounded by scoundrels.

Commentary

(On the stanza beginning with) *klāntaḥ*

Klānto' pi.

Tridaśavadhūjanaḥ.

Purastāt (means) *agre* 'in front.'

Līna (means) *saṁśrita* 'clung to.' *Śvasita* (means) *niḥśvāsa* 'hissing.' (In the sense of) *līnānām ahīnāṁ śvasitair vilolāḥ pallavā yeṣāṁ teṣām* 'whose twigs were tremulous due to the hissing of snakes clinging to them,' pl. gen. masc., (we derive *līnaśvasitavilolapallavānām*).

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[81] The example may be found in Bāṇa's *Kādambarī*. M.'s point is that in the present case the genitive ending has not been used in the sense of object (*karmaṇi ṣaṣṭhī*), because this is not allowed in connection with a verb. Actually, we should have *parān upakurute* 'he helps others.' But when the speaker does not intend to present "others" as the object, he may use the genitive ending in the sense of *śeṣa*, that is, a non-*kāraka* relation, even in connection with an action. See further *AP VII*, p. 88, where it is stated that the genitive endings may be used to convey *kāraka* relations also, and p. 94, under 11. Here it is noted that Patañjali by introducing the notion of *vivakṣā* has redefind *śeṣa*. A *kāraka* may be *avivakṣita* 'not desired to be expressed.' In that case, it becomes *śeṣa*, and, consequently, the genitive endings may be used.

Candanānāṁ saṁparkam.[82]

Hatavinayaiḥ (means) *durjanaiḥ* 'by bad people,' (that is) by rogues.

Āvṛttānām (means) *saṁvṛttānām* 'of surrounded ones.'

Sevyānām (means) *prabhūṇām* 'of masters.'

Saṁparkam iva.

Pariharati sma. Those who are surrounded by scoundrels must be avoided like a scoundrel, even if they happen to be rich in virtue. This is what (the author) means to say.

Note (29)

Śabdālaṁkāra: ab, 3 x *v*, ... *ll...l...l...ll.*

Arthālaṁkāra: *Upamā*, not mentioned by M. See the reference in Note (3). The complete *upamā* reads *candanānāṁ <saṁparkam> prabhūṇāṁ saṁparkam iva* 'they avoid <the contact> with sandalwood trees like the contact with masters.' Thus the pattern of the *upamā* is not simply a is like b, but the x of a is like the x of b. In the text the x which is qualified by a is dropped.

Stanza 7.30

The elephants from which the banners, the covers and the harnesses had been taken off (and) caused to lie down by the mahouts in order to drive off fatigue looked beautiful like mountains turned upside down (and) from which forests of trees had been uprooted by winds at the end of the world.

Commentary

(On the stanza beginning with) *utsṛṣṭa°*

Utkṣipta (means) *ākṣipta* 'taken down.' *Kutha* (means) *āstaraṇa* 'covering cloth.' *kaṅkaṭa* (means) *tanutra* 'harness.' (In the sense of) *utsṛṣṭā dhvajā kuthā kaṅkaṭāś ca yebhyas te* 'from which the banners, the covers and the harnesses had been taken down,' pl. nom. masc., (we derive *utsṛṣṭadhvajakuthakaṅkaṭāḥ*). [Quote from *Amara*]

Viditanayaiḥ (means) *śikṣābhijñaiḥ* 'by the trainers.' [Quote from Amara]

Śramaṁ vinetum (means) *klamam apanetum* 'in order to drive off fatigue.'

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[82] Here M. supplies *saṁparkam*.

Dharitrīm.

Ānītāḥ. That is to say, being caused to lie down.

Dvipā yugāntavātaiḥ.

Ākṣipta (means) *uddhṛta* 'uprooted.' *Gahana* (means) *vana* 'forest.' (In the sense of) *ākṣiptāni drumāṇāṁ gahanāni yebhyas te* 'from wich forests of trees had been uprooted,' pl. nom. masc., (we derive *ākṣiptadrumagahanāḥ*).

Paryastāḥ (means) *viparyāsitāḥ* 'upturned' (pl. nom. masc.).

Giraya iva.

Rejuḥ (means) *śuśubhire* 'they have looked beautiful.'

Note (30)

Śabdālaṁkāra: b, 3 x *t*; cd. 3 x *g*, 3 x *v*.

Arthālaṁkāra: *Upamā,* for which see the reference in Note (3).

The elephants described with the help of two qualifications are compared to mountains with matching qualifications.

Stanza 7.31

When, having given up the sleep induced by the fatigue of the march, the lord of elephants left the sleeping grounded full of mud in the form of rut, the mass of bees which had clung (to the elephant) looked like a chain shed instantly by the force of movement.

Commentary

(On the stanza beginning with) *prasthāna*°

Gajapatinā.

Prasthānaśrama (means) *gamanakleśa* 'the fatigue of the march.' (In the sense of) *prasthānaśrameṇa janitām* 'induced by the fatigue of the march' (we derive *prasthānaśramajanitām*, sg. acc. fem.).

Nidrāṁ vihāya āmukte.

Therefore,

Sadānapaṅke (means) *gajamadayukte* 'on the one connected with the rut of elephants.'

Śayyānte (means) *śayanīpradeśe* 'on the sleeping ground.'

Kṣaṇam.

Vilīnam (means) *lagnam* 'clung to' (sg. nom. ntr.).

Alināṁ kulam.

Saṁrambha (means) *utthānasaṁrambha* 'the force of movement in getting up.' *Cyuta* (means) *bhraṣṭa* 'fallen off.' (In the sense of) *saṁrambhena cyutam* 'fallen off because of the force of movement in getting up' (we derive *saṁrambhacyutam*, sg. nom. ntr.).

Śṛṅkhalam (means) *nigaḍam* 'chain.' (sg. nom.).

Iva. This is *utprekṣā* 'a flight of fancy.' [Quote from *Amara*].

Cakāśe (means) *śuśubhe* 'has looked beautiful.'

Note (31)

Śabdālaṁkāra: ab, 4 x *n*; cd, ... *linām* ... *līnam*, 4 x *l*.

Arthālaṁkāra: *Utprekṣā*, for which see the reference in Note (6). The poet imagines that the line of bees is a fetter put on the elephant.

Stanza 7.32

The elephant, desirous to reach the (opposite) bank which had the smell of rut of wild elephants, (but) having its path blocked by the flow of the river of the gods, shaking its head on which the sharp goad was applied, did not pay attention to the mahout.

Commentary

(On the stanza beginning with) *āyastaḥ*

(In the sense of) *vanagajadānasya gandho 'yāsti* 'it has the smell of rut of wild elephants' (we derive *vanagajadānagandhi*, sg. nom. ntr., which is the form) thus stated (in the text).[83]

Rodhas. That is to say, the opposite (bank).

Saṁprāptum (means) *gantum* 'in order to go to.'

Āyastaḥ (means) *utsukaḥ* 'desirous' (sg. nom. masc.). That is to say, making an effort. (The suffix) *Kta* (has been added) in the active sense after

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[83] For °*gandhi* see Vt. I on P.5.4.131. The smell must be understood as being inseparably connected with the river bank.

(the verbal base mentioned as) *yasU prayatne* '*yas-* conveying the sense of effort.'[84]

But,

Surasaridogha (means) *gaṅgāpravāha* 'the flow of the Gaṅgā.' (In the sense of) *surasaridoghena ruddhaṁ vartma yasya saḥ* 'whose path is blocked by the flow of the river of the gods' (we derive *surasaridogharuddhavartmā*, sg. nom. masc.).

Nāgaḥ (means) *gajaḥ* 'elephant' (sg. nom.).

Vihita (means) *datta* 'given.' *Śita* (means) *tīkṣṇa* 'sharp.' (In the sense of) *vihito' ṅkuśo yasmiṁs tam* 'on which there is a sharp goad,' sg. acc. masc. (we derive *vihitaśitāṅkuśam*). [Quote from *Amara*]

Mūrdhānaṁ vidhanva. (The author) means to say, because of anger.

Yantāram.

Na vigaṇayāṁ cakāra (means) *na vigaṇayām āsa* 'has not paid attention to.'[85]

Note (32)

Śabdālaṁkāra: a, 3 x *r*; ab, 3 x *s*; cd, 4 x *n*.

Arthālaṁkāra: None mentioned by M., but could be *svabhāvokti* 'charming depiction of the nature of a thing,' in the present case of an elephant. For the reference regarding *svabhāvokti* see Note (12).

Stanza 7.33

When the water remaining of what had been drunk by the trunk of the bent down elephant had been thrown around out of fear for the mahout, drops of water, washing the cheeks whose flows of rut were reddish-brown, have flown like rut.

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[84] *Dhp*. 4. 101. The suffix has not been added in the passive sense, because the verbal base is intransitive.

[85] Reference is to P. 3.1.40 for the auxiliary. For the formation of the periphrastic perfect apply P. 2.4.81. In this connection see *AP VIII*, P. 2.4.81, under 4, and under 7 for a simplified derivation.

Commentary

(On the stanza beginning with) *ārodhuḥ*

Samavanatasya. (That is,) of the one which had bent down the front part of its body in order to drink water.

Kareṇoḥ (means) *gajasya* 'of the elephant.' [86]

Kareṇa.

(In the sense of) *pītasya śeṣe* '(being) the remainder of what had been drunk' (we derive *pītaśeṣe*, sg. loc.).

Payasi.

Ārodhuḥ (means) *hastipākāt* '(fear) of the mahout.' [87]

Sāśaṅkam (means) *sabhayam* 'out of fear (of).'

Samīrite. That is to say, *kṣipte sati* 'when...had been thrown around.' [88]

Śīkaraḥ (mean) *ambukaṇaḥ* 'a drop of water,' (sg. nom.).[89]

Madasruti (means) *madadhārā* 'flow of rut.' (In the sense of) *aruṇe madasrutī yayos tau* ' of which two the flows of rut were reddish-brown,' du. nom. masc., (we derive *aruṇamadasrutī*).

Kapolau.

Saṁmārjan (means) *prasṛjan* 'letting flow,' (sg. nom. masc.). *Vṛddhi* is optionally applied by (the statement) *mṛjer ajādau saṁkrame vibhāṣā vṛddhir vaktavyā* '*vṛddhi* is to be optionally prescribed when there is a *Kit*- or *Ṅit*-suffix which begins with a vowel (added) after (the verbal base) *mṛj*-.[90]

Mada iva.

Sasyande (means) *susrava* 'has flown.'

This is *upamā* of *mada* because what has been mixed with *mada* is similar to *mada*.[91]

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[86] *Kareṇu* is often used in the sense of a female elephant, but not so here.

[87] The ablative ending is by P. 1.4.25

[88] *Satisaptamī*. See n. 18.

[89] *Jātyekavacana* by P. 1.2.58.

[90] Reference is to a *Vt*-like statement mentioned by Patañjali, *Mbh*. I, p. 48, line 1. Here the text slightly differs, *vṛddhim ārabhante* instead of *vṛddhir vaktavyā*. *Kit*- or *Ṅit*- suffixes prohibit *guṇavṛddhī*, P. 1.1.5. The suffix *ŚānaC* is *Ṅit* by P. 1.2.4.

[91] The item mixed with *mada* is water.

Note (33)

Śabdālaṁkāra: ab, 3 x *t*; b, 3 x *s*; d, ° *karaḥ kara°* ; cd, 3 x *m*, 3 x *k*.

Arthālaṁkāra: *Upamā*, for which see the reference in Note (3). The water blown around by the elephant and mixed with rut is compared to rut.

Stanza 7.34

Having smelled (it) for a moment, an elephant, although he was very thirsty, fixing his rolling eyes on the other bank out of anger, has not drunk the water which was mixed with the emission of rut of wild elephants, although it was cold.

Commentary

(On the stanza beginning with) *āghrāya*

Atitṛṣyatāpi (means) *atipipasatāpi* 'although by one who was very thirsty.'

Kṣaṇam āghrāya roṣāt.

Uttīram (means) *paratīre* 'towards the other bank.' This is an *avyayībhāva* cp. in the sense of *vibhakti' a* case ending.[92]

Vivṛtta (means) *ghūrṇita* 'rolling about .' (In the sense of) *nihite vivṛtte locane yasya tena* 'whose rollong eyes had become fixed,' sg. instr. masc., (we derive *nihitavivṛttalocanena*). (The author) means to say, out of a desire to see the hostile elephants.

Vāraṇena.

Himam (means) *śītalam* 'cold' (sg. nom. ntr.).

Api vanakariṇām.

Madāmbusekaiḥ (means) *dānadhārābhiḥ* 'with flows of rut.'

Saṁpṛktaṁ vāri.

Nāceme (means) *na pītam* 'has not been drunk.' (The perfect marker *lIṬ* (has been added) after (the verbal base mentioned as) *camU adane 'cam* - conveying the sense of eating/drinking.'[93]

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[92] Reference is to P. 2.1.6.

[93] *Dhp.* 1.497, which reads *camU.*

Note (34)

Śabdālaṁkāra: a, 3 x *t*; b, 3 x *n*; d, *vāri vāra*..., 3 x *m*.
Arthālaṁkāra: None.

Stanza 7.35

The mighty elephants diverting themselves, having made the water of the Gaṅgā fragrant with the flowing rut, (marked) with cheeks on which there were coppercoloured lines of rut covered with filaments (of lotuses), (and) which (therefore) spread the smell of lotuses, have emerged (from the river).

Commentary
(On the stanza beginning with) *praścyotat*

Krīḍantaḥ (means) *viharantaḥ* 'diverting themselves' (pl. nom, masc.).

Gajapatayaḥ.

Nimnagāyāḥ (means) *gaṅgāyāḥ* 'of the Gaṅgā.'

Payāṁsi.

Praścyotat (means) *kṣarat* 'flowing.' (In the sense of) *praścyotadbhir madaiḥ surabhīṇi* 'fragrant with the flowing rut' (we derive *praścyotanmadasurabhīṇi*, pl. acc. ntr.).

Kṛtvā.

Vyavahita (means) *tirohita* 'covered.' *Tāmra* (means) *tāmravarṇa* 'coppercoloured.' *Dānalekha* (means) *madarāji* 'line of rut.' (In the sense of) *kiṁjalkair vyavahitās tāmrā dānalekhā yeṣu taiḥ* 'on which there are coppercoloured lines of rut which have been covered with filaments (of lotuses),' pl. instr. masc., (we derive *kiṁjalkavyavahitatāmradānalekhaiḥ*).

Therefore,[94]

Sarasijagandhibhiḥ kapolaiḥ (sc.) *upalakṣitāḥ santaḥ* 'being marked with...,' (pl. nom. masc.).[95]

Utteruḥ (means) *nijagmuḥ* 'they have come out (of the river).'

In this (stanza) the *alaṁkāra* (used) is *samaparivṛtti* 'exchange of equal things' on account of stating the exchange of two equal things, (namely,) rut and the smell of lotuses. And thereby[96] the *saṁrambha*[97] of another interchange of smell, (namely,) of the elephants and of the Gaṅgā, is indicated.[98]

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[94] Because of having been covered with filaments of lotuses.

[95] The instrumental case ending is by P. 2.3.21.

Note (35)

Śabdālaṁkāra: None.

Arthālaṁkāra: *Samaparivṛtti*, and the indication of another exchange. *Samaparivṛtti* is one of the three varieties of *parivṛtti* mentioned in the *Pratāparudrīya* (ed. Trivedi, p. 468). We have *sama*°, the exchange of things of equal value, *nyūna*°, the exchange of something of less value for a thing of more value, and *adhika*°, the exchange of something of more value for a thing of less value. What happens in the present stanza is that the smell of rut of the elephants is exchanged for that of the filaments of lotuses with which the elephants have become covered when emerging from water. Thus the elephants smell of lotuses. But this suggests that they have taken on the smell of the river itself.

Stanza 7.36

The water (of the river), covered with the dense and reddish dust of the army, at once forming waves by the scramble (of the elephants) up against the banks, reddish with the pollen of lotuses shaken violently by the elephants, shone like a garment dyed with madder.

Commentary

(On the stanza beginning with) *ākīrṇam*

Ghanāruṇena (means) *sāndralohitena* 'by the dense and (at the same time) reddish one.' (This is) *viśeṣaṇasamāsa* 'cp.-formation with a qualifying word.' [99]

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[96] By that exchange.

[97] Thrill? Meaning not clear. Maybe the text reading is to be emended.

[98] The earlier instance of the indication of an *alaṁkāra* on the basis of *alaṁkāra*-s was in the commentary on 7.23.

[99] Since both *ghana* and *aruṇa* are qualifying words, it appears that cp.-formation by P. 2.1.57, which requires a *viśeṣya*, is not possible. However, the status of *viśeṣya* and *viśeṣaṇa* largely depends on *vivakṣā*. Thereby one constituent may be regarded as *viśeṣana* and the other as *viśeṣya*. So P. 2.1.57 may be applied..

Balarajasā (means) *senāparāgeṇa* 'by the dust of the army.'

Ākīrṇaṁ sapadi.

Prakṣobhaiḥ (means) *āloḍanaiḥ* 'by the stirrings.'

Taṭeṣu

Taraṅgitam (means) *saṁjātataraṅgam* 'possessing waves which had been produced.' (The suffix) *itaC* (has been added) because (*taraṅga*) is included in the *tārakādi*-list.[100] Or rather, (*taraṅgita* means) *taraṅgavat kṛtam* 'which has been made like waves.' (In this case, the suffix) *Kta* (has been added) in the passive sense, when (the causative marker) *ṆiC* follows, according to (the statement) *tat karoti tad ācaṣṭe* 'he does that (or) he tells that,' after (a nominal stem) ending in (the suffix) *matUP*.[101] *Luk*-deletion of *matUP* (takes place) on account of *iṣṭhavadbhāva* 'treatment like (in the case of the suffix) *iṣṭhaN*,' when (the causative marker) *ṆiC* follows.[102]

Similarly,[103]

Unmathita (means) *lulita* 'shaken.' *Piṅga* (means) *piśaṅga* 'reddish.' (In the sense of) *mataṅgair unmathitānāṁ sarojānāṁ reṇubhiḥ piṅgam* 'reddish with the pollen of the lotuses shaken by the elephants' (we derive *mataṅgonmathitasarojareṇupiṅgam*, sg. nom. ntr.).

Ambu māñjiṣṭhaṁ vasanam iva nirbabhāse. (In *māñjiṣṭha* the suffix) *aṆ* (has been added) by P. 4.2.1.[104] In the variant reading *kauśeyam* (the suffix) *ḌHaÑ* (has been added) by P. 4.3.42.[105] [Quote from *Amara*]

Note (36)

Śabdālaṁkāra: ab, 3 x *r*; b, 3 x *t*, cd, 3 x *m*.

Arthālaṁkāra: *Upamā*, not mentioned by M. For a reference see Note (3). The river water three times qualified is compared to a garment dyed with madder and therefore having a reddish-yellow colour.

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[100] Reference is to 5.2.36.

[101] Reference is to the combination of *Vts* V and VI on P. 3.1.26.

[102] The idea is that grammatical operations applicable before the suffix *iṣṭha* also apply in the present derivation. Reference is to *Vt*. I on P. 6.4.155, the first part of which has been printed separately in the Kielhorn edition of the *Mbh*. Accordingly, we don't derive **taraṅgavadita*, but *taraṅgita*. The *luk*-deletion goes back to the Bhāradvājīya version of *Vt*. I, which mentions *vinmator luk* 'deletion of (the suffixes) *vinI* and *matUP*,' See also *MGhK*, p. 475, n. 151.

[103] Like the qualifiers *ākīrṇam* and *taraṅgitam* qualify *ambu*, now also °*piṅgam*.

[104] The rule prescribes the *taddhita* suffix *aṆ* after a colour-denoting word which then conveys the meaning of *tena raktam* 'dyed with that (colour).'

[105] The rule prescribes the *taddhita* suffix *ḌHaÑ* after the word *kośa* 'cocoon' which then conveys the meaning of *saṁbhūta* 'originating (from that).'

Stanza 7.37

The lustrous lords of elephants whose necks and hind legs had been fetterd, who were attached to the aloe-forests in such a way that they made graceful body movements, (and) whose rut-liquid flowed forth, have attained a beauty like that of fallen rocks dripping with water (and) set rolling.

Commentary

(On the stanza beginning with) *śrīmadbhiḥ*

Śrīmadbhiḥ (means) *śobhāvadbhiḥ* 'by the one possessing lustre.' *Aparānta* (means) *caramapādāgra* 'the end of the hind legs.' (In the sense of) *niyamitāḥ kandharā aparāntaś ca yeṣāṁ taiḥ* 'whose necks and the ends of the hind legs had been fettered,' pl. instr. masc. (we derive *niyamitakandharāparāntaiḥ*). [Quote from *Vaijayantī*]

Agurvaneṣu.

Sāṅgahāram (means) *sāṅgavikṣepaṁ yathā tathā* 'in such a way that the body assumes a particular pose.' [106]

Saṁsaktaiḥ.

Nisṛta (means) *prasṛta* 'flowing forth.' (In the sense of) *nisṛtāni madāmbūni yeṣāṁ taiḥ* 'whose rut-liquid flowed forth', pl, instr. masc. (we derive *nisṛtamadāmbubhiḥ*).

Gajendraiḥ.

Prasyandin (means) *jalasrāvin* 'dripping with water:' *Gaṇḍaśaila* (means) *cyutopala* 'fallen rock.' (In the sense of) *prasyandinaḥ pracalitā ye gaṇḍaśailās teṣāṁ śobhā* 'the beauty of fallen rocks which drip with water (and) have been set rolling' (we derive *prasyandipracalitagaṇḍaśailaśobhā*, sg. nom.).

Saṁprāpe (means) *prāptā* 'has been obtained.' (The perfect marker) *lIṬ* (has been added) in the passive sense.[107] [Quote from *Amara*]

In this (stanza) the *alaṁkāra* is *nidarśanā* because of the implication that (the beauty of the elephants) is a reflection, namely, a beauty similar to that, because (for the elephants) it is impossible to attain a different (type of) beauty belonging to something else.

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[106] *Aṅgahāra* is the general term for poses of the body during a dance.

[107] *Saṁprāpe* could have been an active form also. Compare n. 7.

Note (37)

Śabdālaṁkāra: ab, 5 x *r*; cd, 3 x *pr*.

Arthālaṁkāra: *Nidarśanā*, for which see the reference in Note (3). The idea is that the beauty of the elephants reflects that of the fallen rocks. M.'s point is that the elephants cannot have the property of beauty other than that of fallen rocks. *Nidarśanā* implies a *bimbapratibimba* 'reflected-reflection' relation in order to connect a property of the *upamāna* (the fallen rocks dripping with water) with the *upameya* (the elephants).

Stanza 7.38

The wind, surpassing the fragrance of abundant flowers, has carried a scent sweet smelling like that of blossoming cardamom flowers associated with elephants flowing incessantly, through the veins, with rut by which the pollen had become completely settled.

Commentary

(On the stanza beginning with) *niḥśeṣam*

(In the sense of) *gandhaṁ vahati* 'it carries smell' (we derive) *gandhavāhaḥ*, (sg. nom.), (that is,) the wind. (The suffix) *aṆ* (has been added) by P. 3.2.1.[108]

Niḥśeṣam (sc.) *yathā tathā* 'in such a way that...' [109]

(In the sense of) *praśamito reṇur yena tat* 'by whom the pollen has been allayed,' sg. nom. ntr., (we derive *praśamitareṇu*).

Madajalam.

Srotobhiḥ (means) *madanāḍībhiḥ* 'through the veins of rut.'

Ajasram.

Ujjhatām (means) *varṣatām* 'of the raining ones.'

Vāraṇānām (sc.) *saṁbandhinam* 'connected with elephants.' [110]

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[108] The rule prescribes *upapadasamāsa* 'cp.-formation with an *upapada*.' *Upapada* is the technical term for a word represented by a word the loc., like *karmaṇi* in the rule mentioned. See *AP* VI, P.2.2.19, under 4. The vowel of °*vah* shows *vṛddhi* by P.7.2.116.

[109] Thus the adverbial character of *nihśeṣam* is indicated.

[110] The genitive case ending in *vāraṇānām* is explained to convey *saṁbandhasāmānya* 'relation in general.' Compare *SK*, No. 606, on P. 2.3.50, *kārakaprātipadikārthavyatiriktaḥ svasvāmibhāvādisaṁbandhaḥ śeṣaḥ* ' *śeṣa* is an owner-owned relation other than the one denoted by *kāraka* or the nominal stem meaning.'

Vyavahita (means) *tiraskṛta* 'surpassed.' *Bhūri* (means) *bahula* 'abundant.' (In the sense of) *vyavahito bhūri puṣpagandho yena saḥ* 'by which the rich smell of flowers has been surpassed,' sg. nom. masc., (we derive *vyavahitabhūripuṣpagandhaḥ*).

Bhinna (means) *phulla* 'blossoming.' *Elā* (means) *latāviśeṣa* 'a kind of creeper.' [Quote from *Amara*] Its flowers (are) also (called) *elāḥ*. [Quote from *Amara*][111] (In the sense of) *bhinnā elāvat surabhim* fragrant like a cardamom flower' (we derive *bhinnailāsurabhim*, sg. acc. masc.), (that is,) giving satisfaction to the organ of smell.

Āmodam (means) *parimalam* 'fragrance' (sg. acc.).

Uvāha (means) *vahati sma* 'has carried.'

Note (38)

Śabdālaṁkāra: ab, 4 x *m*; cd, 3 x *bh*; d, ... °*vāha* ... ° *vāhah.*

Arthālaṁkāra: *Upamā*, not mentioned by M. For a reference see Note (3). The scent carried by the wind, which surpassed that of flowers, is likened to the smell of cardamom flowers which is associated with elephants in rut.

Stanza 7.39

The trumpeting of the mighty elephants of the gods, creating a likeness with the deep rumble of thunderclouds, heard by the lions who were woken up and then became agitated, has confused the *cakora* birds and the peacocks living in marshy places.

Commentary

(On the stanza beginning with) *sādṛśyam*

Meghaghoṣa (means) *sāndragarjita* 'the deep rumble of thunder.' (In the sense of) *gabhīrair meghaghoṣaiḥ* 'with the deep rumblings of clouds' (we derive *gabhīrameghaiḥ*.

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[111] According to *Amara* 2.4.19 cd, the words *jātī*, etc. conveying the sense of flower have their own (fem.) gender (only). *Vrīhi*, etc. (have their own, masc. gender only) when conveying the sense of fruit.

Sādṛśyaṁ dadhati. Thus (we have) *upamā*. (The suffix) *ŚatṚ* (has been added) after (the verbal base) *dā-*.[112] Optional absence of (the augment) *nUM* by P. 7.1.79.[113]

Unnidra (means) *bṛṁhitaśravaṇād eva prabuddha* 'woken up just on hearing the trumpeting (of the elephants).' *Kṣubhita* (means) *saṁrabdha* 'excited.' *Śruta* (means) *ākarṇita* 'heard.' (In the sense of) *unnidrā kṣubhitāś ca ye mṛgādhipās taiḥ śrutāni* 'heard by lions who were first woken up and then had become agitated' (we derive *unnidrakṣubhitamṛgādhipaśrutāni*, pl. nom. ntr.).[114]

Amaramahebhabṛṁhitāni (means) *suragajagarjitāni* 'the deep roar of the elephants of the gods' (pl. nom. ntr.).

Kacchāntān (means) *anūpapradeśān* 'watery ground' (pl. acc.). [Quote from *Amara*]

Cakita (means) *garjitaśaṅkayā saṁbhrānta* 'confused by the doubt whether it was thunder.' *Cakora* (means) *pakṣiviśeṣa* 'a kind of bird.' *Nīlakaṇṭha* (means) *mayūra* 'peacock.' (Derivation in the sense of) *cakitāś cakorā nīlakaṇṭhāś ca yeṣu tān* 'in which the *cakora* birds and the peacocks had become confused,' pl. acc., (results in) such a form (as stated in the text).

Ātenuḥ.[115]

(Here) the *alaṁkāra* is *bhrāntimat*.

Note (39)

Śabdālaṁkāra: ab. 3 x *t*; c, *caki°* .. *cako°*; cd, 3 x *t*.

Arthālaṁkāra: *Upamā*, for which see the reference in Note (3). Also *bhrāntimat*, for which see the reference in Note (22). The trumpeting of the elephants is compared to the rumble of thunder. The birds mistake the roar of the elephants for thunder announcing the beginning of the rainy season. Between the two *alaṁkāras* an *aṅgāṅgibhāva* is assumed in the sense that the *upamā* supports the *bhrāntimat*. The result is *saṁkara*.

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[112] By P.3.2.124. For *dā-* in the sense of *kṛ-* 'to make' see Renou, art. referred to in the Introductory Note, p. 39.

[113] This rule prescribes the marginal addition of *nUM* in connection with a neuter participle form, *na* from P.7.1.78, and *vā* from P.7.1.79. *Na vā* means *vibhāṣā*. Thus the better form is *dadati*. See Kiparski 1979, p. 10, who deals with the sequence of rules concerned. But M. must have understood *vā* in P.7.1.79 in the traditional sense of 'optional.'

[114] For *unnidrakṣubhita* apply P.2.1.49, *pūrvakāla*.

[115] Compare n. 12.

Stanza 7.40

Of the forest trees on the branches of which beautiful garments had been hung, resorted to by women afflicted by fatigue on the road, decorated by marked off portions in the form of resting places, a beauty came into being which had its origin in a city park.

Commentary

(On the stanza beginning with) *śākhā*

(In the sense of) *paricchādyate 'nena* 'it is caused to cover by that' (we derive) *paricchada*, (that is,) *parikara*, (that is,) garments and ornaments, etc. (The suffix) *GHa* (has been added) by P. 3.3.118.[116] Shortening [117] is by P. 6.4.96.[118]

(In the sense of) *śākhāsv avasaktāḥ kamanīyāḥ paricchadā yeṣāṁ teṣām* 'ones having beautiful garments hung on the trees,' pl. gen. masc., (we derive *śakhāvasaktakamanīyaparicchadānām*).

Atura (means) *pīḍita* 'afflicted.' (In the sense of) *adhvani śramas tenāturair vadhūjanaiḥ sevitānām* 'of the ones resorted to by women afflicted by fatigue on the road' (we derive *adhvaśramāturavadhūjanasevitānām*).

Niveśanavibhāga (means) *āvasatikāvaccheda* 'a marked off portion in the form of a camping place.' *Pariṣkṛta* (means) *alaṁkṛta* 'decorated.' (In the sense of) *niveśanavibhāgaiḥ pariṣkṛtānām* 'of ones decorated with marked off portions in the form of camping places' (we derive *niveśanavibhāgapariṣkṛtānām*).

Vanapādapānām (means) *araṇyavṛkṣāṇām* 'of the forest trees.'

Upavana (means) *kṛtrimaṁ vanam* ' a laid out park.' (In the sense of) *pure yad upavanaṁ tatra jātā* 'born in a park laid out in a city' (we derive *puropavanajātā*, sg. nom. fem.).

Lakṣmīḥ (means) *śobhā* 'beauty' (sg. nom.).

Jajñe (means) *jātā* 'was born.'

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[116] This rule prescribes the suffix in the sense of instrument or place, if the word derived is a masc. word in a conventional meaning.

[117] Of the vowel of the causative stem *chādi-*.

[118] The condition is that *chādi-* should not be preceded by two preverbs.

In this (stanza), since similarity is implied in the form of (a bauty) similar to that, because (a direct) reciprocal connection (of the beauty of the city-park and that of the forest) is not possible, this is *asaṁbhave tadvastusaṁbandhanidarśanā* 'showing connection with a particular thing (like the beauty of a city-park), although (really speaking, the connection between the two) is not possible.' [119]

The metre is *vasantatilakā*, on account of the definition *uktā vasantatilakā tabhajā jagau gaḥ* '(the metre) *vasantatilakā* has been stated as long-long-short, long-short-short, short-long-short, short-long-short, long, long.' [120]

Note (40)

Śabdālaṁkāra: ab, 4 x *ṃ*, 4 x *n*, b, 3 x *t*; cd, 6 x *n*; d, 4 x *p*.

Arthālaṁkāra: *Nidarśanā*, for which see the reference in Note (3). The point is that the beauty of the park only resides in the park, whereas the beauty of the forest camping place only resides there. So, to account for the connection between the two, which is stated in the text, but which, really speaking, is impossible, a *bimbapratibimba* 'reflector-reflection' relation is assumed, in order to make sense of the text. The beauty of the camping place in the forest reflects that of a park in a city.

The final stanza of the Canto shows a change of metre and contains the auspicious word *lakṣmīḥ*. For reference see *MGhK*, p. 75 and 79.

List of *arthālaṁkāra*-s

Atiśayokti	stanzas 11, 12, 16
Arthāntaranyāsa	stanzas 5, 13, 15, 28
Arthāpatti	stanzas 27
Utprekṣā	stanzas 6, 9, 14, 18, 22, 23, 31
Upamā	stanzas 3, 4, 6, 20, 25, 29, 30, 33, 36, 38, 39
Kāvyaliṅga	stanzas 26
Tadguṇa	stanzas 23

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[119] M. here follows Ruyyaka's definition of *nidarśanā*. See *Alaṁkārasarvasva* of Ruyyaka. With *Sañjīvanī* Commentary of Vidyācakravartin. Text and Study. By Kumari S.S. Janaki. Edited by Dr. V. Raghavan. Delhi 1965, p.92.

[120] See *Vṛttaratnākara* of Paṇḍit Kedārabhaṭṭa. Sixth Edition. Bombay : *NSP*. 1948, p.69.

Nidarśanā	stanzas 3, 37, 40
Parivṛtti	stanzas 35
Bhrāntimat	stanzas 22, 23, 29
Saṁsṛṣṭi	stanzas 12
Saṁkara	stanzas 6, 22, 25
Svabhāvokti	stanzas 12, 19, 32

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ATA *Patañjali's Vyākaraṇa-Mahābhāṣya, Avyayībhāvatatpuruṣāhnika.* Edited with Translation and Explanatory Notes by S. D. Joshi in collaboration with J. A. F. Roodbergen. *Publications of the Centre of Advanced Study in Sanskrit.* Class C, No. 5. University of Poona. Poona 1969.

BDA *Patañjali's Vyākaraṇa-Mahābhāṣya, Bahuvrīhidvandvāhnika.* Text, Translation and Notes by J. A. F. Roodbergen. Edited by S. D. Joshi. *Publications of the Centre of Advanced Study in Sanskrit.* Class C. No. 9. University of Poona. Poona 1974.

Dhp. *Dhātupāṭha.* (according to N. L. Westergaard, in O. Böhtlingk's edition of the *Aṣṭādhyāyī*)

Kiparski, P. *Pāṇini as a Variationist.* Edited by S. D. Joshi. Co-published by the Poona University Press, Poona 1979, and the M.I.T. Press, Cambridge, Massachusets and London. 1979.

Kir. *Kirātārjunīya* (edition mentioned in the Introductory Note)

Mbh. I *The Vyākaraṇa-Mahābhāṣya of Patañjali.* Edited by F. Kielhorn. Volume I. Third Edition by K. V. Abhyankar. Poona, 1962.

MGhK *Mallinātha's Ghaṇṭāpatha on the Kirātārjunīya.* I - VI. Part One : Introduction, Translation and Notes by J. A. F. Roodbergen. Leiden: E.J. Brill 1984.

SK *Siddhāntakaumudī of Śrīmat Bhaṭṭojī Dīkṣita*, with *Bālamanoramā* Commentary ... Parts I and II. Edited by S. Chandrasekhara Sastri. Delhi : *Parimal Publications.* Reprint 1994.

Abbreviations of terms and names

cp.	compound
bv.	*bahuvrīhi*
du.	dual
M.	Mallinātha
P.	*Pāṇinisūtra*
pl.	plural
sg.	singular
tp.	*tatpuruṣa*
Vt.	*Vārttika*

KIRĀTĀRJUNĪYA VIII (-*A*)*

By

J. A. F. ROODBERGEN

Introductory Note

In Canto VII the poet describes the descent of the heavenly army to the Indrakīla mountain where Arjuna is practising penance. The Canto begins with the army setting out and it ends with the arrival on the mountain. A camp is pitched which is magically transformed into a city. In between the poet provides various charming pen pictures. Most of the description, about 30% of the 40 stanzas, is taken up by the army elephants. Then, in declining order, follow those of apsarases, nature, chariots and horses.

For further details I refer to the Introductory Note on the article "Kirātārjunīya VII" in *ABORI*, Vol. LXXXI, Pune 2001, pp. 69-70. Here I have to correct the mention of A. K. Warder, *Indian Kāvya Literature*. Reference is to Vol. 3, published Delhi : Motilal Banarsi Dass 1977, and especially to pp. 212-214 for Bhāravi's views on *guṇas* of speech, and to pp. 214-215 for his *gaṇḍīya* style marked by longs cps and the use of *anuprāsa*. Additionally, for a discussion of style (*mārga, rīti*) I refer to *Indian Kāvya Literature*, Vol. I, Delhi 1972, pp. 93-85. For Indian views on poetic theory in general see *MGhK*, pp. 373-375.

The reference to L. Renou, "Sur la structure du *kāvya*" should be to Tome CCXL VIII of the *Journal Asiatique*. I mention especially : p. 3, where Renou notes that the stanza in *kāvya* aims at making a *pointe* in the sense of an idea or image which is complete in itself and which goes agains our expectation; p. 7, where he says that, consequently, the stanza is a self-contained whole; p. 9, where Renou observes that the phraseology of *kāvya* is dominated by a heavy use of circumlocutions; p. 10, where he makes a distinction between two styles of *kāvya*, A. descriptive, and B. the spoken word, on the basis of morphology and sentence structure; and pp. 52-53, where Renou notes that, semantically speaking, words in *kāvya* poetry seem to lack a stable sense, and to convey several shades of meaning simultaneously.

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* The second part ('*B*') of the article has been kept for a later Number. — Ed.

Stanza 8.1

Out of a desire to divert themselves in the forests the heavenly women left the everlasting city of the Gandharvas, bright with mansions built by their own magic, which posessed blazing jewels (and) which has ornamented gateways showing the colours of the bow of the lord of the thunderbolt.

Commentary

(On the stanza beginning with) *atha*

Atha (means) *niveśānantaram* 'immediately after settling down.'[1]

Surānganāḥ (means) *apsarasaḥ* 'the apsarases' (pl. nom.),

Svamāyā (means) *svecchāviśeṣa* 'a kind of wish of their own.' *Kṛta* (means) *nirmita* 'built.' *Ujjvala* (means) *dīpta* 'bright.' (In the sense of) *svamāyayā-kṛtamandirair ujjvalam* (sg. acc. ntr.) 'bright with mansions built by their own magic (we derive *svamāyākṛtamandirojjvalam*).

(In the sense of) *jvalanto maṇayo yasmiṁs tat* 'in which there are blazing jewels,' sg. acc. ntr., (we derive *jvalamaṇi*).

Vyomasadām (means) *gandharvāṇām* 'of the Gandharvas.'

Sanātanam (means) *sadātanam* 'everlasting' (sg. acc. ntr.). The suffix *LyuṬ* (is added) in the sense of *bhāva* 'condition, state' by P. 4.3.23.[2]

Go (means) *vajra* 'thunderbolt.' *Pati* (means) Indra. *Cāpagopurāṇi* (means) *cāpavarṇāni gopurāṇi* 'ornamented gateways having colours (like those) of the rainbow.' (In the sense of) *gaus tatpatis taccāpagopurāṇi yasya tat* 'whose ornamental gateways show colours (like those) of the bow of the lord of the thunderbolt,' sg. acc. ntr., (we derive the form) as stated. This is *upamā* 'simile.'[3]

Puram (means) *nagaram* 'city' (sg. acc.).

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[1] For *atha* in style A. marking the introduction of a new topic see Renou, art. quoted, p. 12.

[2] Mall.'s text reads *sadātanam* instead of *sanātanam*. The derivation is *sadā* +*LyuṬ*+*tUṬ* where *yu* is replaced by *ana*, by P.7.1.1. In fact, P.4.3.23 is to be split as (a) *sāyaṁ ṭyuṭalau*, and (b) *tuṭ ca*.

[3] *Cāpagopura* is analysed as an *upamānapūrvapada bv*. cp. See *BDA*, Introduction, pp. lii-liii. It literally means 'having gateways like a bow.' Then the question is, in what respect? The answer is, in colour, the word for which is supplied in the analysis.

Vanānāṁ vihartum icchayā (means) *vanāni vihartum icchayā* 'out of a desire to divert themselves in the forests.' The genitive case ending (is added) in the sense of object.[4]

Jahuḥ (means) *tatyajuḥ* 'they have left.' (The pf. marker) lIṬ (has been added after (the verbal base quoted as) *jahāti* 'to leave.'[5]

In this (stanza there is) *chekānuprāsa* in °*jvalaṁ jvalan*° (and) °*puraṁ puram* because of the repetition of a pairof consonants more than once.[6] Elsewhere (in the stanza), since it is the opposite of that,[7] (there is) *vṛttyanuprāsa*.[8] Thus, of these two[9] and of the simile (there is) *saṁsṛṣṭi* 'commingling'.[10]

In this Canto the metre is *vaṁśastha*, according to the definition *jatau tu vaṁśastham udīritaṁ jarau*.[11]

Note (1)

Śabdālaṁkāra : *Chekānuprāsa*, as noted by Mall. Also in c, *gopa*°... *gopu*°. *Vṛttyanuprāsa*, as noted by Mall., ab, 4 × *m*; cd 3 × *n*.

Arthālaṁkāra : (1) *Upamā (samāsagatā)*, in *gopaticāpagopuram*. (2) *Saṁsṛṣṭi*, of the *śabdālaṁkāras* and *upamā*.

The present Canto is devoted to the description of apsarases which is reminiscent of stereotypes dealt with in *nāṭyaśāstra* and *kāmasūtra* literature.

Stanza 8.2

When entering the forest with the creepers on the rocks lightened up by their brilliance, these women, having wide open lotus-like eyes, suitably accompanied by Gandharvas, have acquired a sameness of appearance with lightnings suitably accompanied by clouds (and) whose brightness lasts for a moment (only).

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[4] By P. 2.3.65. *Vana* is construed as the object of the action denoted by the verbal base *vi* + *hṛ-* from which the desiderative noun *vijihīrṣa* is derived as a *kṛt* derivative. For the vowel treatment apply P. 7.1.100; 1.1.51; 6.4.16 and 8.2.77.

[5] By P. 3.2.115. The actual verbal base is *hā-*, *Dhp*. 3.8. The quotation form is by *Vt*. II on P. 3.3.108.

[6] For *chekānuprāsa* see *MGhK*, p. 527. Mall. follows the definition stated by the *Pratāparudrīya*.

[7] Of *chekānuprāsa*.

[8] For *vṛttyanuprāsa* see *MGhK*, pp. 528-529.

[9] Read *tayor* instead of *tayo*.

[10] That is to say, the *alaṁkāras* concerned are mutually independent. For *saṁsṛṣṭi* see *MGhK*, p. 559-560.

[11] Quoted from the *Vṛttaratnākara of Kedārabhaṭṭa*. Sixth Edition. Bombay : *NSP* 1948, p. 59.

Commentary

(On the stanza beginning with) *yathāyatham*

Yathāyatham (means) *yathāsvam* '(each) accoridng to her / its own way.' [Quote from *Amara*.] But (we have) to refer to a neuter ready-made form in order to explain the vowel-shortening (and the ntr. gender).[12]

Nabhaścaraiḥ (means) *gandharvair meghaiś ca* 'by Gandharvas and by clouds.'

Sahitāḥ.

Prabhābhiḥ (means) *svadīptibhiḥ* 'By their own lustre' (pl. instr.)

(In the sense of) *udbhāsitāḥ śailavīrudho yābhis tāḥ* 'by whom the creepers on the rocks have been illuminated.' pl. nom. fem., (we derive the word signifying) the earlier mentioned ones.[14]

Vanajāyatekṣaṇāḥ (means) *padmalocanāḥ striyaḥ* 'women having wide open lotus-like eyes' (pl. nom. fem.).[15]

Vanaṁ viśantyaḥ.

(In the sense of) *kṣaṇaṁ dyutir yāsāṁ tāsām* 'whose brightness lasts for a moment,' pl. gen. fem., (we derive) *kṣaṇadyutīnām* (that is,) *vidyutām* 'of lightnings.'

Ekarūpatām (means) *samānarūpatām* 'the state of having a common shape' (sg. acc.).

Dadhuḥ[16] (The poet) means to say, because of the momentary character of their flashing appearance suddenly between the trees.

The *upamā* is brought to life by *śleṣa*.[17] According to some (commentators, here what we have is) the status of *śleṣa* only. Even in both cases[18] (there is) *saṁsarga* 'commingling' with *anuprāsa*.[19]

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[12] Reference is to P. 8.1.14. If no *nipātana*, the form would have read **yathāyathā*, an *āmreḍita* formation by P. 8.1.2. The cp. itself is regarded as a *kdh*. because of accent.

[13] A pun (*śleṣa*) on the meaning of *nabhaścara*.

[14] The heavenly women.

[15] An *upamānapūrvapada bv*. cp.

[16] For *dhā-* + noun as a periphrastic usage see Renou, art. quoted, p. 39. For the periphrasis of comparison see p. 43. Compare *Kir*. 16.60, *prapedire sarūpatām*.

[17] For *śleṣa* see *MGhK*, p. 554-559.

[18] Whether *upamā* + *śleṣa*, or *śleṣa* only.

[19] *Saṁsarga* = *saṁsṛṣṭi*.

Note (2)

Śabdālaṁkāra : *Chekānuprāsa*, in °*kṣaṇā kṣaṇā*° *Vṛttyanuprāsa*, in ab, 3 x t; c, 3 x v; cd, 3 x t.

Arthālaṁkāra : According to Mall., the *śleṣa* 'homonymic wordplay' in *nabhaścara* brings to mind a comparison, namely, between the women accompanied by the Gandharvas and lightnings accompanied by (black) clouds. the point of the comparison lies in the sudden appearance and disappearance. One could hold, however, that this is a case of an elaborate *śleṣa* only. The *upamā* is provided by the cp. *vanajāyatekṣaṇāḥ*.

The relation between the *śleṣa* and the first *upamā* can only be described as *aṅgāṅgibhāva* 'main-subservient relation.' in which the *upamā* figures as the *aṅgin*. The result is *saṁkara* 'blending.' [20] If *śleṣa* only, then, since no main-sub-servient relation holds with the *upamā* provided by the cp., the result is *saṁsṛṣṭi* 'commingling.' In addition, between the *śabdālaṁkāras* themselves, or between the *śabdālaṁkāras* and the *arthālaṁkāras* no main-subservient relation can hold. Therefore here also *saṁsṛṣṭi*.

Stanza 8.3

The walk around on the ground of the (women) having heavy buttocks, during which the fatigue of the round thighs and breasts had gone (and) during which the sound of tinkling ornaments had occurred, gave them more contentment than moving through the sky.

Commentary

(On the stanza beginning with) *nivṛtta*°

Nivṛtta (means) *gata* 'gone.' *Vṛtta* (means) *vartula* 'round.' (In the sense of) *nivṛtto vṛttasya ūrupayodharasya klamo yasmin saḥ* 'during which the fatigue of the round whole of thighs and breasts had gone,' sg. nom. masc., (we derive *nivṛttavṛttorupayodharaklamaḥ*), steps having been taken.[21] (The poet) means to say, because of the possibility to take rest. Moreover, *Pravṛtta* (means) *jāta* 'occurred.' *Nirhlādivibhūṣaṇa* (means) *nūpūra* '*anklet*.' (In the sense of) *pravṛtto nirhlādivibhūṣaṇām āravo yasmin saḥ* 'during which the sound of tinkling ornaments had occurred.' sg. nom. masc., (we derive *pravṛttanirhlādivibhūṣaṇāravaḥ*).[22]

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[20] For *saṁkara* see *MGhK*, p. 560-561.

[21] *Pādaprakṣepeṣu* sc. *satsu*. a loc. abs.

[22] *Nirhlādivibhūṣaṇa* is an instance noted by Renou, art. quoted, p. 31, of what he calls a two-member descriptive periphrasis.

Avanau (means) *pṛthivyām* 'on the ground.'

Parikramaḥ (means) *saṁcaraḥ* 'a walk around' (sg. nom.).

Nitambinīnāṁ[23] *nabhaḥprayāṇāt.*

Bhṛśam (means) *adhikam* 'more.' The abl. case ending (*in nabhaḥprayāṇāt*) (has been added) by P. 2.3.42.[24]

Dhṛtim (means) *saṁtoṣam* 'contentment' (sg. acc.).[25]

Ādadhe.[26]

In this (stanza there is) the *kāvyaliṅga-alaṁkāra*, because the walk which is qualified functions as the cause of feeling contentment.[27]

Note (3)

Śabdālaṁkāra : ab, °*vṛttavṛtta*° °*vṛtta*°; ab, 3 x r; cd, 4 x n.

Arthālaṁkāra : *Kāvyaliṅga.* a word meaning is presented as a cause through qualifying words. In the stanza the qualifying words are *nivṛttavṛttorupayodharaḥ* and *pravṛttanirhlādivibhūṣaṇāravaḥ.* The word qualified which represents the cause is *parikramaḥ.* The item caused is *dhṛti.*

The *pādas* a and b consist of just one cp. The feature of the *gauḍīya* style concerned is called *ojas* 'forcefulness.'

Stanza 8.4

Passing the tress bearing thick flowers which could be picked by hand at will, the women of the gods went further. For one given to the pleasure of the senses has an ever increasing desire for excess.

Commentary

(On the stanza beginning with) *ghanāni*

Ghanāni (means) *sāndrāṇi* 'dense' (pl. acc. ntr.). Not, however, wide apart.

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[23] According to Renou, art. quoted, p. 51, *nitamba* and its derivartion *nitambinī* in the sense of 'woman' properly belong to *kāvya* vocabulary.

[24] The rule prescribes the abl. ending on the condition of separateness. What is meant is the abl. of comparison.

[25] For the curious semantic development of *dhṛti* in the sense indicated see Renou, art. quoted, p. 57.

[26] See n. 16.

[27] For *kāvyaliṅga* see *MGhK*, p. 540-541.

Karapraceyāni (means) *hastagrāhyāṇi* ‘which can be taken by hand’ (pl. acc. ntr.), (that is,) *anuccāni* ‘not high.’ Cp. formation with a word in the instr. by P. 2.1.33.[28]

Kāmam.

Kusumāni bibhrataḥ (means) *navakusumitāni* (*bibhrataḥ*) ‘bearing (pl. acc. masc.) newly flowering ones.’

Śākhinaḥ (means) *tarūn* ‘trees’ (pl. acc.).

Apahāya surasundarījanaiḥ.[29]

Puraḥ (means) *agre* ‘further.’

Abhisasre (means) *abhisṛtam* ‘it has been proceeded.’ (The pf. marker) *lIṬ* (has been added) in the sense of *bhāva* ‘impersonal action.’[30] To explain,[31]

Kāminaḥ.

Guṇeṣu (means) *atiśayeṣu viṣaye* ‘with regard to excess.’[32]

Uttaram uttaram.[33] (*Yathottaram* is an) *avyayībhāva* cp. in the sense of *vīpsā* ‘pervasion.’[34] (In the sense of) *yathottaram icçhā yeṣāṁ te* ‘who feel desire in an ever increasing way,’ pl. nom. masc., (we derive) *yathottarecchāḥ* (that is,) *uttarpttarābhilāṣukāḥ* ‘desirous of more and more.’

Hi.[35]

In this (stanza there is) the *arthāntaranyāsa-alaṁkāra* which is supported by *parikara.*[36]

Note (4)

Śabdālaṁkāra : ab, 3 x k; c, 3 x s.

Arthālaṁkāra : (1) *Parikara*. Here the poet uses qualifiers with a particular intention. In the present case, the word qualified is *kusumāni*. The qualifying words are *ghanāni* and *karapraceyāni*. The intention is to prepare the ground for *arthāntaranyāsa*. The latter *alaṁkāra* here consists in the corroboration of a particular instance, the easy picking of flowers, by a general truth : a person give to the pleasure of the senses wants ever more, but remains unsatisfied. Since between the two *alaṁkāras* an *aṅgāṅgibhāva* 'main subservient relation' holds, the *aṅgin* being the *arthāntaranyāsa*, the result is *saṁkara* 'blending'.

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[28] The rule prescribes cp. formation with a *kṛtya* word in the instr. provided that the sense conveyed by the cp. is one of exaggeration. For examples see *AP* V, p. 74-75.

[29] For °*jana* at the end of a cp. see Renou, art. quoted, p. 32, “La dégradation du membre ultérieur est un phénoméne connu en Sanskrit.” Practically, °*jana* is no more than a sg. or pl. suffix.

[30] By P. 1.3.13. Taken by itself, *abhisasre* could have an active meaning also. That is why Mall. explains it.. For the use of the pf. passive compare Renou, art. quoted, p. 14-15.

[31] *Tathā hi is Mall.*’s usage to indicate *arthāntaranyāsa*.

[32] *Guṇeṣu* is explained as a *viṣayasaptamī*. See *SK*, No, 633, on P. 2.3.36.

[33] Read *yathottaram uttaram uttaram* ‘*yathottaram* (means) *uttaram uttaram* “in an ever increasing way.”.’

[34] By P. 2.1.6. See *AP* V, p. 17, under (10).

[35] Indicative of *arthāntaranyāsa* in the text itself.

[36] For *arthāntaranyāsa* and *parikara* see *MGhK*, p. 535 and p. 544.

The *arthāntaranyāsa* is reminiscent of words spoken by Yayāti. See *Mahābhārata, Ādiparvan*. Crit. Ed. B. O. R. I., p. 322, star-passage 693, lines 6-7, *na jātu kāmaḥ kāmānām upabhogena śāmyati / haviṣā kṛṣṇavartmeva bhūya evābhivardhate* 'truly, desire is not appeased by the enjoyment of things desired. (But) like fire through ghee, it increases ever more.'

Stanza 8.5

Attracted by the smell of unguents the wild bees have frequented the slender creepers that were the arms of the playful women, which (creepers) had shoots that were hands red with lac (and) which carried sprouts in the form of a multitude of glittering beams of the nails.

Commentary

(On the stanza beginning with) *tanūḥ*

Hṛta (means) *ākṛṣṭa* 'attracted.' (In the sense of) *vilepanāmodair hṛtāḥ* 'attracted by the smell of unguents' , (pl. nom. masc.) we derive *vilepanāmodahṛtāḥ*)

Vanālayaḥ (means) *vanabhṛṅgāḥ* wild bees' (pl. nom.).

Tanūḥ (means) *kṛśāḥ* 'slender ones' (pl. acc. fem.).

(In the sense of) *alaktair aruṇāḥ pāṇaya eva pallavā yāsāṁ tāḥ* 'whose shoots are hands reddish with lac,' pl. acc. fem., (we derive *alaktārunapāṇipallavāḥ*).[37]

Utkara (means) *puñja* 'multitude.' (In the sense of) *sphuranto nakhāṁśūnām utkarā eva mañjaryas tān bibhrati* 'they carry sprouts that are a glittering multitude of beams in the form of nails, 'in this way (we derive the form) thus stated.[38] (The suffix) *KviP* (has been added.)[39]

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[37] *Pāṇipallava*, a poetic stock expression, repeated many times by Bhāravi. Reference may be to the hands or to the fingers. Compare *Kir.* 8.49, *karāgrapallava*, rendered as *pāṇipallava* by Mall.

[38] *Iti tathoktāḥ*, a commentator's short-cut which absolves him from repeating the full cp.

[39] °*Bhṛt* is a *KviP* formation by P. 3.2.67. The element *vi* is deleted by P. 6.1.67. The augment *tUK* is added by P. 6.1.71.

(In the sense of) *vilāsinīnāṁ bāhava eva latās tāḥ* 'creepers that are the arms of the playful women' pl. acc., (we derive *vilāsinībāhulatāḥ*).

Siṣevire.

In this (stanza there is) the *samastavastuviṣayarūpaka-alaṁkāra,*[40] namely, because of the description of parts of the arms, of parts of the creepers, and also of the buds, etc.

Note (5)

Śabdālaṁkāra : ab, 5 x r; c, 3 x l; cd, 4 x v.

Arthālaṁkāra : *Samastavastuviṣayarūpaka*, a variety of *rūpaka*. In *rūpaka* the *upamāna* (the *āropita* item) is superimposed on the *upameya* (the *āropyamāna* item) to express extreme resemblance. That is to say, the two are identified. In the cp. analysis this is expressed by *eva*. See further *MGhK* p. 549-551.

In the present stanza the arms of the apsarases are likened to creepers, and even identified with creepers. This identification is then elaborated by the identification of parts of the arms, hands and nails, with parts of the creepers, sprouts and buds. This gives us the following scheme :

	upamāna	*upameya*
avayavin	*latāh*	*bāhavaḥ*
avayava	*pallava*	*alaktāruṇapāṇi*
	mañjarī	*sphurannakhāṁśūtkara*

All *āropita* and *āropyamāna* items have been expressly stated.

The stanza further exemplifies the *gauḍīya* style in that it contains five cps on a total of seven words. *Pāda* b consists of just one cp.

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[40] The *KP*, ed. Jhalakikar, Poona 1933, p. 594, says *samastavastuviṣayaṁ śrautā āropitā yadā*' when the items superimposed (that is, the *upamānas*) have been directly stated, (that is) the *samastavasturūpaka*'. The *vṛtti* explains that the *alaṁkāra* is called like that, because all items superimposed form its domain. It concerns all these items, and none is left out. The *Pratāoarudrīya*, ed. Trivedi, Bombay 1909, p. 372, defines as follows : *yatrāvayavānām avayavinaś ca sāmastyena nirūpaṇaṁ tat samastavarsturūpakam* 'when the description is of the parts and of the whole, that (is called) *samastavasturūpakam*.'

[41] *Śilīmukha*, rare word for 'bee.' Compare Renou, art. quoted, p. 54.

Stanza 8.6

By the women an Aśoka branch was seen whose bunch (of flowers) was being drunk by bees (and) whose young sprouts were moving (thus) imitating the warding off gesture of hands in case of a forcefully bitten underlip.

Commentary
(on the stanza beginning with) *nipīyamāna*°

Śilīmukhaiḥ (means) *alibhiḥ* 'by the bees.' [41]

Stabaka (means) *guccha* 'bunch (of flowers).' (In the sense of) *nipīyamānaḥ stabako yasyāḥ sā* 'whose bunch (of flowers) is being drunk,' sg. nom. fem., (we derive *nipīyamānastabakā*).

(In the sense of) *calā bālapallavā yasyāḥ sā* 'whose young sprouts were moving,' sg. nom. fem., (we derive *calabālapallavā*). That is why (the poet says :)[42]

Amandam (means) *dṛḍham* 'forcefully.' [43] *Karāvadhūnana* (means) *karakampana* 'a trembling movement of the hands.' (In the sense of) *amandaṁ daṣṭa oṣṭho yasmiṁs tat karāvadhūnanam* 'that trembling movement of the hand in connection with which the underlip is forcefully bitten' (sg. acc.) (we derive *amandadaṣṭoṣṭhakarāvadhūanam*).[44]

Viḍambayantī.[45] That is to say, imitating the biting of the underlip by drinking the bunch (of flowers) and the warding off gesture of the hands by the movement of the sprouts. (the suffix) *LuiṮ* (has been added) after the causative of (the verbal base) *dhūÑ-* 'to shake.' [46] (The augment) *nUK* is to be stated after (the verbal bases) *dhūÑ*-and *prīÑ-* 'to please,' if (the causative marker) *ṆiC* follows.[47]

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[42] Indicative of a causal connection between the qualifiers.

[43] For the negative expression see Renou, art. quoted, p. 42, where he says that the negative prefix *a* or *an* is not used to express the negation of the word to which it has been added, but its contrary.

[44] The *Kāmasūtra* (The *Kāshi Sanskrit Series* No. 29, Benares City 1929) devotes a whole chapter to the art of biting. According to *KS* 2.5.1, all parts of the body are suitable for biting except the upper lip, the tongue and the eyes. In 2.5.4 ten kinds of biting are enumerated, three of which involve the underlip. The variety referred to by Bhāravi is called *ucchūnaka* 'the swollen one' mentioned in 2.5.6.

[45] For the use of *viḍambay-* to express the sense of comparison see Renou, art. quoted, p.43.

[46] *Dhp.* 5.9. The suffix is added by P. 3.3.115. Shortening of the verbal base vowel by P. 7.3.80. For the use of the derivation mentioned see Renou, art. quoted, p. 46, where he says that abundant use is made of action nouns in *-ana*.

[47] Read *nUK* instead of *nUM*. Mall. refers to *Vt.* I on P. 7.3.37.

Aśokayaṣṭiḥ. That is to say, an Aśoka branch.

Vadhūjanaiḥ.[48]

Dadṛśe (means) *dṛṣṭaḥ* 'has been seen.'[49]

In this (stanza) *samāsokti* is blended by means of an *aṅgāṅgibhāva* 'main-subservient relation' with *upamā* because of the latter's being a result only, since we understand a *nāyikā* 'heroine', who is not the topic of description, throught the force of the *upamā* which ahs come into being through the qualifiers of the Aśoka branch, which is the topic of description.[50]

Note (6)

Śabdālaṁkāra : ab, 3 x l; cd, 3 x n.

Arthālaṁkāra : (1) *Samāsokti*. Typical is the statement of an action belonging to the *prastuta* item, in our case, the Aśoka branch. This action evokes that of an *aprastuta prastuta* item, in our case, the Aśoka branch. This action evokes that of an *aprastuta* item, in our case, a *nāyikā*, which action is not directly stated, but understood. The *viśeṣaṇas* 'qualifiers', in our case, *nipīyamānastabakā* and *caladbālapallavā*, are of the *prastuta* item but they apply s weell to the *aprastuta* item. (2) *Upamā*. By the shared qualifiers of the Aśoka branch and the *nāyikā* a simile is brought to mind indirectly. (3) *Saṁkara*. Since between (1) and (2) a main-subservient relation holds, (2) being the *angin*, *saṁkara* results.

The *pādas* b and d each consist of one cp.

Transition to 8.7[51]

Then someone says to a certain woman who has been attacked by bees:

Stanza 8.7

O naughty one, may you not exert yourself in vain, shaking your hands which have an appearance like that of young sprouts. How can the line of bees having approached (your hands) because they mistook them for wish-fufilling creepers, be afraid?"

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[48] For °*jana* see n. 29.

[49] Taken by itself *dadṛśe* could have an active meaning also. For the use of pf. passive constructions in *kāvya* see Renou, art. quoted, p. 14-15.

[50] For *samāsokti* see *MGhK*, p. 562-653, and for *saṁkara* 'blending' p. 560-561.

[51] For the practice of providing an introductory remark see *MGhK*, Canto I, n. 97.

Commentary
(On the stanza beginning with) *karau*

But by abandoning your prudery regarding giving shelter to the bees there is no harm whatsoever. With this intention (a Gandharva) addresses (an apsaras) by saying *(He) mānini.*[52]

(In the sense of) *navapallavasya ākṛtir iva yayoḥ* 'the two which have an appearance like that of young sprouts' (we derive *navapallavākṛtī.* This is *upamā.*[53] Du. acc. masc.[54]

Karau.

Dhunānā. (The participle suffix) *ŚānaC* (comes) in place of (the present tense marker) *lIṬ* in the sense of agent after (ther verbal base) *dhūÑ-* 'to move' because it belongs to the group beginning with *krī-*.[55]

Vṛthā (means) *vyartham* 'in vain.'

Pariśramam.

Mā kṛthāḥ (means) *mā kuruṣva* 'may you not make.' (The aor. marker) *lUṄ* in association with *mā* (has been added) after (the verbal base quoted as) *karoti* 'to make.' [56] (The poet) then mentions the ground for (the exertion) being in vain.

Kalpalatābhiśaṅkayā (means) *kalpavallībhrameṇa* 'through the error of wishfulfilling creepers.' This is the *bhrāntimat-alaṁkāra.*[57]

Upeyuṣī (means) *upagatā* 'reached' (sg. nom. fem.).

Ṣaṭpadāvaliḥ kathaṁ nv ataḥ.

Trasyati (mean) *bibheti* 'is afraid.' That is to say, is not afraid at all. The suffix *ŚyaN* (has been) optionally (added) by P. 3. 1. 70.[58]

In this (stanza), since a cause in the form of (absence of) fear[59] based on the error of the wishfulfilling creepers of the line of bees corroborates the effect in the form of futility of the exertion of the lovely woman, there is *arthāntaranyāsa* in the form of the corroboration of an effect by a cause. (The *arthāntaranyāsa*) has been blended with the *bhrāntimat* through an *aṅgāṅgibhāva* 'main-subservient relation.'[60] But (the *arthāntaranyāsa*) is commingled with *upamā*.[61]

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[52] *He* is added to indicate a vocative. For the type of *nāyikā* called *māninī* see n. 95 below.

[53] The cp. is analysed as an *upamānapūrvapada* bv. cp. of the *uṣṭramukha* type. See BDA, Introduction, p. lii.

[54] Added as an afterthought to complete the analysis of the cp.

[55] *ŚānaC* by P. 3.2.124. The agentive sense is by P. 3.4.69. *Kryādi* is the name for the conjugation class IX verbal bases. *DhūÑ-* 'to move' is mentioned in *Dhp.* 9.17, as different from the class V base *dhūN-*.

[56] Reference is to P. 3.3.175. Apparently, Mall. continues the word *āśiṣi* from P. 3.3.173. The quotation form is by *Vt.* II on P. 3.3.108. *Pariśramaṁ kṛ-* is verbal periphrasis for which see Renou, art. quoted, p. 37-39.

[57] See *MGhK*, p. 549.

[58] The rule says *vā* 'preferably.' But to Mall. (and Bhāravi) *vā* just means option. *ŚyaN* is the class IV conjugation class marker.

[59] The commentary reads *vitrāsa* 'fear.' But, as explained earlier in the commentary, the bees have no fear.

Note (7)

Śabdālaṁkāra : a, 3 x *n*; b °*thā* °*thā*, *mā mā*°; 3 x *m*; ab, 3 x *v*; cd, 3 x *t*.

Arthālaṁkāra : (1) *Upamā*, in *navapallavākṛtī karau*. (2) *Bhrāntimat*. The bees mistake the hands for sprouts of wish-fulfilling creepers. (3) *Arthāntaranyāsa*. The effect, futility of the hand movements of an apsaras, is corroborated by its cause, absence of fear in the bees. Here (1) and (3) are mutually independent. Therefore *saṁsṛṣṭi*. Between (2) and (3) a dependence relation holds, (3) being the aṅgin. Therefore *saṁkara*.

Transition to 8.8

Then a certain lady friend says to some woman who shows anger because of love: [62]

Stanza 8.8

"Give up your anger. Go after your lover. (Otherwise) your unsteady mind will regret later on." Thus a perceptive lady friend has calmed already on beforehand a certain woman who (herself) wished to go to her beloved.

Commentary

(On the stanza beginning with) *jahīhi*

Priyam.

Upaitum (means) *svayam eva anusartum* 'in order to go after (someone) of one's own free will only.'

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[60] For *bhrāntimat* see *MGhK*, p. 549, for *arthāntaranyāsa*, p. 535, and for *saṁkara*, p. 560-561.

[61] Thus with the *arthāntaranyāsa* there is both *saṁkara* and *saṁsṛṣṭi*.

[62] A type of angry woman is mentioned in *The Nāṭyaśāstra*, ed. M. Ghosh, Calcutta 1967, Vol. I, Text, p. 194 (24.162 d, *manyu*) and p. 195 (24.269). See also the *Daśarūpaka*, ed. Haas, Indian reprint, Delhi 1962, p. 56 (2.41, *kalahāntarita* 'estranged because of a quarrel').

Icchatīm. (The augment) *nUM* is lacking because of the option by P. 7.1.80.[63]

Kāṁcit (means) *nāyikām* 'heroine' (sg. acc. fem.).

Nipuṇaḥ (means) *cittajñaḥ* 'perceptive' (sg. nom. masc.).

Sakhījanaḥ[64] *kopam*.

Jahīhi (means) *tyaja* 'abandon.' Substitution of *ī* (*for a*) because of option by P. 6.4.117.[65]

Dayitaḥ.

Anugamyatām (means) *anuśriyatām* 'is to be had recourse to.' Even in both cases[66] (the imp. mood marker) *lOT* (is added) in the sense of *prārthanā*' request.[67] Otherwise,

Cañcalaṁ tava manaḥ.

Purānuśete (means) *agre 'nuśayiṣyati'* will regret later-on.' That is to say, will feel pain. (The present tense marker) *lAṬ* (has been added) by P. 3.3.4.[68]

Iti (means) *anena prakāreṇa* 'in that way.'

Puraḥ (means) *pūrvam eva* 'alredy on beforehand.'

Anuninye (means) *prasādayām āsa* 'has calmed.'

Note (8)

Śabdālaṁkāra : ab 3 x *n*; d, 4 x *n*; bd, *purā...puro*.

Arthālaṁkāra : None.

Transition to 8.9

Now (the poet) states a *kalāpaka* by means of four stanzas.[69]

Stanza 8.9

Adorned with high banks, beautiful like buttocks of their own, rich in flowers of the *aśvabalā* plant like garments, having rows of loud shrieking cranes like girdles, the forest rivers...[70]

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[63] The rule prescribes the addition of *nUM* to the participle suffix *ŚatṚ* preferably (*vā* from P.7.1.79) before the fem. suffix *ṄīP* in the case of specified verbal bases. But tradition takes *vā* in the sense of option.

[64] For °*jana* see n. 29.

[65] The 2nd sg. imp. of *hā-* shows three forms, *jahāhi*, *jahīhi* and *jahihi*, without preference.

[66] *Jahīhi* and anugamyatām.

[67] By P. 3.3.161-162.

[68] The rule says that in connection with *purā* the marker *lAṬ* is added in the sense of the future.

[69] A *kalāpaka* 'bundle' is a group of four stanzas which form a grammatical unit. See *MGhK*, Canto III, n. 1, where other groupings are mentioned also.

Commentary
(On the stanza beginning with) *samunnataiḥ*

Samunnataiḥ

Kāśa (means) *aśvabalākusuma* 'the flower of the *aśvabalā* plant.' (In the sense of) *kāśāni dukūlāni iva śālante* taiḥ 'they abound in flowers of the *aśvabalā* plant like garments.' pl. instr. masc., (we derive the form) thus stated.

(In the sense of) *sārasapaṅktayo mekhalā iva tāḥ parikvaṇantyo yeṣu te taiḥ* 'those on which there are rows of loud shrieking cranes like girdles, pl. instr. masc., (we derive *parikvaṇatsārasapaṅktimekhalaiḥ*).

Kalatra (means) *śroṇi* 'buttock.' (In the sense of) *sveṣāṃ kalatrāṇi tadvac cāravas taiḥ* 'beautiful like buttocks of their own,' pl. instr. masc., (we derive *svakalatracārubhiḥ*). [Quote from *Amara*.][71]

Pratīradeśair vibhūṣitāḥ (means) *taṭapradeśair bhūṣitāḥ* 'adorned with riverbanks' (pl. nom. fem.).

Kuñjasamudrayoṣitaḥ. That is to say, the forest rivers.[72]

In this (stanza), because the riverbanks function as the *upameya* 'item compared' of the comparison with buttocks. etc. and on the strength of the word *yoṣit*, we understand similarity of th rivers with women.

Note (9)

Śabdālaṁkāra : ab, 3 x *l*; d, °*sitāḥ*... °*sitaḥ*.

Arthālaṁkāra : The main comparison between the rivers and women has not been directly stated, but is understood, or perhaps suggested or evokes an instance of *alaṁkāradhvani* - by the combined force of three lesser similes, as follows :

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[70] Supply *surarājayoṣitāṁ manāṁsi jahruḥ* 'have captivated the minds of the women of the lord of the gods' from 8.12.

[71] The *Nāmaliṅgānuśāsanam (Amarakośa)* of *Amarasiṁha*. With the Commentary...of Bhānuji Dīkṣita. Bombay : *NSP*^{5} 1929, 3.3.178, explains *kalatra* in the sense of *śroṇi* and *bhāryā*. According to 2.6.4 b, *kaṭi* and *śroṇi* are projecting parts of the female lower body. Then 74 cd says that *nitamba* is the hind part of the female *kaṭi*, and *jaghana* the front part. The *Kāmasūtra* (*The Kāshi Sanskrit Series* No. 29. Benares City 1929) 2.4.5, explains that, on the whole, the word *jaghana* refers to the *kaṭi*, and to a part of that, which is the front part of the underbelly. Mall. in his commentary on *Kir*. 8.9, 17 explains *kalatra as śroṇi*, but while commenting on *Kir*. 8.29 he explains it as *jaghana*.

[72] *Kuñja* usually means 'a bower.' See Renou, art. quoted. p. 52, for the semantics in *kāvya*. *Samudrayoṣit* is an instance of a two-member circumlocution for which see Renou, art. quoted, p. 29-30.

upamāna	*upameya*
buttocks	high riverbanks
girdles	shrieking cranes
garments	flowers of the *aśvabalā* plant

All of these qualities are *samāsagata* 'located in a cp', the cps functioning as qualifiers of the rivers.

Pāda b consists of just one cp.

Stanza 8.10

Faling from the flow which had become split due to its fall over a great distance (and therefore) spattering all around, the waterdrops, cool like the hip curve of a woman loved, having a lustre like that of white pearls, the laughter, as it were, of the forest...

Commentary

(On the stanza beginning with) *vidūra°*

Vidūrapātena.

Bhidām (means) *bhedam* 'separation' (sg. acc.). P. 3.3.104.[73]

Upeyuṣaḥ (means) *upagatāt* 'from a reached one' (sg. abl. masc.).[74]

Pravāhāc cyutāḥ. That is why (the poet says:)[75]

Abhitaḥ prasāriṇaḥ. (*Prasāriṇaḥ* means) *prasarpantaḥ* 'spattering' (pl. nom. masc.). And also,[76]

Śīta (means) *śītala* 'cool'. *Aṅka* (means) *utsaṅga* 'hip curve.' (In the sense of) *priyāya aṅka iva śītāḥ* 'cool like the hip curve of the woman loved' (pl. nom. masc.) we derive *priyāṅkaśītāh*).[77]

(In the sense of) *śucīnāṁ mauktikānāṁ tviṣa iva tviṣaḥ yeṣāṁ te* 'which possess a lustre like that of white pearls,' pl. nom masc., (we derive *śucimauktikatviṣaḥ*).[78]

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[73] The rule says that the suffix *aṆ* is added after *bhid-*, and then also the fem. suffix *ṬāP* (by P.4.1.4).

[74] For the verbal periphrasis with verbs of going see Renou, art. quoted, p. 38.

[75] See n. 42.

[76] The description continues.

[77] This is an *upamānapūrvapada* tp. cp. by P. 2.1.55. The point of the comparison is not clear.

[78] Compare n. 3.

(In the sense of) *vanasya prahāsā iva sthitāḥ* 'being, as it were, the laughter of the forest' (pl. no. masc.) (we derive *vanaprahāsaiva.*)[79]

Vāribindavaś (sc.) *ca* 'and.'[80]

In this (stanza there is) *saṁsṛṣṭi* 'commingling'[81] of both *upamās* and the *utprekṣā*.[82]

Note (10)

Śabdālaṁkāra : ab, 3 x *t*; bcd, 4 x *pr*.

Arthālaṁkāra : (1) *Upamā (samāsagatā)*, in *priyāṅkśītāḥ*, and in *śucimauktikatviṣaḥ*. (2) *Utprekṣā* in *vanaprahāsā iva*. Clearly, the idea of attributing laughter to a forest is a flight of the poet's fancy only. Here (1)and (2)are mutually independent. Therefore (3) *saṁsṛṣṭi*.

Stanza 8.11

The creepers, bodies bent as if gazing at a girl friend in such a way that respect was increased through love, with widely opened eyes in the form of flowers having insides spotted with collyrium in the form of motionless bees...

Commentary

(On the stanza beginning with) *sakhi*°

Rephau (means) *varṇaviśeṣau* 'two particular sounds.' (In the sense of) *dvau rephau yeṣāṁ te* 'which contain two sounds *r*', pl. nom. masc., (we derive) *dvirephāḥ*. Through the word *bhramara* *its*[83] meaning is indirectly conveyed.[84] The author of the *Bhāṣya* says *dvyakṣaraṁ*

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[79] *Iva sthita* is a commentator's way of indicating *utprekṣā*. According to *Vt*. II on 2.1.4, *iva* forms a cp. with preceding nou. See *ATA*, Note (46).

[80] Mall. adds *ca* to indicate that the waterdrops are item no. 2 in a series of four items which captivate the minds of the apsarases.

[81] See n. 10.

[82] For *utprekṣā* see *MGhK*, p. 535-538.

[83] Of *dvirepha*.

[84] Strictly speaking, *dvirepha* stands for the word *bhramara*, not for 'bee'. But the latter meaning is indirectly (by the word function called *lakṣitalakṣaṇā*), through *bhramara* conveyed by *dvirepha*. For the circumlocution in the expression *dvirepha* see n. 72.

māsam iti vidadhāti 'what has two syllables, namely, *māsa*, thus he enjoins.'[85]

Sthira (means) *niścala* 'motionless.'*Sārita* (means) *śabalīkṛta* 'made spotted.' (In the sense of) *sthirā dvirephā eva añjanāni taiḥ śāritāni udarāṇi yeṣāṁ taiḥ* 'whose insides are made spotted with collyrium in the form of motionless bees, 'pl. instr. masc., (we derive *sthiradvirephāñjanaśāritodaraiḥ*). [Quote from *Viśva*]

Visāribhiḥ (means) *vistṛtaiḥ* 'by the expanded ones' (pl. instr. ntr.).

(In the sense of) *puṣpāṇy eva vilocanāni taiḥ* 'eyes that are lotuses,' instr. pl., (we derive *puṣpavilocanaiḥ*).

(In the sense of) *premṇā gurukṛta ādaro yasmin karmaṇi tat tathā* 'in such a way that respect was increased throught love' (we derive *premagurukṛtādaram*).[86]

Sakhījanam.[87]

Nirīkṣyamāṇāḥ (means) *paśyantyaḥ* 'looking at' (pl. nom. fem.).

Iva (sc.) *sthitāḥ* 'being, as it were' (pl. nom. fem.). Why?

Namramūrtayaḥ (means) *avanatāṅgyaḥ* 'having bent down bodies' (pl. nom. fem.).

Latāś (sc.) *ca* 'and.'[88]

In this (stanza there is) *saṁkara* 'blending' of *rūpaka* and *utprekṣā*.[89]

Note (11)

Śabdālaṁkāra : ab, 3 x *m*; 3 x *r*; cd, 5 x *r*.

Arthālaṁkāra: (1) *Rūpaka*, in *dvirephā eva añjanāni*, bees are identified with spots of collyrium. (2) *Rūpaka*, in *puṣpāṇi eva vilocanāni*, flowers are identified with eyes. (3) *Utprekṣā*, in *nirīkṣyamāṇāḥ iva sthitāḥ iva sthitāḥ latāḥ*, the creepers are looking, as it were. (4) *Saṁkara*. (1) and (2) serve as supporting items for (3), which is the *aṅgin*.

Pāda c consists of just one cp.

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[85] Not found in the *Mahābhāṣya*. So either Mall. mixes up his reference, or the text of the commentary has been wrongly transmitted, and needs emendation. A possible *Mahābhāṣya* reference, for which I have to thank Dr. S. D. Joshi, is found in the ritualist passage quoted in the *Mbh* I, p. 4, lines 22-24. The question is of name-giving. A name consisting of two syllables (*dvyakṣaraṁ nāma*) or of four syllables is to be chosen. Here, at the first level we have syntactic agreement between *dvyakṣaram* and *nāma*. Then, by the secondary word function mentioned in n. 83, *dvyakṣara* stands for a name like Hari.

[86] *Yasmin karmaṇi tat tathā* is a commentator's way of indicating an adverb.

[87] For °*jana* see n. 29.

[88] For the addition of *ca* in the commentary compare 8.10, *vāribindavaś ca*.

[89] For *saṁkara* see Note (4), for *rūpaka* Note (5), and for *utprekṣā* n. 80.

Stanza 8.12

And the sandalwood trees having assumed a black colour due to the rubbings of the cheeks of the elephants, dark-red with rut, have captivated the minds of the women of the lord of the gods when they had reached the large plateau.

Commentary

(On the stanza beginning with) *upeyuṣīṇām*

Aruṇa (means) *avyaktarāga* 'having in indistinct colour.' (In the sense of) *madena aruṇaiḥ* 'dark-red with rut' (pl. instr. masc.) (we derive *madāruṇaiḥ*). [Quote from *Amara*].

Kariṇām.

Kāsa (means) *kasina* 'rubbing.' (In the sense of) *kapolānāṁ kāsaiḥ* 'due to the rubbings of the cheeks of elephants' (we derive *kapolakāsaih*).

Upāhitaśyāmarucaḥ (means) *janitakṛṣṇavarṇāḥ* 'having a black colour brought into being' (pl. nom. masc.) [Quote from Amara] In this way, there is the *tadbhūṣaṇa- alaṁkāra.*[90]

Candanāḥ (means) *malayajāḥ* 'born on the Malaya mountain' (pl. nom. masc.). [Quote from Amara]

Bṛhatīḥ

Adhityakāḥ (means) *ūrdhvabhūmīḥ* 'high grounds' (pl. acc. fem.).

Upeyuṣīṇāṁ surarājayoṣtāṁ manāṁsi jahruḥ.

In this (stanza), by mentioning the rivers, etc. specified precisely by their function as the cause of delight of the apsarases by means of a group of four stanzas, *kāvyaliṅga* is to be inferred.[91]

Note (12)

Śabdālaṁkāra : ab, 3 x *r*; c, 3, 3 x *k*; cd, 4 x *r*.

Arthālaṅkāra : *Tadbhūṣaṇa* in *apāhitaśyāmarucaḥ.* Typical of this *alaṁkāra* is the exchange of a quality for a quality deemed superior. The sandalwood trees which usually have a yellowish colour now have assumed a dark colour.

As regards the group of four stanzas as a whole, the *alaṁkāra* understood, not directly expresed, is *kāvyaliṅga*. The forest rivers, the waterdrops, the creepers and the sandalwood trees are as many causes of delight for the apsarases. The words signifying these causes have each time, with great artistry, been put at the end of the stanza concerned.

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[90] Also known as *tadguṇa*. See *MGhK*, P. 541-543.

[91] For *kāvyaliṅga* see n. 27.

Stanza 8.13

Being attracted by the delightfuly mass of flowers of the trees, although (the flowers) were withing reach of their own hands, the women, out of affection, have pleased the Gandharvas who wished to offer help.

Commentary

(On the stanza beginning with) *svagocare*

Cittahāriṇā (means) *manohareṇa* 'by the delightful one' (sg. instr. masc.).

Śākhinām.

Prasavena (means) *puṣpajātena* 'by the mass of flowers' (sg. instr.).

Vilobhyamānāḥ (means) *ākṛṣyamāṇāḥ* 'being attracted' (pl. nom. fem.).

Yoṣitaḥ.

Svagocare (means) *svaviṣaye* 'within their own domain.' That is to say, although there was (a possibility of) picking with their own hands. Supply *prasave* 'although the mass of flowers (was within reach).'

Upakartum (means) *paricaritum* 'in order to offer help.'

Icchatām.

Nabhaścarāṇām (means) *gandharvāṇām* 'of the Gandharvas.'

Praṇayena (means) *sahāyahetunā* 'out of friendship.' [92]

Priyāṇi.

Cakruḥ.[93] That is to say, although the mass of flowes could be reached by their own hands, (the women) have accepted only what was being offered to them in order to please their beloved.

Note (13)

Śabdālaṁkāra : bd, 3 x *pr*; d, 3 x *y*.

Arthālaṁkāra : None.

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[92] °*Hetunā* is added to make clear that the instr. ending is used in the sense of *hetu* by p. 2.3.23, and not in that of *karaṇa* by P. 2.3.18.

[93] Instead of using the corresponding form of *prī*- 'to please,' the poet uses a verbal periphrasis, for which see Renou, art. quoted, p. 39-41.

Stanza 8.14

A woman very loudly called by her lover offering flowers by the name of her rival, being proud, did not say anything, but with eyes full of tears merely scratched the ground with her foot.[94]

Commentary

(On the stanza beginning with) *prayacchatā*

Kusumāni.

Prayacchatā (means) *dadatā* 'by one who gives' (sg. instr. masc.).

Dayitena.

Uccaiḥ (means) *uccaistarām* 'very loudly.

Vipakṣagotram (means) *sapatnīnāmadheyam* 'the name of her rival' (sg. acc.).

Lambhitā (means) *prāpitā* 'caused to be reached' (sg. nom. fem.).[95] That is to say, called by her name.[96] [Quote from *Śāśvata*]

Māninī.[97]

Na kiṁcid ūce. (The pf. marker) *lIṬ* (has been added) in the active sense.[98]

But[99]

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[94] Here starts a description of women technically called *nāyikās* 'heroines' in dramaturgy. See *The Nāṭyaśāstra*, ed. M. Ghosh. Vol. I. Text. Calcutta 1967, p. 189 (24.210-211), and the *Daśarūpaka*, ed. Haas, Indian reprint. Delhi1962, 2.36-45.

[95] *Māninī* represents the non-causative object. In the passive causative construction this is the object to be passivized. Therefore *māninī* appears in the nom. See *Ślokavt.* x on P. 1.4.51. Then the question is, what is the form of *vipakṣagotram*. The rule to be applied here is P. 1.4.52. This being the case, the non-causative agent, namely, *vipakṣagotram*, appears as the *karman* of the causative construction. Therefore it appears in the acc. case. This remains so in the passive causative construction.

[96] A Freudian slip. The *Daśarūpaka*, ed. quoted, p. 136 (4.670 mentions it as *gotraskhalana*. The lover is inferred to be unfaithful. That gives rise to anger and to a state of mind in women defined as *īrṣyālṛto mānaḥ* 'haughtiness caused by jealousy.'

[97] The *māninī* is a woman who feels slighted, but is too proud to admit it. She has not been mentioned among the eight basic types of *nāyikās* in the *Nāṭyaśāstra* and the *Daśarūpaka*. But her attitude is known as *bibboka* 'affected indifference' in both works (*Nāṭyaśāstra*, ed. quoted, p. 171 (24.12 d, and 21 d), and *Daśarūpaka*, ed. quoted, 2.49 and 67). The attitude is defined as *garvābhimānād iṣṭe 'pi bibboko 'nādarakriyā'* action showing disrespect even toward the loved one because of pride and vanity.' A *māninī* has also been mentioned in *Kir.* 8.7. Here the point is not of anger arising from jealousy, but of a haughty, warding off behaviour in general.

[98] By itself *ūce* could have a passive sense also.

[99] *Kiṁtu*, added to stress the adjectival function of the preceding word.

Kevalam.

Bāṣpākulalocanā (sc.) *satī* 'being' (sg. nom. fem.).[100]

Caraṇena bhuvaṁ lilekha.[101] (The poet) menas to say, because of indignation on account of jealousy caused by the error of the name.

It has already been said that, being a *māninī*, she did not say anything. This has been stated in the *Daśarūpaka*, namely, *tattvajñānāpadīrṣyāder nirvedaḥ svāvamānanā / tatra cintāśruniḥśvāsavaivarṇyocchvāsadīnatā* 'feeling herself slighted there is indignation due to misunderstanding, calamity or jealousy. In this (situation there is) anxiety, tears, breathing in sighs, loss of colour, breathing out sighs, (and) feeling miserable.' [102]

Note (14)

Śabdālaṁkāra : a, °*māni māni*°; ab, 3 x *t*; d, 4 x *l*.
Arthālaṁkāra : None.

Stanza 8.15

Another woman, full of longing, having her eyes fastened on her lover while he was talking (and therefore) having the knot of her lower garment loose and in disorder, has not fastended her garment. Nor was she conscious of her hand-bud stretched out in vain towards flowers.

Commentary

(On the stanza beginning with) *priye*

Vācam.

Yacchati (means) *dadāti* 'one who gives.'[103] That is to say, he talks. (The participle suffix) *ŚatṚ* (has been added) after (the verbal base quoted as) *dāṆ*-. Substitution of *yach*- by P. 7.3.78.[104]

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[100] *Satī* is added to stress the adjectival function of the preceding word.

[101] Mentioned in the *Nāṭyaśāstra*, ed. quoted, Text, p. 184 (24.164 a).

[102] *Daśarūpaka*, ed. quoted, 4.10. The reading *tattvajñāna* 'knowledge of reality' does not make sense and has been emended (in the translation) to *tattvājñāna* 'misunderstanding.' The text as presented by Haas reads *svāvamānanam* instead of °*mānanā*. What is described is the outward manifestation of an inner feeling (*bhāva*). For a partially similar enumeration of such manifestations see The *Nāṭyaśāstra*, ed. quoted, Text, p. 190 (24.221 a).

[103] *Vācaṁ dā*- is an instance of verbal periphrasis for which see Renou, art. quoted, p. 39-41.

[104] The rule says that *dāṆ*- (*Dhp.* 1.977) is replaced before a *vikaraṇa* marked with *Ś* (P. 7.3.75). In the *prakriyā* first the present tense marker *lAṬ* is added, then the *vikaraṇa* *ŚaP*. At this stage, *dā*- is replaced by yach-. *ŚatṚ* is substituted for *lAṬ* by P. 3.2.124. In *yach* the augment *tUK* is added by P. 6.1.73.

Priye nibaddhadṛṣṭiḥ. That is why (the poet says:)

Unmukhī.

Śithila (means) *ślatha* 'loose.' *Ākula* (means) *calita* 'in disorder.' *Uccaya* (means) *nīvībandha* 'knot of the lower garment.' (In the sense of) *śithila ākulaś ca tādṛśa uccayo yasyāḥ sā* 'whose knot of the lower garment was loose and in disorder,' sg. nom. fem., (we derive *śithilākuloccayā*). [Quote from Mārtaṇḍa]

Aparā (means) *anyā strīḥ* 'another woman' (sg. nom.).

Aṁśukam.

Na samādade (means) *na babandha* 'has not fastened.' (The poet) means to say, because she is overpowered by passion.

Puṣpeṣu.

Vṛthā (means) *vyartham* 'in vain.'

Āhitam (means) *āropitam* 'placed on' (sg. acc. masc.). That is to say, stretched out towards the wrong place. And[105]

Pāṇilpallavaṁ na *viveda*. (The poet) means to say, because her mind was taken up by her lover. And this is the *pragalbhā* 'impudent' *nāyikā*.[106]

In this (stanza there is) the *saṁdeha-alaṁkāra* of *upamā* and *utprekṣā* because there is no means which proves or disproves the one or the other in *pāṇipallava*.[107]

Note (15)

Śabdālaṁkāra : cd, 3 x *v*; d, 4 x *p*.

Arthālaṁkāra : The assumption of the *saṁdeha-alaṁkāra* turns on the question how to analyse the cp. *pāṇipallava*, whether as *upamitasamāsa* or as *rūpakasamāsa*. In the first case, we analyse as *pāṇiḥ pallava iva* 'the hand is like a bud.' Here prominence is given to the hand. In the second case we analyse as *pallava eva pāṇiḥ* 'the hand is nothing but a bud.' Here prominence is given to the bud. Now the question is whether in the stanza we find a word which exclusively goes with either the hand or the bud, and which, therefore, offers us a means to decide the issue. However, the stanza contains no such word. Consequently, we cannot decide the issue, and we reamain in a state of uncertainty. That itself is the beauty of the matter.

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[105] Connects the two negative clauses *samādade na...viveda...na*.

[106] Mentioned in the *Daśarūpaka*, ed. quoted, 2.29. She is a variety of the hero's wives and defined as blinded by youth, crazy with love, clinging to the body of her her lover and losing her mind already at the beginning of sex. Haas translates *pragalbhā* as 'experienced.' According to the *Pratāparudrīya*, ed. Trivedi, Bombay 1909, p. 33, there are, as far as age and experience are concerned, three kinds of *nāyikā*, namely, *mugdhā*, the very young and shy one, *madhyā*, the middle one, somewhat older, less shy, and *prauḍhā*, the fully adult, brazen one. Here the last variety is also called *pragalbhā*.

[107] For the *saṁdeha-alaṁkāra* see *MGhK*, p. 561-562.

Stanza 8.16

When playfully putting on a chaple of flowers having a decoration in the form of shoots of creepers attached to it, a lovely woman with nice buttocks has pushed one or other Gandharva with her compact underbelly in such a way as to press him with her breasts.

Commentary

(On the stanza beginning wiht) *salīlam*

Latānta (means) *pallava* 'sprout.' (In the sense of) *āsaktā latāntā bhūṣaṇaṁ yasya tat* 'which had a decoration in the form of attached shoots,' sg. acc. masc., (we derive *āsaktalāntabhūsanam*).

Kusumāvataṁsakam (means) *puṣpaśekharam* 'a crest of flowers' (sg. acc.).

Salīlam (means) *savilāsam* 'playfully.'

Samāsyantyā (means) *śirasi pratidadhyatyā* 'by one who places (sg. instr. fem.) on her head.' Deletion of n by P. 6.4.25.[108]

Kāntayā kaścit.

(In the sense of) *stanābhyām upapīḍya* 'having pressed with her breasts' (we derive *stanopapīḍam*). The suffix *ṆamUL* (has been added) by P. 3.3.49.[109]

Nitambinā. (The suffix) *inI* (has been added) in the sense of *praśaṁsā* 'praise.'[110]

Ghanena (means) *nibiḍena* 'with a compact one' (sg. instr. ntr.).

Jaghanena. [Quote from *Amara*][111]

Nunude (means) *nunnaḥ* 'has been pushed.'[112] (The poet) means to say, because of the thickness of her bodice, and this is precisely the *pragalbhā* 'impudent one.'[113]

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[108] The rule says that *sañj-* loses its nasal before the *vikaraṇa ŚaP*.

[109] The rule says that *ṆamUL* is added after *pīḍ-* when used in a cp. with an instr. (P. 3.4.47) or loc. word. *ṆamUL* derivations are glosed with an absolutive. The same expression has been used in *Kir*. 3.54. See *MGhK*, Canto III, n. 409.

[110] *Praśaṁsā* is one of the senses in which *matUP* and (meaning-) related suffixes like *inI* are added. See *Mbh*. II, p. 393, lines 15-16, for an enumeration of such meanings.

[111] See n. 71.

[112] By itself *nunude* could have an active meaning also.

[113] See n. 106.

Note (16)

Śabdālaṁkāra : ab, 5 x *s*; cd., 7 x *n*.
Arthālaṁkāra : None.

Transition to 8.17

Now (the poet) states a *yugma* 'pair of stanzas.'[114]

Stanza 8.17

With the weight of the underbelly on which the knot of the lower garment had become loose; with a chest beautiful because of the bodice which has slipped down; with a belly having lines of hair clearly visible due to the disappearance of the skin folds (and) lean because of its being streched...[115]

Commentary

(On the stanza beginning with) *kalatra*

Vilolanīvinā (means) *gātronnamanād viślisṭavastragranthinā* 'having a loosened lower garment knot because of stretching the limbs upwards' (sg. nom. masc.).

Kalatrabhāreṇa (means) *śroṇībhāreṇa* 'because of the weight of the underbelly (sg. instr.)[116] [Quote from *Amara*] In the same way,[117]

Galat (means) *sraṁsamāna* 'slipping down.' *Galad dukūlaṁ yābhyāṁ tābhyāṁ stanābhyāṁ śālate* 'looks attractive with breasts from which the bodice was slipping off,' this is how (we derive the form) thus stated.

Urasā. In the same way,

Balivyapāyena (means) *bhaṅginivṛttyā* 'by smoothing the skin folds.' (In the sense of) *balivyapāyena sphuṭā romarājir yasmiṁs tena* 'on which the line of hairs was clearly visible due to the smoothing of the skin folds,' sg. instr. ntr., (we derive *balivyapāyasphuṭaromarājinā*).

Nirāyatatvāt (means) *prasāritatvāt* 'because of its being stretched.'

Tāmyatā.

Udareṇa (sc.) *ca upalakṣitayā* 'and by a woman characterized by a belly' (sg. instr.).[118]

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[114] Compare n. 69.

[115] For the construction supply 8.18, *kayācid manodhināthasya manaḥ samādade*.

[116] Since presumably the knot is fastened on the front side, *kalatra* is taken in the sense of the front part of the lower abdomen. See further n. 71.

[117] Because of stretching the body.

[118] *Ca* is added to connect *urasā* and *udareṇa*. *Upalakṣita* is added to indicate that the instr. case ending is by P. 2.3.31, and not by P. 2.3.18.

In this (stanza there is) the *svabhāvokti-alaṁkāra.*[119]

Note (17)

Śabdālaṁkāra : ab, 5 x *l*, 4 x *n*; cd, 4 x *r*; d, 3 x *t*.

Arthālaṁkāra : The stanza offers a charming pen-picture of a scene closely observed.

Pāda c consists of just one cp.

Stanza 8.18

Her mass of hair loosely falling down, her armpit exposed by pointing to flowers, a certain woman attracted the mind of her lover in such a way as to be filled with desire.

Commentary

(On the stanza beginning with) *vilambamāna*°

Vilambamāna (means) *visraṁsamāna* 'falling loose.' *Ākula* means *vilulita* in disorder. '(In the sense of) *vilambamāna ākulaś ca keśapāśo yasyās tayā* 'whose mass of hair was falling loose and in disorder,' sg. instr. fem., (we derive *vilambamānākulakeśapāśayā*).

Āviṣkṛtabāhumūlayā (means) *darśitakakṣapradeśayā* 'by one having an armpit which was exposed' (sg. instr. fem.).

Kayācit taruprasūnāny apadiśya. That is to say, under the pretext of picking flowers. [Quote from Amara]

Sādaram (means) *sābhilāṣam* 'in such a way as to be with desire.'

Mano'dhināthasya (means) *priyasya* 'of her lover'.[120]

Manaḥ

Samādadhe (means) *ācakṛṣe* 'has been attracted.' (The pf. tense marker) *lIṬ* (has been added) in the passive sense.[121] Thereby (the poet) means) to say that on seeing the beauty of all her limbs the mind of her lover had become fixed immediately.

In this (stanza), by means of word meanings which are qualifiers of the loverly woman (and) which function as causes of captivating the heart of her lover, *kāvyaliṅga* is blended with *svabhāvokti* by means of a main-subservient relation.[122]

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[119] For *svabhāvokti* see *MGhK*, p. 563-564.

[120] *Mano'dhinātha* is another instance of a two-member descriptive circumlocution for which see Renou, art. quoted, p. 31.

[121] By P. 1.3.13. By itself *samādadhe* could have an active meaning also.

Note (18)

Śabdālaṁkāra : ab, 3 x *l*; cd, 4 x *n*; d, *mano*° .... *manaḥ*.

Arthālaṁkāra : (1) *Svabhāvokti*, in the scene of a woman trying to attract her lover's attention. (2) *Kāvyaliṅga*. The qualifiers used to describe the woman and her action present as many poetical causes for captivating the mind of her lover. The causes are not directly expressed as such by grammatical means, but left to be understood from the word meanings. (3) *Saṁkara*. Between (1) and (2) an *aṅgāṅgibhāva* holds, the *kāvyaliṅga* being the *aṅgin*.

Pāda a consists of just one cp.

Stanza 8.19

Plump breasts raised high, a certain woman, mad with love, has hit her lover, who in pretence could not remove the pollen from her eye by means of wind from his mouth, with her breasts on the chest.

Commentary

(On the stanza beginning with) *vyapohitum*

(In the sense of) *unnatau ca pīvarau ca stanau yasyāḥ sā* 'whose breasts are raised and plump,' sg. nom. fem., (we derive *unnatapīvarastanī*). (The fem. suffix) *ṄīṢ* (remains in force) by P. 6.3.40.[123]

Kācit.

Locanataḥ (means) *svanetrāt* 'from her eye.'

Puṣpajaṁ rajaḥ (means) *parāgam* 'pollen' (sg. acc.).

Mukhānilaiḥ (means) *phūtkāramārutaiḥ* 'by winds making the sound *phūt*.'[124]

Vyapohitum (means) *apanetum* 'in order to remove.'

Apārayantaṁ kila (means) *aśaknuvantaṁ kila* (that is,) *alīke* 'one who pretends not to be able to' (sg. acc. masc.). That is to say, in reality not being able to because of his desire to touch her face.

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[122] For *kāvyaliṅga* see *MGhK*, p. 540-541, for *svabhāvokti*, p. 563-564, and for *saṁkara*, p. 560-561.

[123] The original rule for *ṄīṢ* is P. 4.1.51.

[124] That is, by blowing. *Mukhānila* is an instance of a two-member descriptive circumlocution for which see Renou, art. quoted, p. 30-31.

Priyam.

Unmattā (means) *utsukā satī* 'being full of longing' (sg. nom. fem.).[125] That is why (the poet says:)

Payodhareṇa urasi jaghāna. (The poet) means to say, because of longing arising from understanding his deceit. The loc. case ending in *urasi* (has been added) because (the chest) functions as the location of hitting.[126] And this (woman) is precisely the *pragalbhā* 'impudent one.'[127]

Note (19)

Śabdālaṁkāra: ab, 3 x *l*, 3 x *p*, 3 x *ś*; cd, 3 x *r*, 3 x *n*.

Arthālaṁkāra : Not mentioned by Mall., but could easily be classified as *svabhāvokti*. Compare Notes (17) and (18).

Stanza 8.20

When the picking of the flowers had been gradually finished in the manner of this and that, according to their pleasure, the beauty of the forest, having left the trees, took up residence in the women, because it had lost its value, so to speak.

Commentary

(On the stanza beginning with) *imāni*

Yathābhirāmam. (This is) an *avyayībhāva* cp. in the sense of *vīpsā* 'pervasion.'[128]

(In the sense of) *kusumāny agrapallavāni ca* 'flowers and sprouts' (we derive) *kusumāgrapallavam*, sg. loc. (*kusumāgrapallave*). Neuter gender because of treatment like a single item by P. 2.4.6.[129]

Imāni (means) *amūni* 'those' (pl. nom. ntr.).

Iti (means) *ittham* 'in that way.' That is to say, in the way mentioned earlier. *Idam* 'this' and *adas* 'that' (are used) in the sense of what is near and what is not near.

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[125] For the addition of *sati* see n. 99.

[126] Usually, *han-* is construed with an acc. The loc. ending is by P. 1.4.45.

[127] *Smaronmattā* is one of the features of the *pragalbhā nāyikā*. See the *Daśarūpaka*, ed. quoted, 2.29.

[128] The cp. is formed by P. 2.1.6, *yathā*. For the meaning of *yathā see* P. 2.1.7.

[129] The rule says that a *dvandva* cp. of words signifying a genus of non-living beings expresses one single item collectively.

Śanaiḥ.

Apavarjite (means) *apacite sati* 'when...had been picked.'[130]

Vanaśrīḥ.

Niḥsāratayā iva. (This is) *hetūtprekṣā.*[131]

Bhūruhān (means) *tarūn* 'trees' (pl. acc.).

Vihāya vanitāsu padaṁ saṁdadhe.[132]

In this (stanza), through swallowing up the beauty located in the women which originated in their being decorated with flowers (and) which is the viṣaya 'topic of discussion,' there is the *atiśayokti-alaṁkāra* in the form of (assuming) a connection when there is no connection, or in the form of (assuming) non-difference, when there is difference,[133] on account of the statement that the *vanaśrī* is located in the women, according to the definition *viṣayasyānupādānād viṣayy upanibadhyate / yatra sātiśayoktiḥ syāt kavipraudhoktijīvitā* 'when, without the mention of the *viṣaya*, the *viṣayin* is presented, that is *atiśayokti* "hyperbole," which is brought to life by the poet's bold manner of expression.'[134] But to this the *utprekṣā* is the subservient item.

Note (20)

Śabdālaṁkāra : ab, 4 x *m*; d, *vana*° *vani*°.

Arthālaṁkāra: (1) *Hetūprekṣā*, in *niḥsāratayā iva*. The beauty of the forest, the original *upameya*, is said to have left the trees to reside in the women, for a particular reason, namely, that it had lost its value. Here the poet fancies a cause which is not really a cause. (2) *Atiśayokti*. This figure has to do with the statement that the beauty of the forest has been transferred to the women. The *viṣaya*, which forms the subject of the stanza, is the beauty of the women decorated with flowers. The *viṣayin* is that of the forest. The women have picked some flowers from the forest, but did not, normally speaking, thereby diminish the beauty of the forest. The poet, however, says that the complete *vanaśrī* has gone over to the women. It has swallowed up the beauty of the women. This is a bold statement (*prauḍhokti*). It testifies to the poet's unbridled (*niraṅkuśa*) imagination. This is expressed by the definition quoted which says that things, like the beauty of the forests and that of the apsarases, which normally are not connected, are connected, or that things, which normally speaking are different, are non-different. (3) *Saṁkara*. Between (1) and (2) an *aṅgāṅgibhāva* holds, in the sense that the *utprekṣā*, being the *aṅga*, helps to bring to mind the *atiśayokti*.

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[130] *Sati* is added to indicate a loc. abs.

[131] *Hetūtprekṣā* is one of the three kinds of *utprekṣā* usually accepted. See *MGhK*, p. 536.

[132] For the verbal periphrasis in *padaṁ saṁdadhe* see Renou, art. quoted, p. 39.

[133] Read *bhede 'bhedarūpā*, because in the present case there is a real difference.

[134] This is the definition of *atiśayokti* stated by the *Pratāparudrīya*, ed. Trivedi, Bombay 1909, p. 396. It was quoted earlier in the commentary on *Kir.* 2.24. See *MGhK*, p. 108, and for a summary of definitions, ibid. p. 534-535. *Viṣaya* and *viṣayin* are terms used for what is the *upameya* and the *upamāna* respectively in a simile.

Stanza 8.21

The women, hand-buds reddish due to breaking off twigs, plump breasts made yellowish by pollen, fragrant because flowers, have taken, as it were, heightened bodily qualities from the trees.

Commentary

(On the stanza beginning with) *pravāla°*

Pravālabhaṅga (means) *pallavalava* 'a broken piece of twig.' (In the sense of) *pravālabhaṅgenāruṇaḥ pāṇipallavo yasya* 'whose hand-buds are reddish due to the breaking off twigs (Sg. nom. masc.) (we derive) *pravālabhaṅgapallavaḥ*).[135] That is to say, because of being coloured red by their juice.

Parāga (means) *puṣparajas* 'pollen.' (In the sense of) *parāgeṇa pāṇḍūkṛtau pīvarau stanau yasya* 'whose breasts had been made yellowish by pollen' (sg. nom. masc.) (we derive *parāgapāṇḍūkṛtapīvarastanaḥ*).

Sugandhi (means) *surabhi* 'fragrant.' (In the sense of) *puṣpaiḥ sugandhiḥ* 'fragrant with flowers' (we derive *puṣpasugandhiḥ*).

Aṅganājanaḥ.[136]

Mahīruhaḥ (means) *vṛkṣajātāt* 'from a multitude of trees' (sg. abl.).

Vapurguṇa (means) *svadehaguṇa* 'a quality of their own body.' *Ucchrāya* (means) *pāṇipallavāruṇyāder ya utkarasaḥ* 'the eminence which comes from the reddish colour of the hand-buds.' (In the sense of) *guṇasya ya utkarṣas tam* 'the eminence of the bodily quality,' sg. acc. masc., (we derive *guṇocchrāyam*).

Ādade (means) *labdhavān* 'has taken.' [137]

Iva. This is *utprekṣā*.[138] (The poet) means to say, in reality, however, the natural one[139] only is revealed by the breaking of twigs, etc. *Ucchrāya*

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[135] Construe with *°janaḥ*. For *pāṇipallava* compare n. 37.

[136] For *°janaḥ* see n. 29.

[137] By itself *ādade* could be a passive pf. also. For the verbal periphrasis in *ucchrāyam ādā-* see Renou, art. quoted, p. 29-30.

[138] For *utprekṣā* see *MGhK*, p. 535-538.

[139] *Guṇocchrāya*.

(derived as *utkṛṣṭaḥ śrayah* 'elevated abode' is a cp. formed of a word listed in the *prādi(-gaṇa)* with a form ending in (the suffix) *GHaÑ*.[140] But (the suffix *GHaÑ* is) not (added) after (a verbal base) connected with a preverb because of the prohibition by P. 3.3.24.[141]

Note (21)

Śabdālaṁkāra: ab, 5 x *p*, 3 x *r*, 3 x *v*.

Arthālaṁkāra : (1) *Upamā*, in *pāṇipallava*. Since the stanza deals with women, the cp. must be solved in such a way that prominence is given to the *upameya*, the hands. This can only be done by assuming *upamā*, as in *pallava iva pāṇiḥ*. Compare Note (5) for a different answer in a differnt context. (2) *Utprekṣā, in aṅganājanaḥ mahīruhaḥ vapurguṇocchrāyam ādade iva*. Tree qualities are fancied to have become qualities of women and they are presented as such. Since there is no dependence relation between (1) and (2), the resulting *alaṁkāra is saṁsṛṣṭi* 'commingling.'

Transition to stanza 8.22

(Now the poet) states a *kulaka* by means of five stanzas.[142]

Stanza 8.22

(Picturing the celestial women's)[143] feel, exhausted after a long while by the perfect thighs massive like elephant trunks; possessing a beauty like that of young sprouts; not being able to go (even) on ground and stumbling at every step, like on account of intoxication...

Commentary[144]

(On the stanza beginning with) *varorubhiḥ*

Anusānu (means) *sānuṣu* 'on the mountain peaks.' (In the sense of)

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[140] *Prādisamāsa* by *Vt*. XIV on P. 2.2.24. See *BDA*, p. 68. The cp. formed is a *bv*. cp. in which the second member is deleted (*uttarapadalopisamāsa*). *Śraya* is a *GHaÑ*-derivation by P. 3.3.49.

[141] The rule contains the condition *anupasarge* 'except if there is a preverb.' What Mall. means to argue is that the correct order of derivation is 1. *śri* + *GHaÑ* → *śrāya*, 2. *utkṛṣṭa* + *śrāya* → *ucchrāya*, and not 1. (*ut* + *śri*) + *GHaÑ*.

[142] See n. 69.

[143] For the construction supply *surāṅganānām... rūpayato* from 8.26.

[144] The commentary starts with the explanation of the first line of stanza 8.26 for purposes of construction.

sānuṣu yad vartma tataḥ prakāśāt 'away from the path along the mountain peaks' (we derive *anusānuvartmanaḥ*).

Mantharam (means) *alasaṁ* 'slowly.' (In the sense of) *guruṇā khedena mantharam* 'slowly because of great difficulty' (we derive *gurukhedamantharam*).

Viniryātīnām (means) *nirgacchantīnām* 'of the departing ones' (pl. gen. fem.).

Surāṅganānām (sc.) *saṁbandhibhiḥ* 'by the ones belonging to the women of the gods.'[145]

Vāraṇahastapīvaraiḥ (means) *karikarasthūlaiḥ* 'by the ones thick like elephant trunks' (pl. instr. masc.).[146]

(In the sense of) *varāś ca te uravaś ca iti taiḥ* 'at the same time perfect and thighs,' pl. instr., (we derive *varorubhiḥ*).

Cirāya khinnān. Moreover, [147]

(In the sense of) *navapallavānāṁ śrīr iva śrīr yeṣāṁ tāḥ* 'which possessed a beauty like that of young sprouts,' pl. acc. masc., (we derive) *navapallavaśriyaḥ*).[148] That is to say, soft like those. That is why (the poet says:)

Same (means) *samasthale 'pi* even on even ground.' (The poet) means to say, how much more on uneven ground.

Yātum (means) *gantum* 'in order to walk.'

Anīśvarān (means) *aśaktān* 'not being able to' (pl. acc. masc.). That is why (the poet says:)

Madād iva.

Pade pade. Repetition in the sense of *vīpsā* 'pervasion.'[149]

Praskhalantaś caraṇān.

In this (stanza there is) *upamā*.[150]

Note (22)

Śabdālaṁkāra : ab, 4 x r, 3 x v; b °*nnānna*°; d, *pade pade*, 4 x d.

Arthālaṁkāra: (1) *Upamā*, (1) *samāsagatā*, in *vāraṇahastapīvaraiḥ* and in *navapallavaśriyaḥ*, (b) *vākyagatā*, in *madād iva*. The *upamā*-s are mutually independent. Therefore (2) *saṁsṛṣṭi* 'commingling.'

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[145] *Saṁbandhin* is added to clarify the meaning of the genitive case ending in *surāṅganānām*. The case ending is added by P. 2.2.50 in the sense of *saṁbandha* 'relation (in general).'

[146] An *upamānapūrvapada kdh*. cp.

[147] The description continues.

[148] An *upamānapūrvapada bv*. cp. of the *uṣṭramukha* type. See n. 3.

[149] By P. 8.1.4.

[150] For *upamā* see *MGhK*, p. 538-539.

Stanza 8.23

(Picturing the celestial women's) underbellies, which were such as having conquered the charm of fresh sandbanks by the shine of their buttocks which had a delightful prominence, (the shine being) due to the the spreading rays of the jewels of the girdles; (and) characterized by heaviness increased by fatigue...

Commentary

(On the stanza beginning with) *visāri°*

(In the sense of) *visāribhiḥ kāñcīmaṇiraśmibhiḥ labdhayā* 'by the one received due to the spreading rays of the jewels of the girdles' (sg. instr. fem.) (we derive *visārikāñcīraśmilabdhayā*). That is to say, by the (beauty) produced by that.

Ucchrāya (means) *utsedha* 'elevation.' (In the sense of) *manohara ucchrāyo yeṣāṁ teṣāṁ nitambānāṁ śobhayā* 'by the charm of the buttocks whose elevation is delightful' (we derive *manoharocchrāyaśobhayā*). Here the instr. ending is used in the sense of) *karaṇa*.[151]

Dyuti (means) *śobhā* 'charm'. (In the sense of) *navasaikatānām dyutim* 'the charm of fresh sandbanks' (sg. acc.) (we derive *navasaikatadyutum*).

Jitvā sthitāni.[152] That is to say, similar to them. That is why (there is) the *upamā-alaṁkāra*.[153]

Atirikta (means) *atiśayita* 'increased.' (In the sense of) *śramena atiriktaih* 'by ones made more so by fatigue' (pl. instr. masc.) (we derive *śramātiriktaih*).

Gauravaiḥ (means) *gurutvair upalakṣitāni* 'characterized by heaviness' (pl. instr.) That is to say, causing (the women) to bear (weight) to a higher degree.[155]

Jaghanāni ca.[156] (The word) *ucchrāya* has (already) been explained.[157]

Note (23)

Śabdālaṁkāra : cd, 4 x t, 3 x n.

Arthālaṁkāra : *Upamā*, implied in *navasaikatadyutiṁ jitvā sthitāni*.

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[151] By P. 2.3.18, and not in the sense of *hetu* by P. 2.3.23.

[152] A curious usage of an absolutive followed by *sthita*.

[153] See n. 148.

[154] Reference is to P. 2.3.21.

[155] The underbellies were already heavy, but fatigue caused them to be more so.

[156] For the addition of ca in an enumeration compare n. 80. For *jaghana* see n. 71.

[157] In the commentary on 8.21.

The comparison is between female underbellies and sandbanks.

The *pādas* a and b each consist of just one cp.

Stanza 8.24

(Picturing the celestial women's) bellies possessing a beauty near the knot of the waist garment produced by navels soft like buds of blossoming lotuses; showing a curvature in the middle having many folds because of the excessive weight of the breasts...

Commentary

(On the stanza beginning with) *samucchvasat*

Samucchvasatpaṅkajakośakomalaiḥ (means) *dalatkamalamukulamugdhaiḥ* by ones soft like the buds of blossoming lotuses' (pl. instr. masc.). This is *upamā*.[158]

Nābhibhiḥ (means) *pratārikākhyaiḥ* 'by ones called *pratārikā*'. [Quote from Keśava] But regarding the fact of masc. gender the poet only is the authority.[159]

Upanīvi (means) *nīvīsamīpe* 'near the knot of the waist garment.[160]

Upāhitaśrīṇi (means) *janitaśobhāni* 'having a produced charm' (pl. nom. ntr.). Similarly,[161]

Valibhaṅgiṣu (means) *ūrmimatsu* 'possessing waves' (pl. loc. masc.).

Madhyeṣu (means) *jaghanasthaleṣu* 'on the surface of the underbelly' (pl. loc.). *Stanātibhārād namratām.*

Dadhanti (means) *bibhrāṇāni* 'carrying' (pl. nom. ntr.).[162] (The participle suffix) *ŚatṚ* takes (the augment) *nUM* because of the option by P. 7.1.79.[163]

Udarāṇi ca.

Note (24)

Śabdālaṁkāra : b, °*rādudara* (?).

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[158] The cp. is an *upamānapūrvapada kdh.* cp. by P. 2.1.55.

[159] *Nābhi* is usually a fem. word. Therefore we would expect °*komalābhiḥ*.

[160] *Upanīvi* is a neuter *avyayībhāva* cp. by P. 2.4.18. Shortening of the final vowel is by P. 1.2.47. For °*samīpe* see P. 216.

[161] Another qualification of *udarāṇi* follows.

[162] For the verbal periphrasis in *namratāṁ dadhanti* see Renou, art. quoted, p. 37-39.

[163] The rule says that in the case of reduplicating verbs *nUM* is preferably (*vā*) inserted in *ŚatṚ*. But to Mall. *vā* just means option.

Arthālaṁkāra : *Upamā, samāsagatā,* in *samucchvasatpaṅ--kajakomalaiḥ.* The navels (and the belly buttons in them) are compared to buds of blossoming lotuses.

Stanza 8.25

(Picturing the celestial women's) faces covered with drops of perspiration on all sides, eyes half closedd (and therefore) sharing beauty with lotuses which have decorations in the form of dew drops and which have rows of buds not fully opened...

Commentary

(On the stanza beginning with) *samāna°*

Moreover,[164]

Gharmāmbukaṇaiḥ (means) *svedodakabindubhiḥ* 'with drops of perspiration' (pl. instr.).

Samantataḥ.

Citāni (means) *vyāptāni* 'covered' (pl. nom. ntr.).

Anutphullalocanāni (means) *avikasadakṣīṇi* 'having eyes not fully opened' (pl. nom. ntr.). That is why (the poet says:)

Tuṣārabhūṣaṇaiḥ (means) *śīkaraparivṛttaiḥ* 'by the ones covered with dewdrops' (pl. instr. ntr.). [Quote from Amara]

Asphuṭapattrapaṅktibhih (means) *avikacadalāvalibhiḥ* 'by the ones having rows of buds not fully opened' (pl. instr. ntr.). [Quote from Amara]

Saroruhaiḥ samānakāntīni. This is *upamā.*[165]

Mukhāni ca.

Note (25)

Śabdālaṁkāra : b, 3 x r; d, 3 x n.

Arthālaṁkāra : Upamā, in saroruhaiḥ *samānakāntīni.* By means of two qualifications the faces of the women are compared to lotuses which are also qualified twice.

It may be noted that the observations of the Gandharvas regarding the women move in an ascending line, starting from the feet (8.22), then the underbelly (8.23), then the belly (8.24) and finally the faces (8.25).

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[164] The description continues.

[165] See n. 149.

Stanza 8.26

A desire to look has entered the Gandharvas, picturing for the first time, as it were with astonishment (the feet, etc) of the celestial women who slowly, because of great difficulty, returned from the path along the mountain peaks.

Commentary

(On the stanza beginning with) *viniryatīnām*

Savismayam.

Rūpayataḥ (means) *pūrvoktacaraṇādīni varṇayataḥ* 'describing the feet, etc. mentioned before' (pl. acc. masc.).

Nabhaścarān (means) *gandharvān* 'the Gandharvas' (pl. acc.).

Tatpūrvam iva (means) *tad eva prathamaṁ yathā tathā* 'in such a way that precisely this was the first time (so to speak).'[166] This is *utprekṣā.*[167]

Īkṣaṇādaraḥ (means) *ālokanautsukyam* 'a longing to gaze at' (sg. nom.).[168]

Viveśa.

The first half (of the stanza) has (already) been explained.[169]

In this *kulaka* 'group of five stanzas' *svabhāvokti* is the *aṅga* 'subservient item' to the *utprekṣā.*[170]

Note (26)

Śabdālaṁkāra : ab, 3 x *r*; b, 5 x *n*.

Arthālaṁkāra : (1) *Utprekṣā*, for the present stanza, in *tatpūrvamiva*. In reality, this was not the first time, only the poet fancies it to be so. (2) *Svabhāvokti*, for the group of five stanzas as a whole. Each stanza contains a charming depiction of traits of the physical appearance of the apsarases. Between (1) and the *svabhāvokti* in the present stanza an *aṅgāṅgibhāva* holds in which the *utprekṣā* is the supporting item. The result is (3) *saṁkara* 'blending.'

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[166] *Tatpūrvam* is explained as a *kdh.* cp. used as an adverb. There is no Pāṇinian rule for adverbial cps. For *iva* as part of a cp. see. n. 79.

[167] For *utprekṣā* see *MGhK*, p. 535-538.

[168] Read °*autsukyam* for °*autukam*.

[169] See under 8.22.

[170] For *svabhāvokti* see *MGhK*, p. 663-664. For *aṅgāṅgibhāva* and the resulting *saṁkara* see p. 560-561.

Stanza 8.27

Then, with lotuses shaken by darting fishes, with a compact body of water broken against the banks clear of mud; on which there was honking of geese, the heavenly river invited, so to speak, the women to plunge into the water.

Commentary

(On the stanza beginning with) *atha*

Atha (means) *puspāvacayānantaram* 'after the picking of the flowers.'

Sphurat (means) calat 'quickly moving.' (In the sense of) *sphuradbhir mīnair vidhūtapaṅkajā* having lotuses shaken by the quickly moving fishes; (sg. nom. fem.) (we derive *sphuranmīnavidhūtapaṅkajā*). In this way, seeing similar to a face is stated.[171]

Vipaṅka (means) *paṅkarahita* 'free of mud. 'That is to say, fit for taking pleasure. *Skhalita* (means) *vicalita* 'moved asunder.' (In the sense of) *tatra tīre skhalitā ūrmisaṁhatir yasyāḥ sā* 'whose compact body of water had stumbled on that bank,' sg. nom. fem., (we derive *vipaṅkatīraskhalitormisaṁhatiḥ*). In this way, a gesture of the hand is stated.[172] That is why (the poet says:)

Kalahaṁsanādinī (means) *kādambaśabdavatī* 'having the sound of geese' (sg. nom. fem.). In this way, a speech act is stated.[173] That is why (the poet says:)

Surāpagā (means) *gaṅgā* 'the Gaṅgā' (sg. nom.).

Vadhūḥ (means) *apsarasaḥ* 'the apsarases' (pl. acc.).

Payaḥ.

Avagāḍhum (means) *avagāhitum* 'in order to plunge into.' Because (the verbal base) *gāh* - has been provided with (the *anubandha*) *Ū* (the augment) *iṬ* is optional.[174]

Samājuhāva iva (means) *ākārayām āsa iva* 'has invited, so to speak.' This is utprekṣā.[175] [Quote from *Amara*] (The pf. marker) *lIṬ* (has been added) after (the verbal base quoted as) *hvayati* 'to call.'[176] *Saṁprasāraṇa* by P.6.1.32 and 33.[177]

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[171] The lotuses moving hither and thither being the eyes in face of the river.

[172] The waves being the beckoning hand of the river.

[173] The honking of the geese being the voice of the river.

[174] Read *ūdit* in commentary. *Gāh-* is mentioned in the *Dhp.* (1.680) as *gāhŪ-*. According to P. 7.2.44, a verbal base which is *Ūdit* preferably (*vā*) takes *iṬ*. But to Mall. *vā* just means option.

[175] See n. 167.

Note (27)

Śabdālaṁkāra : b, 3 x t; d, 3 x v.

Arthālaṁkāra : *Utprekṣā, in samājuhāva*. The poet imagines that the river as a human being invites the apsarases. At the basis of the *alaṁkāra* lies the comparison between the river and a human being, as follows:

human being	river
eyes	lotuses
beckoning hands	broken waves
speech	honking of geese

Pāda c consists of just one cp.

Stanza 8.28

Allaying the affliction of heat, blowing gently, with lotuses having been lightly stroked, having taken on coolness, its domain being in the middle of wave-garlands, the wind offered the support of its arm, so to speak, to the playful women.

Commentary

(On the stanza beginning with) *praśānta*°

Praśāntagharmābhibhvaḥ (means) *praśāntoṣṇabādhaḥ* 'having an allayed trouble of heat' (sg. nom. masc.). (The form) *śānta* is correct because it (has been mentioned as a) ready-made from in P. 7.2.27.[178]

Śanair vivān (means) *mandair vahan* 'blowing gently' (sg. nom. masc.). (The suffix) *ŚatṚ* (has been added) after (the verbal base quoted as) *vāti* 'to blow.'[179]

Parimṛṣṭapaṅkajah. That is to say, fragrant with lotuses.

Āttaśīkaraḥ. Why (coolness)?

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[176] *LIṬ* by P. 3.2.115, in the sense of action not witnessed by the speaker. The quotation form is by *Vt*. II on P. 3.3.108. *Juhāva* could be derived from *hu-* 'to sacrifice.' That is why it is useful to provide the quotation form.

[177] The rules say that the *v* of *hvā-* and the *v* of its reduplication are replaced by *u*. In the Böhtlingk ed. of the *Aṣṭādhyāyī* the rule is wrongly put as p. 6.1.32-33. In fact, P. 6.1.32 says *hvaḥ saṁprasāraṇam*, whereas P. 6.1.33 says *abhyastasya ca*.

[178] The optional (causative) form is *śamita* in which *iṬ* has been inserted.

[179] *Vivā* + *ŚaP* + *ŚatṚ* → *vivāt*, P. 6.1.97; 6.1.101. The quotation form is by *Vt*. II on P. 3.3.108.

Antara (means) *madhya* 'between.' *Gocara* (means) *sthāna* 'place'. (In the sense of) *taraṅgamālānām antare gocaro yasya saḥ* 'whose domain is between the wave-garlands,' sg. nom. masc., (we derive *taraṅgamālāntaragocaraḥ*).

Anilaḥ.

Vilāsinībhyaḥ bhujālambanaṁ dadau.[180] This is *utprekṣā.*[181] That is to say, (the women) felt relieved because of the touch of the wind as qualified.

Note (28)

Śabdālaṁkāra : cd, 4 x r, 3 x t.

Arthālaṁkāra : (1) *Rūpaka*, in *taraṅgamālā*, not mentioned by Mall. The river has garlands which are waves. The cp. is to be analysed as *taraṅgā eva mālāh*, so that prominence is given to the *taraṅgas* which are the *upamāna*. (2) *Utprekṣā*, in *bhujālambaṁ dadau iva*. (3) *Saṁsṛṣṭi* 'commingling' because there is no *aṅgāṅgibhāva* between (1) and (2).

Pāda d consists of a cp. of ten syllables plus a word of two syllables.

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[180] *Ālambaṁ dā-* is an instance of verbal periphrasis, for which see Renou, art. quoted, p.39.

[181] See. n. 167.

KIRĀTĀRJUNĪYA *VIII (–B)*[*]

By

J. A. F. ROODBERGEN

Stanza 8. 29

The women of the gods, on account of the quality of similarity, by their graceful manner of walking have surpassed the waddling motion of geese; by thier underbellies having nice buttocks the sandbanks; and by thier faces with long-stretched eyes the lotuses.[182]

Commentary

(on the stanza beginning with) *gataiḥ*

Surastriyaḥ (means) *apsarasḥ* (means) apsarasaḥ 'the apsarases' (pl. nom.).

Sahāvaiḥ (means) *savilāsaiḥ* 'by the graceful ones (pl. instr. ntr.).

Gataiḥ (means) *gatibhiḥ* 'by their manner of walking' (pl. instr.). (The suffix) *Kta* (has been added) in the neuter in the sense of impersonal action. [183]

Kalahaṁsānāṁ vikramaṁ gatim. Supply *vilāsavidhuram* 'devoid of grace' (sg, acc. masc.) Similarly, [184]

Nitambibhiḥ (means) *praśastanitamibibhiḥ* 'by ones having praiseworthy buttocks (pl. instr.) [185]

Kalatrabhāraiḥ (means) *jaghanabhāraiḥ* 'by the weight of thier underbelliesT (pl. instr.) [186]

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[*] Continued from the first part ('-*A*') of the article which appeared in *ABORI*, vol. 82 (2001), pp. 73. 111. –Ed.

[182] The point of the stanza is that, in spite of superficial similarities, the women have made the geese, the sandbank and the lotuses look like not possessing any comparable quality at all.

[183] Read *napuṁsake bhāve iti ktaḥ*. Reference is to P. 3. 3. 114. Thus *gata* is not to be taken as a pf. past participle.

[184] The enumeration continues.

[185] Reference is to P. 5. 2. 119. *praśaṁsā* is one of the senses attributed to *matUP*and suffixes like *inI* which have a ralated sense. See *Mbh*.II, p. 399, lines 15-16 for the relevant *kārikā*.

[186] For *jaghana* see n. 71.

Pulinam. That is to say, *nitamabhāraśūnyam 'which has no weight of buttocks' (sg. acc. masc.)* Similarly,

Dīrghalocanair mukhaiḥ sarojāni ca. Supply *alocanāni* 'which do not have eyes' (pl. acc. ntr.).

Sāmyaguṇāt (means) *sāmānyaguṇatvāt'* on account of possessing qualities in common. [187]

Nirāsire (means) *nirastavatyaḥ* '(being) one who have surpassed' (pl. nom. fem.) [188] (The poet) means to say, of that which has qualities and that which has not not, how can there be similrity? (The pf. marker) *LIṬ* (has been added) after (the verbal base quoted as) *asti* 'to throw' in the active sense. [188] The *ātm.* ending (has been added) because of option by *Vt.* III on P. 1. 3. 29. [189]

Note (29)

Śabālaṁkāra: ab, *kala°...kala°;* cd, *suro°* ... *sura°*.

Arthālaṁkāra: Vyatireka, not mentioned by Mall. In this *alaṁkāra* the *upameya* is presented as superior to the *upamāna* in certain respects. See *MGhK,* p. 553-554. For the present stanza the scheme is as follows:

upamāna	*upemeya*	respect
kalahaṁsāḥ	*surastriyaḥ*	*gati*
pulina	*surastriyaḥ*	*kalatrabhāra*
sarojāni	*surastriyaḥ*	*dīrghalocanāni mukhāni*

Stanza 8. 30

The water (of the river) first entered into the by the companions of Indra (and therefore) having rows of fishes dispersed and gone to the banks, has then for the first time been plunged into by the fearful women with hesitancy.

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[187] One would rather translate 'in spite of having qualities in common,' as Cappeller does, translation 1912, p. 58, 'trotz gleicher Vorzüge.'

[188] By itself *nirāsire* could have been a pf. passive also. For *niras-* as a verb implying comparison see Renou, art. quoted, p. 43.
As-quoted as *asU-* in the *Dhp.*4. 100. For *lIṬ*see n. 175. The quotation form is by *Vt.* II on P. 3. 3. 108.

[189] Usually *as-* takes *par.* endings. But the *Vt.* says that, when *as-* is preceded by a preverb, the *ātm.* endings are added.

Commentary

(On the stanza beginning with) *vibhinna*^{o}

Vibhinna (means) *vicyutasaṁghāta* 'a dispersed group.' *Paryantaga* (means) *prāntagata* 'gone to the bank.' (In the sense of) *vibhinnā paryantagā mīnānāṁ paṅktayo yāsāṁ tāḥ* 'whose rows of fishes had been dispersed and gone to the banks,' pl. nom. fem., (we derive *vibhinnaparyantagamīnapaṅktayaḥ*). Why?

Marutvataḥ sakhibhiḥ (means) *indrasya sacivaiḥ* 'by the companions of Indra' (pl. instr.), (that is,) by the Gandharvas.

Puraḥ (means) *pūrvam* 'first.'

Vigāḍhāḥ (means) praviṣṭāḥ 'entered' (pl. nom. fem.). (The poet) means to say, in order to inspire confidence (in the women) and to find out whether there were holes or crocodilies.

Sabhītabhiḥ (means) *apraviṣṭāt sabhayiḥ* 'by ones fearful because of (the river) not having been entered before.' This same meaning (is conveyed) even in the variant reading *viṣādibhi*ḥ 'by the dejected ones.'

Surasundarījanaiḥ. [190]

(In the sense of) *tad eva avagāhanaṁ yathā tathā* 'in such away that this very plunge was the first' (we derive *tatprathamam*). [191] That is why (the poet says:)

Kathaṁcit (means) *bhāyāt kṛccherena*' 'with difficulty because of fear.'

Āpaḥ.

Prapedire (means) *jagāhire* 'they have plunged into.'

Note (30)

Śabdālaṁkāta: ab, 3 x p; cd. 3x s.
Arthālaṁkārd: None

Stanza 8. 31

As soon as (the river) had been entered by the lovely women whose massive thighs had been caused to move with an effort, the multitude of waves breaking asunder has scattered the cranes (or geese) on the banks, having driven them away.

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[190] For ^{o}*jana* see n. 29.

[191] Compare *tatpūrvam* in 8. 26.

Commentary
(On the stanza beginning with) *vigāḍha*°

Saṁvāhita (means) *saṁcārita* 'caused to move.' *Pīvara* (means) *sthūla* 'massive.' (In the sense of) *prayatnena saṁvāhitapīvarā ūravo yābhis tābhiḥ* 'by whom the fat thighs have been caused to move with an effort,' pl. instr. fem., (we derive *prayatnasaṁvāhitapīvarorubhiḥ*).

Ramaṇībhir ambhasi.

Vigāḍhamātre (means) *praviṣṭa eva sati* 'when (the water) had just been entered.' This is *supsupāsamāsa*' cp. formation of case-inflected word with a case inflected word.' [192] [Quote from Amara.]

Vibhidyamānāḥ (means) *svayaṁ viśīryamāṇāḥ* 'being broken asunder of their own' (pl. nom. fem.) (The participle) suffix) *ŚānaC* (has been added) in the object-agent sense. [193]

Taraṅgasaṁhatīs tīreṣu.

Sārasān (means) *pakṣiviśeṣān* 'a kind of birds' (pl. acc.) [Quote from Yādava.] Or, *alternatively*, sārasān (means) *haṁsān* 'geese' (pl. acc.). [194] [Quote from the Śabdārṇava.]

Udasya (means) *utsārya* 'having driven away.'

Visasāru (means) *vitastāra* 'has scattered.'

Note (31)

Śabdālaṁkāra: ab 4 x r; c, °*sāra sāro*°; cd, 5 x s, 4 x r; d, 3 x t.
Arthālaṁkāra: None
Pāda b consosts of just one cp.

Stanza 8. 32

The water, waves broken by the rock-hard chest surfaces of the Gandharvas which took up a lot of space and by the ample breasts of the women, turned muddy, as if in anger.

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[192] By P. 2. 1. 4 *Supsupsamāsa* is invoked to justify cp. formation of any case-inflected word with a semantically connected case-inflected word when no special rule for cp. formation is available. See *ATA*, Note (38) and ibid. n. 340.

[193] By P. 3. 1. 87. This rule prescribes a passive-like construction in which the item which normally figures as the object is presented as the agent. This is a Sanskrit idiom to express these with which an action is performed. No passive sense is involved, only a passive verb morphology. In fact, it is an intransitive usage wrongly called reflexive. Compare *AP* III, p. 123 -124.

[194] Mentioned in 8. 29. Cranes are not usually associated with river banks.

Commentary
(On the staza beginning with) *śilā*°

(*Śilāghanaih* means) *śilāvad ghanaih* 'by the ones hard like rock' (that is,) *kaṭhinaih* 'by the rough ones' (pl. instr. ntr.)/ [195]

Nākasadām (means) *gadharvānām* 'of the Gandharvas.'

Uraḥsthalaiḥ.

Bṛhanniveśaiḥ (means) *mahāsaṁsthānaiḥ* 'by the ones taking up a lot of space.' That is to stay, very solid.

Vadhūpayodharaiś ca.

Nīta (means) *prāpita* 'caused to reach.' (The sense of) *tatam abhito nītena* by the one caused to reach the bank all over' (sg. instr. ntr.) (we derive *tatābhinītena*).

That is why (the poet says:)

Vibhinnavīcinā (means) *bhagnormiṇā* 'by the one having broken waves' (sg. instr. ntr.).

Ambhasā. This is the agent. [196]

Ruṣā iva. This is *hetūtprekṣā.* [197]

Kaluṣatvam (means) *āvilatvam* 'the state of being turbid' (sg. acc.).

Bheje.[198] (The pf. markers) *lIṬ* (has been added) in the passive sense.[199] (The poet) menas to say, like a soft-natured one driven away by a rough one, (the latter) having struck him so that his limbs are broken, becomes angry, in that way. As regards *kaluṣatva*, we come to the conclusion of *abheda* 'non-difference' between what is expressed and what is understood.[200] Because otherwise there would be non-conformity[201] with *hetūtprekṣā*, since anger cannot be a cause of *kaluṣatva* in its purely literal sense.[202]

Note (32)

Śabālaṁkāra: c, 3 x n.

Artālaṁkāra: Hetūtprekṣā, in *ambhasā ruṣā iva kaluṣatvaṁ bheje.* Really speaking, anger is not a cause of muddiness. Only the poet fancies it to be like that. We must, therefore, assume that *kaluṣatva* hs an implied meaning, namely, a muddiness of the mind, that is, an agitation of the mind. Therefore, in *kaluṣatva* there can be no difference between its purley literal meaning and its implied meaning, if we want to justify *hetūprekṣā*.

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[195] *Śilāghanaiḥ* is an *upamānapūrvapada kdh.* cp. by P. 2. 1. 55.

[196] The instr. case ending has been added in the sense of *kartṛ* by P. 2. 3. 18.

[197] See n. 131.

[198] For *bhaj*-see Renou, art. quoted, p. 40. *Kaluṣatvaṁ bheje* is an instance of verbal periphrasis for which see Renou, art. quoted, p. 40-41.

[199] By itself *bheje* could have been a pf, active also.

[200] What is ecpressed is muddiness. What is understood is an agitated mind.

[201] Read *ananuvidhānāt.*

[202] Read *roṣāhetukatvāt.*

Stanza 8. 33

Withe offences continually committed against the women of the gods, hair brought in disarray, garlands moved hither and thither, cosmetics washed off, the waves have often trembled, as if in fear.

Commentary

(On the Sstanza beginning with) *vidhūta*°

Vidhūta (means) *viksipa* 'disordered.' (In the sense of) *vidhūtā keśā yais te* 'by which the hair had been disordered,' pl. nom. Masc., (we derive *vidhūtakeśāḥ*).

Parilolita (means) *vilolita* 'moved hither and thither.' (In the sense of) *parilolitā srajo yaise te* 'by which the garlands had been moved hither and thither,' pl. nom. masc. (we derive *parilolitasrajaḥ*).

Paraviluptacandanāḥ (means) *pramṛṣṭāṅgarāgāḥ* 'having cosmetics which had been washed off (pl. nom. masc.).

Atiprasaṅgāt (means) *avicchedāt* 'Without interruption.'

Surāṅganānām.

*Vihitāgasaḥ (*means) *kṛtāmaṇḍanarūpāparādhāḥ* 'having offences committed in the form of the destruction of decorations.' That is why (the poet says:)

ūrmayaḥ (means) *taraṅgāḥ*. 'waves' (pl. nom.).

*Sabhayā iva (*means) *strībhyo bhītā iva* 'as if afraid of the women.'

Muhuḥ.

Prakampam īyuh.[204] Fear being the cause of a trembling which comes naturally is (the poet's) fancy.[205] Or the construction is *Surāṅganānāṁ vidhūtakeśa*, etc.[206] Cp. formation[207] on account of *gamakatva* 'understandability', although there is expectancy (of an outside meaning).[208] The offence consists in the violence of assaulting women. But fear is of kings, etc., in this way one would reason.[209a]

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[204] For the verbal periphrasis involved see Renou, art. quoted, p. 37-38.

[205] *Utprekṣyate*. Reference is to *hetūtprekṣā* for which see n. 131. Compare 8. 32.

[206] And not *surāṅganānāṁ vihitāgasaḥ*. But the alternative proposed is ungrammatical.

[207] In *vidhūtakeśa*.

Note (33)

Śabdāṁkāra: b, 3 x *n;* d, perhaps *mīyuḥ.... (r) mayaḥ,* 3 *x y.*

Arthālaṁkāra: Hetūtprekṣā, in *prakampam īyuḥ sabhayā iva.* The poet fancies that the waves are trembling out of fear of the women, expecting punishment for the offences committed against the latter. But in reality the waves are tremulous by nature.

Stanza 8. 34

Causing a disturbance of the minds of their rivals, the women have openly worn the nail wounds on which they prided themselves (and) which had been hidden by means of beauty decorations, as if they were leftover pieces of *kuñkuma* which had been washed off.

Commentary

(On the stanza beginning with) *vipakṣa*

vipakṣa (means) *sapatnī* 'a rival woman.' (In the sense of) *vipakṣajanasya cittānām unmatthanāḥ* 'causing a distrubance of the minds of their rivals' (pl. nom. masc.) (we derive *vipakṣacittonmathanāḥ).* This to say, causing pain. (The suffix) *LyuṬ (*has been added) in the sense of agent on account of the mention of (the word) *bahulam* 'variously.'[209b]

Ye.

*Nakhavraṇāḥ (*means) *nakhakṣatāni* 'nail wounds' (pl. noun.).[210] [Quote from Amara.]

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[208] The alternative construction assumes *asamarthasamāsa,* the point being that the cp. *vidhūtakeśa* requires the outside word *surāṅganā* for semantic completion. For *asamarthasamāsa* and *gamakatva* see *SA, Bh.* Nos 26 and 36.

[209a] Why should we connect *vidhūtakeśāḥ* with *surāṅganānām* with *bhaya,* which is more correct grammatically? The reason is that fear is of a king, and not of women. Therefore, from the point of view of meaning, that first construction is preferable.

[209b] In P. 3. 3. 113. Usually *LyuṬ* is added in the sense of an action noun *(bhāva)*by P. 3. 3. 115.

[210] The *Kāmasūtra* 2. 4 devotes a separate section to scratching with nails. The idea is that the use of nails increases passion (2. 4. 1). Eight varieties of scratching are enumerated (2. 4. 4.). The parts eligible for scratching are the cheeks, breasts, neck, back, thigh and underbelly *(jaghana)* (2. 4. 5).

Vibhrama (means) *saundarya* 'loveliness.' (In the sense of) *vidhramasya maṇḍanam*'a beauty decoration' (we derive *vibhramamaṇḍanam*). (This is) cp. formation with a genitive word like *aśvaghāsa* 'fodder for horses,' even though there is *tādarthya* 'something being for the sake of that.' [211]But there is no cp. formation with a word in the dative like in *yūpadāru* 'wood for a sacrificial post,' etc., because there is no product-material ralation.[212] Sg. instr. [213]

Tirohitāḥ (means) *channāḥ* 'hidden' (pl. nom. masc.).

Hṛtasya (means) *kṣalitasya* 'of the one washed off (sg. gen. ntr.)

Kuṅkumasya.

Śeṣān iva (means) *avaśiṣṭaleśān iva* (sc.) *sthitān* 'being, as it were, leftover small pieces' (pl. acc.). In this way, because of their serving as indicators,[214]

Vikatthanīyān (means) *ślāghanīyān* 'praiseworthy ones' (pl. acc. masc.), (that is,) ones to be praised because they serve as an indication of the love thejr husbands.

Tān (means) *nakhavratān* 'the nail wounds' (pl. acc.)

Striyo 'nyathā dadhuḥ. That is to say, they have worn (them) openly.

Note (34)

Śabdālaṁkāra: 4 x *n.*

Arthālaṁkāra: Utprekṣā, in *hṛtasya kuṅkumasya śeṣān iva tān (nakhavraṭān) anyathā dadhuḥ.* The poet fancies that the nail wounds worn by the women are left over pieces of *kuṅkuma.*

Transition to 8. 35.

Now (the poet) states *yugma* 'pair of stanzas'[216] (beginning) with (the words) *saroja*^{o}, etc.

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[211] In *vibhramamaṇḍana* we would expect cp. formation with a dative word by P. 2. 1. 36 which contains the word *tadartha.*

[212] Cp. formation by P. 2. 1. 36 is restricted to words signifying a product-material relation like in *yūpadāru.* Therefore Mall. assumes cp. formation with a genitive word, like in *aśvaghāsa* where there is no produt-material relation. Reference is to *Vt.* III on P. 2. 1. 36 which proposes a rephrasing of the rule, and which mentions the example *aśvaghāsa.* See *AP* V, p. 81.

[213] This completes the analysis of the cp. *vibhramamaṇḍanena*

[214] In places where the *kuṅkuma* has been washed off the wounds appear, but that still gives the impression of *kuṅkuma.* In that sense the pieces of *kuṅkuma* serve as an indicator.

[215] For *utprekṣā* see n. 82.

[216] For groups os stanzas see *MGhK,* Canto III, n. 1.

Satnza 8. 35

Are these perhaps two lotus leaves with bees clinging to them, or the eyes of (a woman) having restless eyes? (Are these) perhaps the hair of (a woman) having a stretch of curved eyelashes, or a swarm of bees which makes no sound and does not move?

Commentary

Amū (means) *purovartinī* 'the two appearing in front of one' (du. nom. ntr.).

*Vilīnaṣaṭpade (*means) *saṁsaktabhṛṅge* 'the two having bees clinging to them' (du. nom. ntr.). That eyes are provided with pupils is a matter of course. (But) this is how the *upamāna* is specified. [218]

Sarojapattre nu. (means) Or, altarnatively,

Viloladṛṣṭeḥ (means) *cañcalākṣyāḥ* 'of one having eyes moving hither and thither' (sg. gen. fem.).

Vilocane svit. The words *nu* and *svit* are used in the sense of doubt.[219] Moreover,

Natapakṣmasaṁasaṁtateḥ (that is,) of the one having a stretch of curved eyelashes.

Śiroruhāḥ svit.

Niśabda (means) *nīrava* 'soundless.' (In the sense of) *niśabdaṁ ca tad niścalaṁ ca tad* 'at the same time soundless and motionless,' sg. nom. ntr., (we derive *niśabdaniścalaṁ).*

Dvirephavṛndaṁ nu.

Note (35)

Sabdālaṁkāra: ab, *vilī°....vilo°...;* cd, 3 x r, d, 3 x*n*.

Arthālaṁkāra: See Note (36).

Stanza 8. 36

Is it a face whose filament-like teeth are clearly visible through a manifest smile, or is it a blossoming lotus? In this way, after a very long time, the women have come to know a girl friend hiding in a clump of lotuses.

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[218] The question is, what purpose is served by saying *Vilīnaṣaṭpade*? Eyes do have pupils. But the poet thinks that the bees are the pupils. That is why he specifies the *upamāna,* the lotus flowers, bu *viīnaṣaṭpade*. For the eyes-bees comparison compare *Raghuvaṁśa* 5. 68.

[219] See *Amarakośa* 3. 3. 142 a and 248 a.

Commentary
(On the stanza beginning with) *agūḍha*

Moreover,[220]

Agūḍhahāsa (means) *vyaktasmita* 'a manifest smile.' [221] *Dantakeśara* (means) *dantāḥ keśarā iva* 'teeth like filaments.' (In the sense of) *agūḍhahāsas tena sphuṭā dantāḥ keśarā yasya tad* 'whose filament-like teeth are clearly visible through a manifest smile, sg. nom ntr., (we derive *agūḍhahāsasphuṭadantakeśaram).*

Mukhaṁ svit. Or, alternatively,

Vilasat paṅkajaṁ nu.

Iti (means) *ittham* 'in this way.' Supply *saṁśayena* 'in doubt.'

Nalinīvane.

Pralīnām (means) *nigūḍhāṁ sakhīm* ' a hiding girl friend' (sg. acc. fem.).

Yositaḥ.

Sucireṇa. (sc.) *vilambya* 'after having hesitated.'

Vidāṁbabhuvuḥ (means) *vividuḥ* 'they have come to know.' That is to say, they have decided. The suffix *ām* (has been added) because of the option by P. 3. 1. 38.[222]

In this pair of stanzas there is the *niścayātasaṁdeha-alaṁkāra.*[223]

Note (36)

Śabdālaṁkāra: c, °*līnām*° *linī*°.

Athālaṁkāra: (1) In 8. 36, *upamā,* in *dantakeśaram.* The cp. is analysed as *dantāḥ keśarā iva* so as to give prominence to the *upameya,* the teerh, given the context of the desciption of an apsaras. (2) In 8. 35 and 36 together the *alaṁkāra is saṁdeha,* or rather a variety of that. The poet presents doubts regarding the identity of the *upameya,* the eyes, the hair and the face. But finally a decision is reached.

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[220] The topic of questions raised in doubt continues.

[221] For the negative expression in *agūḍha* see Renou, art. quoted, p. 42.

[222] The rule contains the word *anyatarasyām* 'without preference.' The suffix forms the periphrastic perfect by P. 2. 4. 81. For the grammatical procedure involved in the derivation of such a pf. see *AP* VIII, p, 153.

[223] For the *saṁdeha-alaṁkāra* see *MGHK,* p. 561 - 562. In the *niścayānta* variety of this *alaṁkāra,* as indicated by the name, the doubt is eventually solved.

The scheme of underlying comparisons is as follows:

	upamāna	*upameya*
8. 35	bees	eyes
	swarms of bees	hair
8. 36	blossoming lotus	face

In 8. 36 the relation between (1) and (2) is an *aṅgāṅgibhāva* in which the *upamā* is the subservient item. Therefore here (3) *saṁkara* 'blending.'

Pāda c cosnsists of just one cp.

Stanza 8. 37

A certain woman has not thrown away the garland strung together by her lover (and) placed on her bosom with plump breasts in presence of her rivals, although it was muddied by water. For value lies in love, not in the thing (given).

Commentary

(On the stanza beginning with) *priyeṇa*

Kācit priyeṇa.

Saṁgrathya (means) *svayam eva racayitvā* 'after having prepared it himself only.'

Vipakṣasaṁnidhau (means) *sapatnīsamakṣam* 'in view of her rival.'

Pīvarastane vakṣasi upāhitām.

Srajam (means) *mālām* 'a great garland' (sg. acc.).

Jalāvilām. That is to say, although it was crumpled. That one, [223]

Na vijahau (means) *na tatyāja* 'has not abandoned.' But it should not be said, what love is there in (a garland) without qualities? With that intention (the poet) makes a statement by means of *arthātaranyāsa.* [224]

Guṇāḥ premṇi vasanti°.

*Vastuni na (*sc.) *vasanti* 'they resied.'

Hi. What is an abode of love, that itself is valuable. Anything else, although it possesses value, is worthless. But love does not require an estimate of the thing (given). This is what (the poet) means to say.

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[223] Clarifies the reference to *sraj.*

[224] For *arthāntaranyāsa* see *MGhK,* p. 535.

Note (37)

Śabdālaṁkāra: ab, 3 x *p;* cd, 3 x *v.*

Arthālaṁkāra: Arthāntaranyāsa, in *vasanti hi permṇi guṇā na vastuni.* A particular fact, not abandoning the garland although it had been spoilt, is corroborated by a general truth.

Stanza 8. 38

The very lamp-black which (had been applied, that) had undoubtedly been applied by the lovely women to counter precisely the redness of the eye corners. After that (lamp-black) had been removed by the water, the red colour has overtaken the white of the eyes (but) not their beauty. [225]

Commentary

(On the stanza beginning with) *asaṁśayam*

The *añjana* 'lamp -black' is applied for the sake of beauty of the eyes of the women. (But) because of the paricipation (of the women) in the water play eyes have assumed a red colour, and because of that, the disappearance of the whiteness of the eyes is an ascertained fact. This is how (the poet) fancies.[226]

Ramaṇībhir yad añjanaṁ nyastam. Supply *tad* 'that.' Because between *yad* and *tad* there is an invariable connection.[227]

(Tad sc. *añjanam)* 'that lamp-black' (sg. nom.). [228]

(In the sense of) *upāntayo raktatām* 'the redness of the two eye corners' (sg. acc.) (we derive *upāntaraktatām).*

Roddhum (means) *pratibaddhum* 'in order to counter.'

Eva nyastam. That is to say, but not for beauty's sake. That is to say, otherwise there would be disappearance of the whiteness due to the red colour spreading all over.[229]

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[225] This is how Mall. construes the stanza. See Note (38).

[226] *Ity Utprekṣyate.* The *añjana* is applied to counter the white of the eyes, but it has been washed off by the water which makes the eyes turn red. So, after the *añjana* had been washed off, a red colour appears. But the poet imagines that the red colour, and not the white, is the natural colour of the eyes, and that the women have used *añjana* to counter the red colour indicative of their passionate nature.

[227] See Note (38).

[228] As a consequence of Mall.s construction, *tad* starts a seperate clause.

[229] Namely, in the absence of *añjana.*

(The word) *asaṁśayam* indicates *upreksā.*[230] Even doubt is lacking, That is to say, there is no doubt in this respect. *(Asaṁśayam)* ia an *avyayībhāvaa* cp. in the sense of absence of a thing. [231] If it is asked, why is that so (the answer is, because)

*Tasmin (*sc.) *añjane* 'lamp-black' (sg. loc. abs.).

Salilena.

Hṛte 'pi (means) *kṣalite* (sc.) *saty api* 'although (that lamp-black) had been washed off' (loc. abs.)

*Rāgaḥ (*means) *pūrvokta eva upāntaraktatā* 'the redness of the eye corners already mentioned before'(sg. nom.) But by spreading all over the (the eyes) since it has not been checked. [232] This is the (poet's) intention.

Nayaneṣu śuklatām.

Nirāsa (means) *nirastavān* 'has removed.' (The pf. marker) *lIṬ (*has been added) after (the verbal base quoted as) *asyati* 'to throw.'[234]

*Śriyam (*means) *śobhām* 'beauty' (sg. acc.).

Na (means) *na tu nirāsa* 'but has not removed.' Therefore the *añjana* could only (have been applied) in order to counter the red colour which is hostile to the whiteness (of the eyes), but not for beauty's sake.[235] That is to say, on account of its (beauty's) really being there even in its *(tne añjana's)* absence.[236] (The poet) means to say that, even though the *añjana* had left, the red colour of the eyes itself became an embellishment.

In this (stanza), after having mentioned the application of *añjana* (and) by denying its being (applied) for the sake of beauty, *utprekṣaṇa* 'a poet's fancy' has been stated (in saying that) it served to counter the redness, because this is precisely what is justified in the second half (of the stanza).

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[230] In *utprekṣā* words like *manye* 'I think," etc. may be added to express hesistancey on the part of the poet. So also word *iva* 'as it were.' That purpose is served by *asaṁśayam* in the present stanza. It means 'undoubtedly,' but in *utprekṣā* it is added to express a slight doubt.

[231] By P. 2. 1. 3, *arthābhāva.*

[232] This is the answer to the earlier question, why undoubtedly?

[234] By P. 3. 2. 115. The verbal base *as-* intended here is the class IV base (*Dhp.* 4. 100). The quotation form is by *Vt.* II on P. 3. 3. 108.

[235] The *añjana* could have been applied (1) to hide the whiteness of the eyes, or (2) to increase beauty. Here (1) must have been the purpose, and not (2), because even after the *añjana* has gone, beauty is still there, but not the whiteness which has been overtaken by redness.

[236] Logically, it may be put like this: if p *(añjana)*, then q *(śrī);* but no p, and still q. It follows that *añjana* is not a sufficient cause of *śrī*. Or, in Sanskrit terms, the statement: if no p, then no q, lacks *vyāpti.*

If a single construction (is assumed) as *upāntaraktatāṁ roddhuṁ yad añjanaṁ nyastam* 'which lamp-black has been applied to counter the redness of the eye corners,' there would be a contradiction between the *vidhi* 'predicate and the *anuvāda* 'subject.'[237]

Note (38)

Śabdālaṁkāra: b, 3 x *r*; d, 4 x *n*.

Arthālaṁkāra: Utpreksā, in upāntarktatāṁ roddhuṁ yad añjanaṁ tasmin hṛte 'pi rāgo śriyaṁ na nirāsa. The poet fancies that the lamp-black applied by the women has not been applied for beauty's sake, but to counter redness of the eye corners. Reality, however, is different.

The point made by Mall. in the final line of his commentary is that there is a contradiction between the *anuvāda* introduced by *yad* referring to *añjana* and the *vidhi*. The *yad*-clause contains the *uddeśya,* the subject or topic, which is known. Another term for *uddeśya* is *anuvāda*. In Sanskrit this clause precedes the *tad*-clause which contains the *vidhi* or *Vidheya,* and which states the new information.

If the first line of the stanza is construed as *yad añjanaṁ nyastam upātaraktatāṁ roddhum* 'which *añjana* has been applied to counter the redness of the eye corners', the difficulty is that nothing is left for the *vidhi,* because everything has already been included in the *anuvāda*. This is called *vidhyanuvādavirodha*. But, in fact, countering the redness of the eyes is not a known matter, and therefore properly belongs to the *vidhi*. A single construction of *vidhi* and *anuvāda* in one (relative) clause is not justifiable. That is why Mall. proposes to supply *tad,* as in *yad añjanam tad upāntaraktatāṁ roddhuṁ nyastam* 'which *añjana* (has been applied), that has been applied to counter the redness of the eye corners.'

The straightforward translation of the stanza results in an awkward construction like this: The lamp-black which had no doubt been applied precisely to counter the redness of the eye corners, after that (lamp-black) had been removed by the water, the red colour has overtaken the whiteness of the eyes, but not (their) beauty. Mall.'s construction yields the better sense.

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[237] See Note (38).

The point of *vidhyanuādavirodha* is briefly touched upon in the *Mīmāṁsā-Nyāya-Prakāśa of Appadeva*. Ed. with an Original Commnetary by MM. Vasudeva Shastri Abhyankar. B. O. R. I. : Poona 1937, p. 24, where it mentions *viruddhatrikadvaya* 'the two series of three contradictory properties.' The commentary explains *anuvādya* as *jñātasya kathanam* 'the statement of a thing (already) known' and *vidheya* as *ajñātasyānuṣṭheyatvakathanam* 'the statement of an obligation to perform a thing not known (before).' Eventually, it all goes back to the *Mīmāṁsā* doctrine of a *vidhi* as a Vedic injunction the essence of which is to enjoin a matter not known before. As the commentary explaining the present cotradiction says, *kiṁcid anūdyānyat kiṁcid vidhīyate na tu yad anūdayte tad eva tadānīṁ vidhīyate* 'having mentioned something as the subject, some other matter is enjoined, but it is not the case that the very same thing which is mentioned as the subject is enjoined at the same time.'

Stanza 8. 39

The lustre-bearing flower-crests of the women seized by the swift water out of greed (and therefore) crushed (or floating away) have at that moment been reduced to a pitiable state, like prestige carrying ministers fallen from office, grabbed by swift-running senseless ones out of delusion (and therefore) caused pain.

Commentary

(On the stanza beginning with) *dyutim*

Dyutim (means) *śobhām* 'lustre' (sg. acc.). and *tejas* 'prestige' (sg. acc.). *Vahantaḥ*.

Vegibhiḥ (means) *javibhiḥ* 'by swift ones' (pl. instr. masc.).

Jalaih (means *jalaiḥ* 'by the water') and *ajñaiḥ* 'by senseless ones' (pl. instr. masc.).[238] [Quote from Viśva].

Pralobhāt (means 'out if greed' and) *mohāt* 'out of delusion' (sg. abl.).

Hṛtāḥ (means) *gṛhītāḥ* 'siezed' (pl. nom. masc.).

Upaplutāḥ (means) *mṛditāḥ* 'crushed' (pl. nom. masc.).[240] Or, alternatively, (the suffix) *Kta* (has been added) in the sense of agent.[241] That is to say, (it means) *plavamānāḥ* 'floting (away)' (pl. nom. masc.). In the other case, [242] (*upaplutāḥ* means) *dhanagrahaṇabandhanādinā pīḍitāḥ* 'caused pain by having their valuables stolen, or by imprisonment, etc.'

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[238] Reference is to criminals, thieves, or the ones who intrigued against the ministers.

[239] Thus *jala* is taken to mean *jaḍa* 'sow-witted, senseless.'

[240] Here the suffix *Kta* has been taken in the passive sense by P. 3. 4. 70.

[241] That is, in the active sense, by P. 3. 4. 67.

Vanitāvataṁsakāḥ.

Cyutādhikārāḥ (means) *bhraṣṭādhikārāḥ* 'fallen from office' (pl. nom. masc.). *Sacivā iva takṣanaṃ śocanīyatām.*

Āyayuḥ (means) *prāpuḥ* 'they have reached.'[243]

Note (39)

Śabdālaṁkāra: a, 3 x *v;* perhaps d, *°ivā ivā°*.

Arthālaṁkāra: (1) *Upamā,* in *vanitāvataṁsakāḥ sacivā iva.* (2) *Śleṣa,* for which see *MGhK*, p. 554-559. In the present stanza the qualifiers of the flower crests are to be applied to the ministers also. This requires a careful selection of qualifying words, since they must be *śliṣṭa* '(conveying menings) which cling together.' In the case of the fallen ministeres the stanza is to be interpreted as *tejo vahanto mohād vegibhir jalair hṛtāḥ pīḍitāḥ śocanīyatām āyayuḥ.* The variety of *śleṣa.* Therefore (3) *saṁkara* 'blending ' None of the *alaṁkāras* have been mentioned by Mall., presumably because they are obvious and require no explanation.

Stanza 8. 40

Having seen the women, decorative leaf-designs gone, red colour washed off, whose lips had lost their redness, (but) still possessing beauty, it has been understood by the Gandharvas that the decoration was embellished by the body of those (women) itself.

Commentary

(On the stanza beginning with) *vipattra°*

Pattralekhā (means) *tilakaviśeṣa* 'a kind of *tilaka.*' (In the sense of) *vigatāḥ pattralekhā yāsāṁ tāḥ* 'whose decorative leaf-designs had gone' pl. nom. fem., (we derive *vigatapattralekhāh).*

NIralaktaka (means) *kṣalitarāga* 'having a red colour which had been washed off.' (In the sense of) *niralaktakā adharā yāsāṁ tāḥ* 'whose lips were having a washed off red colour,' pl. nom. fem., (we derive *niralaktakādharāḥ).*

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[242] In the case of the ministers.

[243] For the verbal periphrasis involving a verb and an abstract noun see Renou, art. quoted, p. 37.- 38.

(In the sense of) *nirañjanāny akṣīṇi yāsāṁ tāḥ* 'whose eyes are without lamp-black,' pl. nom. fem., (we derive *nirañjanākṣīḥ).*

Api. (In °*akṣīḥ* apply) P. 5. 4. 113.[243] (The fem. suffix.) *ṄīṢ* (has been added) by P. 4. 1. 44.[244] Still,

Śriyaṁ bibhratīḥ. (Women) radiating beauty even in the absence of cosmetics, in this way (there is) the *vibhāvanā-alaṁkāra.*[245]

Rāmā nirīkṣya.

Nabhaścaraiḥ (means) *gandharvaiḥ* 'by the Gandharvas' (pl. instr.). (In the sense of) *tāsāṁ vapuṣā* 'by the body of those (women)' (sg. instr.) (we derive *tadvapuṣā).*

Eva.

Maṇḍanam alaṁkṛtam. But not their body by means of decoration, this is the literal meaning. In this way,

Bubudhe (means) *jñātam* 'it has been understood.' (The pf. marker) *lIṬ* (has been added) in the passive sense.[246] (The poet) means to say, what is the use of decorations for those who are lovely women by nature?

Note (40)

Śabdālaṁkāra: abc, °*nira*...°*nira*... °*nirī.*

Arthālaṁkāra: Vibhāfanā, in *alaṁkṛtaṁ tadvapuṣaiva.* This *alaṁkāra* is not based on comparison, but on paradox. It consists in the appearance of an effect in the absence of its cause. The women stripped of decorations still look beautiful. How can that be? The poet concludes that beautiful bodies are rally the decoration of decorations, not the other way round. Logically speaking, the proposition, if cosmetics, then beauty, lacks *vyāpti. Vyabhicāra* 'deviation' is seen.

Stanza 8. 41

The playful womanfolk, although before (bathing) they showed attachment to their decorations due to their lovers' affection, have not burnt the eyes of their rivals to the same degree as when, although being wet with water, (they did burn the eyes of their rivals) by means of the beauty of decorations that were nail wounds.

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[243] The commentary quotes this rule, but the text gives no indication. Read *bahuvrīhau* for *bavrīhau.* The rule says that after *akṣi* denoting a part of the body in a *bv.* cp. the *(samāsānta)* suffix *ṢaC* is added.

[244] If *ṢaC,* then *ṄīṢ* Thus *aksi ṙ aC -aksa; aksa ṙ NīS - aksī* (P. 6. 4. 148).

[245] See *MGhK,* p. 551-552, and Mall.'s defenition in his commentary on *Kir. 5.* 26.

[246] By p. 3. 4. 69 and P. 3. 2. 115. *Bubudhe* by itself could have an active sense also.

Commentary

(On the stanza beginning with) *tathā*

Vilāsinījanaiḥ.[247]

*Pūrvam (*means) *jalavihārāt prāk* 'before the amusement in the water.'

Priyānurāgeṇa.

Ādara (means) *āsakti* 'attachment.' (In the sense of) *kṛto bhūṣaṇeṣv ādaro yena sah* 'by whom attachment was shown to decorations,' sg. nom. masc., (we derive *kṛtabhūṣaṇādaraḥ).* This is to say, although properly decorated because they had lovers who were in love (with them).

(In the sense of) *priyānurāgeṇa* 'on account of their lovers' affection' (sg. instr.)(we derive *priyānurāgeṇa).*

Ca.[248]

Vipakṣayoṣitām (means) *sapatnīnām* 'of the rival women' (pl. gen.).

Dṛṣṭīḥ (means) *cakṣūṁṣi* 'the eyes' (pl. acc.).

Tathā.

Na dadāha (means) *na duḥkhīcakāra* 'has not caused pain.'

Yathā.

Jalārdraḥ (sc.) *san* 'although being wet with water' (sg. nom. masc.).[249]

By the word *nakha* the meaning of *nakhakṣatāni* is secondarily conveyed.[250] (In the sense of) *tāny eva maṇḍanaṁ tasya śriyā* 'by the beauty of that decoration which was precisely those (nail wounds)' (sg. instr.) (we derive *nakhamaṇḍanaśriyā).* That is to say, by the beauty produced by those (wounds). (Supply) *sapatnīnāṁ dṛṣṭīḥ (*that is, *cakṣūṁṣi) yathā dadāha* (that is, *tāpayām āsa*) 'like they did cause pain to the eyes of the rival women.'[251] (The poet) means to say that compared even to other decorations (or) even to love,[252] the pride (manifested) on account of those (nail wounds) was a cause of pain for the rival women.[253]

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[247] For *°jana* see n. 29.

[248] Does not make sense. Here the word *ca* appears to be an instance, unexpected in Bhāravi, of *pādapūraṇa*. Compare Renou, art. quoted, p. 16. The variant reading noted, *pratipakṣayoṣitām,* removes the difficulty, but is too easy.

[249] Here *san* is added to indicate a concessive sense. Thus *jalārdraḥ san* forms a contast with *pūrvam* explained as *jalavihārāt prāk.*

[250] Thus *nakha* stands for *nakhavraṇa* (8. 34 a) by means of the meaning conveying power of words called *lakṣaṇā.*

[251] Mall. completed the *tathā-yathā* construction, adding synonyms at the same time.

In *jalārdro dadāha* (there is) the *viṣama-alaṁkāra* in the form of the origination of an effect contrary (to the cause),[254] according to the definition *viruddhakāryasyotpattir yatrānarthasya vā bhavet / virūpaghaṭanā vā syād viṣamālaṁkṛtis tridhā* 'when there is the origination of a contrary effect, or of an unfortunate matter, or connection with something disproportionate, let that be the *viṣama-alaṁkāra,* which is threefold.'[255]

Note (41)

Śabdālaṁkāra: b, 3 x *n;* d, 3 x *d.*

Arthālaṁkāra: Viṣama. in *jalārdro dadāha.* An item which is wet cannot cause burning.

Stanza 8. 42

Those timid ones, having beautiful faces, possessing necklaces which moved to and fro, (and having brownish limbs, have not succeeded in gaining a superior quality with regard to the waves in which there were lotuses which had quickly moving lines of foam (and) which possesed *kuṅkuma* taken away (from the women)

Commentary

(On the stanza beginning with) *śubhā°*

Śubhānanā vilolahārāḥ.

Nitāgauryaḥ (means) *aruṇāṅgyaḥ* 'having brownish limbs' (pl. nom. fem.).

[Quote from Vaijayantī.]

Bhīravaḥ.

Tāḥ (means) *striyaḥ* 'women' (pl. nom. fem.).

Sāmburuheṣu.

(In the sense of) *calāḥ phenapaṅktayo yeṣu teṣu* 'on which there are quickly moving lines of foam,' pl. loc. masc., (we derive *calaphenapaṅktiṣu).*

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[252] Two ablatives of comparison.

[253] It was not the nail wounds as compared to other decorations, not the love passion shown in inflicting them, but the pride shown by exposing them to the view of the rival women which caused the hurt.

[254] For the *alaṁkāra* see *MGhK,* p. 553.

[255] Definition quoted from the *Pratāparudrīya.* See ed. Trivedi, p. 426.

(In the sense of) *hṛtāni kuṅkumāni yais teṣu* 'by which *kuṅkuma* has been taken away,' pl. loc. masc., (we derive *hṛtakuṅkumeṣu).* That is to say, with regard to the ones which were brown-yellowish because *kuṅkuma* had been transferred (to them).

Ūrmiṣu (sc.) *viṣayeṣu* 'with regard to the waves.'[256]

Alam (means) *atyartham* 'exceedingly.'

Parabhāgam (means) *guṇotkarṣam* 'superiority of qualities' (sg. acc.).

Na lebhire. [Quote from Yādava.] That is to say, because those women and the waves share (the qualities) of being brownish, etc., not any difference is indicated. That is why (there is) the *sāmānya-alaṁkāra,* according to the definition *sāmānyaṁ guṇasāmyena yatra vastvantarair ekatā,* 'when there is oneness between different things through a sharing of qualities, (that is) *sāmānya.*'[257] And (there is also) the *yathāsaṁkhyam-alaṁkāra* because of the construction with regard to both (the women and the waves) successively of the qualifiers of both in the form of having beautiful faces, being provided with lotuses, etc.,[258] according to the definition in the *Kāvyaprakāśa* (which says) *yathāsaṁkhyaṁ krameṇaiva kramikāṇāṁ samanvayāt 'yathāsaṁkhyam* (is there) because of the construction of things accurring in the particular order.'[259] On account of the *aṅgāṅgibhāva* 'main-subservient relation' between these two (there is) *saṁkara* 'blending.'[260]

Note (42)

Śabdālaṁkāra: ab, 3 x *n.*

Arthālaṁkāra: (1) *Sāmānya,* in the presentation of the women and the river as having become indistinguishable, merged, so to speak, due to qualities shared. (2) *Yathāsaṁkhyam,* in the exact correspondence of the qualities mentioned, *śubhānanāsāmburuha, vilolahārā-calaphenapaṅkti* and *nitāntagaurī - hṛtakuṅkuma.* (3) *Saṁkara,* because between (1) and (2) an *aṅgāṅgibhāva* holds, the *aṅgin* being the *sāmānya*

Stanza 8. 43

When the eater of the river pools struck by the hands of the women in turn produced a sound deep like the sound of a drum, their breast often assumed a delightful shaking like a dance.

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[256] *Viṣayeṣu* is added to indicate that *ūrmiṣu* is a *viṣayasaptamī* 'a locative ending specifying the domain.' See n. 12.

[257] See the *Pratāparudrīya,* ed. Trivedi, p. 414.

[258] *Śubhānanatva,* etc. are abstracts of qualities functioning as *viśeṣaṇas* 'qualifiers.'

[259] See *Kāvyaprakāśa of Mammaṭa.* With...*Bālabodhinī* by V.R. Jhalakīkar. Ed. by R. D. Karmarkar. B.O.R.I. Poona ^{5}1993, p. 660.

[260] See n. 20.

Commentary
(On the stanza beginning with) *hradā°*

Vyasta (means) *viparyāsita* 'caused to occur in turn.' (In the sense of) *vyastābhyāṁ vadhūkarābhyām āhate* 'when struck by the hands of the women in turn' (sg. loc. abs.) (we derive *vyastavadhūkarāhate).* That is to say, having raised one hand and having beaten with the other.

Hradāmbhasi.

Dhīra (means) *gambhīra* 'deep.' (In the sense of) *mṛdaṅgadhvanivad dhīram* 'deep like the sound of a drum' (sg. loc. masc.) (we derive *mṛdaṅgadhvanidhīram).*[261]

Ravam.

Ujjhati (sc.) *sati* 'when producing' (loc.abs.). That is to say, when making a sound like that.

Muhustanaiḥ.[262]

Tāla (means) *gītavādyanṛtyānāṁ kālaparicchedaḥ* 'the time measurement of song, instrumental music and dance.' [Quote from Amara.] *Sama* (means) *anurūpa* 'corresponding.' (In the sense of) *tālasya samam* 'corresponding to the beat' (sg. acc. masc.) (we derive *tālasamam).*

Manoramaṁ nṛtyam iva.

Pravepitam (means) *prakampaḥ* 'shaking' (sg. nom.). (The participle suffix) *Kta* (has been added) in the sense of impersonal action. [263]

Samādade (means) *svīkṛtam* 'has been appropriated.'[264]

In this (stanza there is) the *upamā-alaṁkāra.*[265]

Note (43)

Śabdālaṁkāra: ab, 3 x *r.*

Arthālaṁkāra: (1) *Upamā,* (a) *samāsagatā,* in *mṛdaṅgadhvanidhīram,* (b) *vākyagatā,* in *nṛtyam iva pravepitam.* Between (a) and (b) an *aṅgāṅgibhāva* holds, (b) being the *aṅgin.* Therefore (2) *saṁkara* 'blending.'

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[261] This is an *upamānapūrvapada kdh.* cp. by P. 2. 1. 55.

[262] *Muhuḥ stanaiḥ* (by P. 8. 3. 15), then *muhus stanaiḥ* (P. 8. 3. 34), then *muhustanaiḥ* (P. 8. 4. 65).

[263] By P. 3. 3. 114.

[264] By itself *samādade* could be a pf. active also.

[265] For *upamā* see *MGhK,* p. 538-539.

Stanza 8. 44

Its water adorned with smiling faces in reflection which, because of their beauty, could laugh at the lotuses, the Jāhnavī obtained the fruit of its clarity in rendering help to the women of the lord of the gods.

Commentary

(On the stanza beginning with) *śriyā*

Śriyā (means) *śobhayā* 'because of beauty' (sg. instr.).

Kamalāni.

Hasadbhiḥ. That is to say, by the ones which are similar to lotuses. *Hasati* to laugh,'*īrṣyati* 'to be jealous' (and) *asūyati* 'to be envious are (words) signifying synonyms mentioned by Daṇḍin.[266]

Sasmitaiḥ.

Pratimāgataiḥ. That is to say, by the ones located in a reflection. [Quote from Amara.]

Mukhaiḥ.

(In the sense of) *alaṁkṛtāny ambūni yasyāḥ sā* 'whose water had been adorned,' sg. nom. fem., (we derive *alaṃkṛtāmbuḥ).* Moreover,

Surarājayoṣitām.

Ānukūlya (means) *vihārādyupakāra* 'help with amusement, etc.' (In the sense of) *kṛtam ānukūlyaṁ yayā sā* 'by which help is given,' sg. nom. fem., (we derive *kṛtānukūlyā).* In this way (the river) is itself helped by the women, and the Jāhnavī (that is,) the Gaṅgā, is willing to help them.[267]

Prasāda (means) *svacchatā* 'clarity.' (In the sense of *prasādasya sāphalyam* 'the fruitfulness of clarity' (sg. nom.) (we derive *prasādasāphalyam).* Genitive cp. formation like (in) *arthagaurava* 'depth of meaning .'[269]

Avāpa. That is to say, becaue it is impossible that one can have amusement or a reflection when the water is not clear. For pure ones only are helped by others, and they spontaneously help them (also). This is what (the poet) means to say.

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[266] See *Daṇḍins Poetik (Kāvyādarśa).* Sanskrit und Deutsch. Herausgegeben von O. Böthlingk. Leipzig 1890, 2. 62 d. "To laugh at" means 'to scoff at.' The quotation form of the verbal bases is by *Vt.* II on P. 3. 3. 108.

[267] Each is benefited by the other. The river provides the opportunities for play in the water. So the women are helped. In return, the women adorn the river with their faces which are reflected in the water. So the river is helped.

[269] P.2. 2. 11 prohibits *ṣaṣṭhīsamāsa* involving an abstract word expressing a quality. For examples see *AP* VI, p. 25. Still, such a cp. is sometimes accepted, like in the example quoted.

In the variant reading *kṛtānukāraḥ*. we have to explain in this way that *anukāra* means *anukūlakaraṇa* 'doing something favourable' (that is,) *upakāra* '(offering) help.'

In this (stanza there is) the *Kāvyaliṅga-alaṁkāra* because the word-meanings which are qualifiers of *jāhnavī* are the cause of *sāphalyā* 'fruitfullness.'[270]

Note (44)

Śabdālaṁkāra: b, 3 x *t*.

Arthālaṁkāra: Kāvyaliṅga, in the qualifiers *alaṁkṛtāmbu* and *kṛtānukūlya* of the Jāhnvī which the poet presents as causes of bearing a result.

Stanza 8. 45

Thighs forced apart by fishes whirling around on all sides (and therefore) having eyes wide open with fear, with hand-buds which had been caused to tremble, the women of the gods became a sight worth seeing even to their women friends.

Commentary

(On the stanza beginning with)*pari°*

Pari (means) *paritaḥ* 'on all sides.' *Sphurat* (means) *vivartamāna* 'turning around.'(In the sense of) *paritaḥ sphuradbhir mīnair vighaṭṭitā uravo yāsāṁ tāḥ* 'whose thighs had been forced apart by fishes which whirled around on all sides,' pl. nom. fem., (we derive *parisphuranmīnavighaṭṭitoravaḥ)* That is why (the poet says:)

Trāsaviloladṛṣṭayaḥ (means) *bhayavikasannetrāḥ* having eyes wide open with fear' (pl. nom. fem.).

Kampitapāṇipallavāh (sc.) *ca* 'and.'[271]

Surāṅganāḥ sakhījanasyāpi vilokanīyatām upāyayuḥ.[271] (The poet) means to say, how much more so to their lovers.

In this (stanza there is) the *svabhāvokti-alaṁkāra.*[272]

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[270] For *kāvyliṅga* see Note (3).

[271] *Ca* is added to indicate that the enumeration continues.

[271] For the verbal periphrasis in *vilokanīyatām upāyā*-see Renou, art. quoted, p. 37-38.

[272] For *svabhāvokti* see *MGhK*, p. 563-564.

Note (45)

Śabdālaṁkāra: ab, 3 x *v;* bd, *°vilo°...vilo°*; cd, 3x *y*

Arthālaṁkāra: 1 *Upamā, samāsagatā,* in *pāṇipallava*. Since the context deals with women, prominence is to be given to the *upameya*, the hand. Therefore , the cp. is to be anylised as *pallava iva pāṇiḥ*. Compare Note (15). (2) *svabhāvokti*. A charming pen-picture of bathing women fearful of fishes. Between (1) and (2) *aṅgāṅgibhāva* holds. Threfore (3) *saṁsṛṭi* 'commingling.'

Stanza 8. 46

When the water was struck by a fish, a proud woman, having embraced her lover out of longing as if in fear, caused (him) to go into raptures. Women captivate the mind through gestures which, even if simulated, are caused by feeling of genuine love.

Commentary

(On the stanza beginning with) *bhayāt*

Māninī.[273] (The poet) means to say, one for whom to grab (her lover) of her own accord is difficult.[274]

Ambhasi (means) *jale* 'in the water' (sg. loc).

Jhasa (means) *matsya* 'fish'. (In the sense of) *jhasena āhate* (sc.) *sati* when (the water) had been struck by a fish, 'sg. loc. abs., (we derive *jhasāhate*).[275]

Bhayād iva (The poet) means to say, not really so.[276]

Mudā (means) *autsukyena eva* 'out of longing only.'

Āśliṣya priyam ānandayati sma. To explain, [277]

Rāmāḥ (means) *striyaḥ* 'women' (pl. nom. fem.).

Akṛtrima (means) *anāropita* 'not pretended.' *Āhita* (means) *janita* 'produced.' (In the sense of) *akṛtrimo yaḥ prema eva rasas tena āhitaiḥ* 'by the ones produced by a sentiment which is genuine love only.' (pl. instr. masc.) (we derive *akṛtrimapremarasāhitaiḥ).*

Kṛtakaiḥ. That is to say, by pretended ones.

Īhitaiḥ (means) *ceṣṭaiḥ* 'by gestures' (pl. instr.).

Mano haranti. That is to say, even a pretended fear has become delightful, because it was inspired by love.

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[273] See n. 97.

[274] In doing so she would lose her *māna* 'self-esteem'

[275] An impersonal passive construction.

[276] Thus *iva* has the sense of 'as if.'

[277] Indicative of *arthāntaranyāsa*.

In this (stanza) the *mīlana-alaṁkāra* is commingled with *arthāntarayāsa,* since a natural passion is concealed by a fear which involves a small emotion (only), because[278] another definition[279] is possible, namely, *mīlanaṁ vastunā yatra vastvantaranigūhanam* '*mīlanam (*is there) when something is concealed by something else.'[280]

Note (46)

Śabdālaṁkāra: b, 3 x *n;* cd, 3 x *h,* 4 X *r.*

Arthālaṁkāra: (1) Mīlana (also known as *mīlita),* in *bhayād iva priyam āśliṣya.* The woman embraces her lover as if in fear, but that is mere peretext for really wanting to do so. (2) *Arthāntaranyāsa,* stated in the second line of the stanza. A particular fact corroborated by a general truth. (3) *Saṁsṛṣṭi* 'commingling,' since there is no *aṅgāṅgibhāva* between (1) and (2).

Stanza 8. 47

On account of diving into water, the women's faces, their sides covered by hair, which had become disordered and which was falling loose, acquired similarity with lotuses concealed by swarms of bees.

Commentary

(on the stanza beginning with *tirohita*°)

Apāṁ vigāhān nitāntam.

Ākulaih (means) vikīrṇaiḥ 'by disordered ones' (pl. instr. masc.).

Prasāribhiḥ (means) *āyataiḥ* 'by stretched out ones' (pl. instr. masc.).

Alakaiḥ (means) *keśaiḥ* 'by the hair' (pl. instr.).

Tirohitāntāi (means) *channaprāntāni having* hidden sides' (pl. nom. ntr.).

Vadhūnāṁ vadanāni.

Antarita (means) *channa* 'concealed.' (In the sense of) *dvirephavṛndair antaritāni* 'concelealed by swarrns of bees' (pl. nom. ntr.) (we *derive dvirephavṛndāntaritāni*).

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[278] This states the reason for accepting the *mīlana-alaṁkāra.*

[279] Than the one stated in the *Kāvyaprakāśa* (ed. Jhalakīkar, p. 727). This defenition does not apply in the present case because it requires the items under discussion, the fear and the eagerness to embrace, to be *samānalakṣaṇa* 'showing the same features.' This is not the case, because the fear is pretented and, moreover, a small emotion only, whereas the eagerness to embrace is genuine and, apparently, overwhelming.

[280] This is part of the definition of *mīlana* as stated by the *Pratāparudrīya,* ed. Trivedi, p. 413.

(In the sense of) saroruhāṇi taiḥ 'lotises,' pl. instr. (we derive *saroruhaiḥ*). *Tulyatāṁ yayuḥ.*[282] This is the *upomā-alaṁkāra.*[283]

Note (47)

Śabdālaṁkāra: a °*tānta*° °*tānta*° ; c, 3 x m; d, 3 x r.

Arthālaṁkāra: Upamā, in vadanāni saroruhais tulyatāṁ yayuḥ. The faces are qualified by *ākulaiḥ prasāribhir alakaiḥ,* the lotuses by *dvirephavṛndair antaritāni.* Thus there is a precise balance between *upameya* and *upamāna.*

Stanza 8. 48

The water being deep, a proud woman showing fear in pretence (and therefore) shaking her hands which had the appearance of young shoots has obtained an embrace by her lover which colud not give offence to her friends (and) which was not compromised by boldness.

Commentary

(On the stanza beginning with) *karau*

Māninī[284a]

*Payasy agādhe (sc.) sati (*sg. loc. abs.).

The word *kila* (is used) in the sense of *alīka* 'petence.' That is to say, out of fear of drowning.

*Jātasaṁbhramā (*means) *utpannabhayā* in whom fear had arisen' (sg. nom. fem.). That is why (the poet says:)

Navapallavākṛtī karau.

Dhunānā (means) *kampayantī* 'causing to shake' (sg. nom. fem.). (The participle suffix) *ŚānaC* (has been added) in place of (the present tense marker) *lAṬ* in the active sense because (the verbal base quoted as) *dhunoti* 'to shake' belongs to the *kryādi*-list.[284b]

Sakhīṣu (sc.) *viṣaye* 'with regard to.'[285]

Nirvācyam (means) *anavācyam* 'blameless' (sg. acc. masc.).[286] That is to say, not reprehensible.

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[282] For the verbal periphrasis concerned see Renou, art. quoted, p. 38.

[283] For *upamā* see *MGhK,* p. 538-539.

[284a] See n. 97.

[284b] See n. 55.

[285] For the *viṣayasaptamī* see n. 32.

[286] Read *anuvācyam* for *avācyam* in the text of the commentary.

In the sense of (*dhārṣṭyadūṣitaś ca taṁ na bhavati* 'and one afflicted by boldness (sg. acc. masc.) is not there', (we derive *dhārṣṭyadūṣitam*). (The poet) means to say, under the pretence of being inspired by fear, although really inspired by passion.

Priyasaṁśleṣam avāpa.

In this (stanza) also[287] (there is) the *mīlana-alaṁkāra* because of the concealment of natural affection by an incidental fear which has a similar feature.[288] This has been stated in the *Kāvyaprakāśa* as *samānalakṣaṇaṁ vastu vatunā yan nigūhyate /nijenāgantunā vāpi tan mīlanam udāhṛtam* 'when a matter which has a similar feature is concealed by a matter, natural of accidental, that is called *mīlana*.'[289]

Note (48)

Śabdālaṁkāra: a, 3 x *n;* ad, °*nānā* °*ninī.*

Arthālaṁkāra: (1) *Upamā,* in *navapallavākṛtī karau.* The hands are like young shoots. (2) *Mīlana,* in *kila jātasaṁbhramā.* The women shakes her hands as if in fear of drowning while, in fact, wanting to be embrased by her lover. (3) *Saṁsṛṣṭi,* because there is no *aṅgāṅgibhāva* between (1) and (2).

Stanza 8. 49

Checked by water (thrown at them) jokingly with hollowed hands by their loveres, the playful women, breasts caused to heave with continues sighs, their hand-buds playfully shaken, have obtained the full significance of their name (*vilāsinī* 'playful one').

Commentary

(On the stanza beginning with) *priyaiḥ*

Priyaiḥ (means) *kāmibhiḥ* 'by (their) lovers' (pl. instr.).

Salīlam.

Karavāribhiḥ (means) *añjalijalaiḥ* 'by water (thrown) with hollowed hands.'

Vāritaḥ (means) *avaruddhaḥ* 'checked' (sg. nom. masc.). That is to say sprinkled.

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[287] Like in 8. 46.

[288] Fear and love share the feature of waving hands. Compare n. 279.

[289] See the *Kāvyaprakāśa of Mammaṭa*, ed. Jhalakīkar, p. 727. Here the text reads *samena lakṣmaṇā* instead of *samānalakṣṇam* in Mall.s commentary.

Pravṛddha (means) *saṁtata* ‘continuous.’ (In the sense of) *pravṛddhair niḥśvāsair vikampitau stanau yasya saḥ* ‘whose breasts were caused to shake through continuous sighs,’ sg. nom. masc., (we derive *pravṛddhaniḥśvāsavikampitastanaḥ).*

Savibhramam (means) *savilāsam* ‘playfully.’

*Karāgrapallava (*means) *pāṇipallava* ‘hand-bud.’[290] (In the sense of) *ādhūtāni karāgrapallavāni yena saḥ* ‘by whom the hand-buds have been shaken.’ sg. nom. masc., (we derive *ādhūtakarāgrapallavaḥ).*

(In the sense of) *vilasanaśīlā* ‘a woman having a playful character’ (we derive) *vilāsinī.* (The suffix) *GHinUṆ* (has been added) by P. 3. 2.143. [291] (In the sense of *vilāsinī) eva janaḥ* ‘the folk who are playful women’ (sg. nom.) (we derive *vilāsinījanaḥ*).[292] The sg. number is in the sense of *jāti* ‘genus.’ [293]

Yathārthatām āpa. That is to say, they have obtained a name which is fully significant on account of the fact that they took part in several amusements in the way stated. The name[294] has not been mentioned (as such) on account of the statement *kvacid gamyamānārthasyāprayogaḥ* ‘in some cases (the name) of a thing which is understood is not used.’ [295] Like in Māgha, *cirāya yāthārthyam alambi diggajaiḥ* ‘by the elephants of the quarters after a long time the full significance (of their name) was obtained.’ [297] But sometimes it is mentioned, as in the *Raghuvaṁśa, paraṁtapa nāma yathārthanāmā* ‘the name *paramtapa* “destroyer of enemies” is a significant name.’ [298] Also in the *Naiṣadha, sa jayaty arisārthasārthakīkṛtanāmā kila bhīmabhūpatiḥ* ‘king Bhīma certainly has a name made significant through its meaning *jayaty arīn* “he defeats his enemies.” [299]

In this (stanza there is) the *svabhāvokti-alaṁkāra.*[300]

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[290] *Upamitasamāsa* by P. 2. 1. 56.

[291] This is a special rule for *las-*.

[292] For *°jana* see n. 29.

[293] Reference is to P. 1. 2. 58. The rule says that the pl. endings are used without preference in the sense of *jāti*, even if reference is to one thing. It follows that the sg. number may also be used.

[294] *Vilāsinī.*

[295] Unidentified statement. Eventually reference may be to *Bh.* No. 13 on P. 2. 1. 33, and Kaiyaṭa's comment on that. See *ATA*, p. 199-200.

[297] *Śiśupālavadha* 1. 64 d (*NSP* ed. Bombay 1993).

[298] *Raghuvaṁśa* 6. 21 d (ed. A. Scharpé, *Kālidāsa-Lexicon.* Vol I, Part IV. Brugge 1964). Sunandā, who is the guard of the gate and bold like a man, speaks to Raghu.

[299] *Naiṣadhacaritam* 2. 16 (*NSP* ed. Bombay 1902).

[300] For *svabhāvokti* see *MGhK,* p. 563-564.

Note (49)

Śabdālaṁkāra: a, *°vāri vāri°.*

Arthālaṁkāra: (1) *Upamā, samāsagatā,* in *karāgrapallava.* (2) *Svabhāvokti.* A charming pen-picture of a scene closely observed. Between (1) and (2) there is no *aṅgāṅgibhāva.* Therefore (3) *saṁsṛṣṭi* 'commingling.'

Pāda b consists of just one cp.

Stanza 8. 50

Checked by water (thrown) with hollowed hands (and therefore) with eyes closing, the face of one having curved eyebrows who was respectfully soothed by her lover after he had given up rough behaviour has, as it were, taken away the glow from the face of her rival woman.

Commentary
(On the stanza beginning with) *udasya*

Dayitena.

Dhairyam (means) *kāṭhinyam* 'roughness' (sg. acc.).

Udasya (means) *apanīya* 'after having abandoned.' That is to say, having shown conciliation.

Sādaram (sc.) *yathātathā.* [301]

Prasāditāyāḥ (means) *saumanasyaṁ gamitāyāḥ* 'of a woman restored to a good mood' (sg. gen. fem.).

Natabhruvaḥ (means) *striyaḥ* (sc.) *saṁbandhi* 'belonging to a woman' (sg. gen.). [302]

Vārita (means) *avaruddha* 'checked.'[303] (In the sense of) *karavāribhir vāritam* 'checked by water (thrown) with hollowd hands' (sg. nom. ntr.) (we derive *karavārivāritam).* [304] That is why (the poet says:)

(In the sense of) *nimīlatī nayane yasya tat* 'the eyes of which were closing', sg. nom. ntr., (we derive *nimīlannayanam).*

Mukham.

Sapatnīvadanād iva śriyam.

Ādade (means) *jagrāha* 'has taken away.' [305] Because of the fact that at that time the face of that (rival woman) was without glow (the poet) fancies that she took away her beauty.

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[301] Indicative of adverbial function.

[302] For the two-member descriptive periphrasis in *natubhrū* see Renou, art. quoted, p. 30-32. *Saṁbandhin* is added to explain the meaning of the gen. case ending. Compare n. 144.

[303] Compare *vāritaḥ* in 8. 49.

[304] The same expression in 8. 49.

[305] The rival women turn pale.

Note (50)

Śabdālaṁkāra: a, 3 x *d*; b, *°vāri vari°*;; c, 3 x *n;* d, *°vada...vāda°*.

Arthālaṁkāra: Utprekṣā,in *śriyaṁ saptanīvadanād iva ādade*...The soothing behaviour of a lover to a particular woman first treated roughly causes a rival woman to turn pale in jelously. The poet fancies that the first woman took away her rival's colour.

Stanza 8. 51

When the hands which contained water of a woman whose mind was wet with passion had been held down by her lover with a smile, her girdle, which had been made tight,[306] like a friend has caught hold of her waist garment the knot of which has become unfastened.

Commentary

(On the stanza beginning with) *vihasya*

Dhartāmbhasi (means) *priyasecanārthaṁ gṛahītajale* 'which had collected water to sprinkle her lover, (sg. loc. masc.).

Pāṇau. That is to say, the hallowed hands.[307]

Priyeña vihasya.

Vidhṛte (means) *avalambite sati* 'when...has been held down' (sg. loc. abs.).

That is why (the poet says:)

Madanārdracetasaḥ (means) *madanaparavaśāyāḥ* 'of a woman overpowered by passion' (sg. gen. fem.).

Vadhvāḥ (sc.) *saṁbandhi* 'belonging to.'[308]

Vītoccayabandham (means) *muktanīvīgranthi* 'having a loosened knot' (sg. acc. ntr.). That is to say, sagging. [309]

Aṁśukaṁ payasā ghanīkṛtā kāñcī sakhīva.

Babhāra (means) *jagrāha* 'has caught hold of.' (The poet) means to say that truly the protection of shame of women rests with women only.

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[306] By the water.

[307] Compare the commentary on 8. 49, *añjalijalaiḥ*.

[308] See n. 144.

[309] According to *The Nāṭyaśāstra*, Vol. I. Text, p. 197 (24. 293), *nīvīsraṁsana* 'the slipping down of the waist garment' is not to be shown on stage.

Note (51)

Śabdālaṁkāra: ab, 3 x *v*, 3 x *t*.

Arthālaṁkāra: Upamā, in Kāñcī sakhī iva babhāra. The girdle – *kāñcī* is fem. word – and the female friend hava a common characteristic which is explained by Mall. The *upamā* is *luptā* 'incomplete' because the *sādhāraṇadharma* 'the property shared (by *upemeya* and *upamāna)*' has not been stated in the stanza.

Stanza 8. 52

On the body of one having curved eyebrows a side glance served as a decoration for the eyes the lamp-black of which had been washed off; a quivering for the lip-buds the red dye of which had been wiped off; the formation of wrinkles for the place where there was no *tilaka*.

Commentary

(On the stanza beginning with) *nirānjane*

Natabhruvaḥ (means) *aṅganāyāḥ* 'of a woman' (sg. gen.).

Vigrahe (means) *vapuṣi* 'on the body' (sg. loc.).

Nirañjane (means) *nirdhautakajjale* 'having lamp-black which had been washed off' (du. acc. ntr.).

Dṛśau (means) *vilocane* 'the eyes' (du. acc.).

Sācivilokitam (means) *tiryag īkṣitam* 'a side glance' (sg. nom.). This is the agent.

Maṇḍayati sma. [Quote from Amara.]

Ayāvakam (means) *kṣālitalākṣārāgam* 'having the redness of lac which had been wiped off (sg. acc. masc.)

Oṣṭhapallavam.

Vepathuḥ (means) *kampaḥ* 'trembling' (sg. nom.). Supply *maṇḍayati sma*. (The suffix) *athuC* (has been added) by P. 3. 3. 89.[310]

Atilakam (means) *tilakarahitam* 'devoid of a *tilaka*'(sg. acc. ntr.).

Tadāspadam (means) *tilakasthānam* 'the place of the *tilaka*' (sg. acc.), (that is,) the brow. (*Āspada*) is a ready-made word by P. 6. 1. 146.[311]

Balikriyā (means) *rekhābandhaḥ* 'the formation of lines' (sg. nom.).

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[310] The rule prescribes *athuC* after verbal bases marked with *ṬU* in the *Dhp*. *Vep-* is mentioned as *ṬUvepṚ-(Dhp*. 1. 391)1.

[311] Instead of the more usual term *nipātana* Mall. uses *nipāta*.

Ca. (Supply) *maṇḍayati sma*. That is to say, at that time only the changes of her body provided a decoration for the body of a woman who was without decoration.

Note (52)

Śabdālaṁkāra: cd, 4 x *t*.

Arthālaṁkāra: Upamā, in *oṣṭhapallava,* analysed as *pallava iva oṣṭhau yasyāḥ*. Here prominence is given to the *upameya, oṣṭhau,* because the topic of description is a woman.

Stanza 8. 53

Of the women who were diving quite near to their lovers (and) whose wink-containing darting eyes were blinking, was it fatigue or the passion of love which caused a trembling of the lims (and) which caused their breasts to heave with sighs?

Commentary

(On the stanza beginning with) *nimīlat.*

Priyopakaṇṭham (means) *priyasamīpe* ' near to their lovers.' The accusative case ending (has been added) in the case of *atyantasaṁyoga* 'uninterrupted connection.'[312]

Vimajjatīnām (means) *vigāhamānānām* 'of the diving ones' (pl. gen. fem.). That is why (the poet says:)

Nimīlat (means) *nimiṣat* 'blinking.' *Ākekara* (means) *ākekaravat* 'containing a wink.' (In the sense of) *nimīlanti ākekarāṇi lolāni cakṣūṁsi yāsāṁ tāsām* 'whose wink - containing, darting eyes were blinking,' pl. fem., (we derive *nimīladākekarālolacakṣuṣām).* But the definition of *ākekara* in the *Nṛtyavilāsa* (reads) *dṛṣṭir ākekarā kiṁcit sphuṭāpaṅge prasāritā / militārdhapuṭāloke tārāvyāvartanottarā 'ākekarā* is a glance somewhat visible, sent out in the outer eye corner when one sees with the eyelid half closed followed by averting the pupil.' [313]

Tāsām (means) *strīṇām* 'of the women' (pl. gen. fem.).

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[312] By P. 2. 3. 5. The rule says that the acc. endings are added after words signifying time or distance in the sense of uninterrupted connection.

[313] The *Nṛtyavilāsa* is an otherwise unknown text on dramaturgy. Th. Aufrecht in his *Catalogus Catalogorum*. Part I, reprint Wiesbaden : Franz Steiner Verlag GMBH, 1962, p. 302, merely refers to the present passage.

Vepathu (means) *kampa* 'trembling.' (In the sense of) *kṛto gātrāṇāṁ vepathuḥ yena saḥ* 'by whom a trembling of the limbs was made,' sg. nom. masc., (we derive *kṛtagātravepathuḥ).*

Śvasita (means) *niḥśvāsa* 'sigh.' *Uddhata* (means) *utpatita* 'caused to go up.' (In the sense of) *śvasitair uddhatau stanau yena saḥ* 'by whom the breasts were caused to rise,' sg. nom. masc., (we derive *śvasitoddhatastanaḥ).*

Śramaḥ (means) *khedaḥ* 'fatigue' (sg. nom.).

Madano nu.

Prapathe (means) *prādurbabhūva* 'has become manifest.'

Because both causes in the form of diving and the vicinity of the lovers are possible, and because of the shutting of the eyes, the trembling of the limbs and the restraining of breath (there is) doubt. That itself is the *alaṁkāra.*[314]

Note (53)

Śabdālaṁkāra: a, 3 x *l;* c, 3 x *t.*

Arthālaṁkāra: Sasaṁdeha, in *tāsāṁ śramo nu...madano nu.* Were the effects described caused by fatigue or by passion? The question is left unanswered.

Pāda c consists of just one cp.

Stanza 8. 54

Being sprinkled by her lover later than her rival a certain woman became angry. With conciliatory words she was not satisfied. For some reason or other the anger in the mind of a person in whom love has developed becomes more vehement when conciliatory words (are used).

Commentary

(On the stanza beginning with) *priyeṇa*

Kācit priyeṇa.

Vipakṣataḥ (means) *saptnītaḥ* 'as compared to her rival.'[315]

Caramam (means) *paścāt* 'later.'

Siktā (sc.) *satī.*[316]

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[314] Reference is to the *sasaṁdeha-alaṁkāra.* See *Kāvyaprakāśa of Mammaṭa,* ed. Jhalakīkar, p. 588, and *MGhK* p. 561-562.

[315] The suffix *tasI* has been added by *Vt.* I on P. 5. 4. 44. According to the *KV* on this rule' *ādyādi* is an *ākṛtigaṇa.*

[316] *Satī* is added to stress the adjectival function of *siktā.*

Cukopa.[317]

Sāntvanaiḥ (means) *gāḍhapremṇaḥ* 'of one having a deep love' (sg. gen. masc.).

Janasya (sc.) *saṁbandhī* 'belonging to' (sg. gen.).[319]

Cetasaḥ (means) *manasaḥ* 'of the mind' (sg. gen.).

Amarṣaḥ (means) *kopaḥ* 'anger' (sg. nom.).[320]

Kim api (means) *kuto 'pi hetoḥ* 'for some or other reason.'

Anunaye (sc.) *sati.*[321]

Bhṛśāyate (means) *gāḍho bhavati* 'becomes strong.' (The denomiantive suffix) *KyaṄ* (has been added) by P. 3. 1. 12.[322] Elsewhere conciliatory words are a cause of peace (but) here they only serve to make (more) angry. That is to say, the cause of that is not known.

Note (54)

Śabdālaṁkāra: cd, 3 x *n*,3 x *y*.

Arthālaṁkāra: None.

Out of a total of 17 words, the stanza contains only one cp.

Stanza 8. 55

Being pushed away by the women having plump breasts, thighs and underbellies after they had amused themselves, the river which had caused the banks to overflow with massed waves pushed upwards, driven by a desire, as it were, (to leave the women behind) has passed on.

Commentary

(On the stanza beginnig with) *ittham*

(In the sense of) *pīnaiḥ stanair ūrubhir jaghanasthalaiś ca śālante* 'they shine with plump breasts, thighs and underbellies' (we derive the form) as stated. In this way their force of pushing away the water is expressed.

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[317] The woman depicted feels slighted. She is, therefore, to be classified as *māninī.* See n. 95.

[318] Indicative of *arthāntaranyāsa.*

[319] For *saṁbandhin* see n. 144.

[320] *Amarṣa* is mentioned as one of the 33 *vyabhicāribhāva*-s 'transient moods' in the *Daśarūpaka* 4. 22 (ed. Haas, Indian reprint. Delhi 1962), and said to be caused by abuse, contempt, etc. Its manifestations are perspiration, shaking the head and striking.

[321] *Sati* is added to indicate a loc. abs.

[322] The rule says that *KyaṄ* is added after *bhṛśa-*, etc. in the sense of it becomes what it was not previously. For the lengthening of the vowel in *bhṛśā-* apply P. 7. 4. 25.

Dvandaikavadhāva 'treatment of a pair as a single item' (is) not (applied), becaue *sthala* 'place' is manifestly not part of a living being.[323]

Vamitābhir ittham vihṛtya.

Udasyamānam (means) *nudyamānam* 'being pushed' (sg. nom. ntr.).

Utsarpita (means) *uparibhāvaṁ prāpita* 'caused to reach an upward condition.' (In the sense of) *utsarpitair ūrmicayair laṅghitas tīradeśo yena tat* 'by which the riverbank had been caued to overflow because of massed waves which had gone upward,' sg. nom. ntr., (we derive *utsarpitormicayalaṅghitatīradeśam).*

Vāri.

Autsukya (means) *vihārāsahiṣṇutva* 'the note being able to tolerate the playful activities.' *Nunna* (means) *prerita* 'driven.' (In the sense of) *autsukyaṁ tena preritam* 'driven by desire' (sg. nom. ntr.) (we derive *autsukyanunnam).*

Iva. This is *utprekṣā*.[324] Substitution of *n* (for *t*) in the past participle by P. 8. 2. 56.[325]

Puraḥ (means) *agre* 'forward.'

Pratasthe. (The poet) means to say, like a relative.[326]

Note (55)

Śabdālaṁkāra: b, 4 x *n;* c, 3 x *t.*

Arthālaṁkāra: Utprekṣā, in *autsukyanunnam iva.* The poet fancies that the river has become tired of the water plays of the women who disturb his flow, and wants to move on.

The *pādas* b ans c each consists of one cp. only. From the present stanza onward till the end of the Canto the metre is *vasantatilakā,* 14 syllables per *pāda*. For the habitual change of metre at the end of a Canto see *MGhK,* p. 75.

Stanza 8. 56.

After having driven away the pairs of *cakravāka* ducks to the other bank; by whom the beauty of the clumps of lotuses had been disturbed; wearing necklaces washed clean by the water of the river of the gods, those women have shone like nights with clusters of stars.

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[323] This is how Mall. justifies his analysis of the cp. Reference is to P. 2. 4. 6. One wonders why *jaghanasthala* is not taken as a single cp. constituent.

[324] For *utprekṣā* see *MGhK,* p. 535-538.

[325] The rule specifically prescribes the *n*-substitution in the case of *nud-*, without preference.

[326] A relative who after sharing the same house with a family cannot stand the daily bickering and the noise, and decides to move on.

Commentary
(On the stanza beginning with) *tīrāntarāṇi*

Rathāṅganāmnāṁ mithunāni (means) *cakravākadvandvāni* 'pairs of *cakravāka* ducks' (pl. acc.).[327]

(In the sense of) *anyāni tīrāṇi* 'the other banks' (pl. acc.) (we derive *tīrāntarāṇi*).[328]

Nītvā. That is, having caused (them) to join. (*Tīrātarāṇi*), a *tp*. cp. for which a particular rule has not been prescribed, is to be seen in the *mayūravyaṁsaka*, etc. (list).[329]

Vilola (means) *vilulita* 'disturbed.' (In the sense of) *vilolitāḥ sarojavanaśriyo yābhis tāḥ* 'by whom the beauty of the clumps of lotuses had been disturbed,' pl. nom. fem.) (we derive *vilolasarojavanaśriyaḥ*).

Dhautahāra (means) *kṣalitamuktāvalī* 'a necklace of pearls which has been washed clean.' (In the sense of) *surasarijjalair dhautahārāḥ* 'wearing necklaces which had been washed clean by the water of the river of the gods' (pl. nom. fem.) (we derive *surasarijjaladhautahārāḥ*).

Tāḥ (means) *striyaḥ* 'the women' (pl. nom.).

Tārāvitāna (means) *uḍugaṇa* 'a cluster of stars.' *Tarala* (means) *bhāsura* shining.' (In the sense of) *tārāvitānais taralāḥ* 'shining with clusters of stars' (pl. nom. fem.) (we derive *tārāvitānataralāḥ*). [Quote from Vijayantī.] *Yāmavatyaḥ* (means) *rātrayaḥ* 'nights.'

Iva.

Saṁrejire (means) *śuśubhire* 'they have shone.'

Note (56)

Śabdālaṁkāra: a, 3 x *r*, 3 x *n;* c, 4 x *r*.

Arthālaṁkāra: Upamā, in *tārvitānataralā yāmavatyā iva saṁrejire*. The women are compared to nights. The comparison is elaborated by three qualifications of the women. They disturb the *cakravāka* ducks, they diminish the beauty of the lotuses by removing their faces from the clumps of lotuses, and they wear clear white pearl necklaces. This corresponds to three qualifications of the night. It disturbs the *cakravāka* (by poetic convention). It takes away the beauty of the lotuses, because they close during night-time, and it shines with bright stars.

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[327] According to a poetic convention, the pairs of *cakravāka* ducks are inseparable. But they split up at nightfall and spend the night in mourning because of their separation.

[328] Taken to mean *tīrāntaram* 'the other bank,' that is, opposite to the bank where the apsarases had left the river.

[329] Reference is to P. 2. 1. 72. The liist mentioned is a sample list of irregular *tp*. cps.

The *pādas* b and c contain a cp. of 11 and 10 syllables respectievely on a total of 14 syllables.

Stanza 8. 57

Having assumed, a different colour due to the transferred juices of sandalwood, multicoloured with rays of a multitude of jewels of broken ornaments, possessing formed ripples, first enjoyed, then left by the heavenly women, the water of the river bore the lustre of a bed.

Commentary

(On the stanza beginning with) *saṁkrānta*^{0}

Candanarasa (means) *malayajadrava* 'juice of sandalwood.' *Varṇabheda* (means) *rūpāntara* 'a different colour.' (In the sense of) *saṁkrāntaś candanarasair āhito varṇabhedo yasya tat* 'which had assumed a different colour due to the transferred sandalwood juices,' sg. nom. ntr., (we derive *saṁkrāntacandanarasāhitavarṇabhedam).*

Vicchinna (means) *truṭita* 'broken.' *Maṇiprakara* (means) *maṇigaṇa* 'a multituede of jewels.' *Citra* (means) *nānāvarṇa* 'multicoloured.' (In the sense of) *vicchinnāni yāni bhūṣaṇāni teṣāṁ ye maṇiprakarās teṣām aṁśubhiś citram* 'multicoloured with rays of a multitude of jewels of broken ornaments' (sg. nom. ntr.) (we derive *vicchinnamaṇiprakarāṁśucitram).*

Baddhormi (means) *taralam* 'crumpled' (sg. nom. ntr.) and *taraṅgitam* "full of waves" (sg. nom. ntr.).[330]

Paribhuktamukta (means) *pūrvaṁ paribhuktaṁ paścān muktam* 'first enjoyed, then left.' (In the sense of) *nākavanitābhiḥ paribhuktamuktam* 'first enjoyed, then left by the celestial women' (sg. nom. ntr.) (we derive *nākavanitāparibhuktamuktam). (Paribhuktamukta)* is a *tp*. cp. by P. 2. 1 49.[331]

Sindhoḥ (means) *gaṅgāyāḥ* 'of the Gaṅgā.' (sg. gen.).

Salilam.

Śerate'tra, in this way (we derive) *śayanīyam* (which means) *talpam*

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[330] *Śleṣa*, for which see *MGhK*,p. 554-559. The meanings stated are to be connected with a bed and with the river respectively.

[331] Actually, a *kdh*.cp. The rule says that a word signifying an action which precedes in time is compounded with a case-infected word.

'bed' (sg. nom.). (The form is) correct because of the mention of *bahulam* 'variously.' [332] (In the sense of) *tasya lakṣmīm* 'the beauty of that' (sg. acc.) (we derive *śayanīyalakṣmīm*).

Babhāra. That is why (there is) the *nidarśanā-alaṁkāra*.[333]

Thus ends the eighth Canto in the commentary called *Ghaṇṭāpatha* on the poem *Kirātārjunīya*, composed by Śri. Mahāmahopadhyāya Mallināthasūri of Kolācala.

Note (57)

Śabdālaṁkāra: c, °*bhuktamuktam*.

Arthālaṁkāra: (1) *Śleṣa*, in *baddhormi*, which is to be understood in two meanings. (2) *Nidarśanā*, in *salilaṁ śayanīyalakṣmīṁ babhāra*. A property belonging to the water is connected with a bed on the strength of the two meanings of *baddhormi*. Between the water and the bed a *bimbapratibimbabhāva* 'reflected-reflection relation' holds in the sense that the conditon of the water is reflected in the condition of the bed. That is how the similarity between the water and the bed, which are apparently unconnected items, comes to our mind. Between (1) and (2) an *aṅgāṅgibhāva* holds, the *nidarśanā* being the *aṅgin*. Therefore (3) *saṁkara* 'blending.'

The *pādas* a and b consist of just one cp. each. *Pāda* c consists of two cps, and *Pāda* d of four words, one being a cp.

The last stanza of the Canto contains the auspicious word *lakṣmī*, like in the other Cantos of the *Kirātārjunīya*.

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[332] In P. 3. 3. 113. The rule says that *kṛtya* suffixes (as used in *śayanīya*), usually prescribed in the passive sense (by P. 3. 4. 70), may be used in other meaning also.

[333] For *nidarśanā* see *MGhK*, p. 542-543.

List of *arthālaṁkāras*

Atiśayokti	stanza 20
Arthāntaranyāsa	4, 7, 37, 46
Utprekṣā	10, 11, 20 *(hetu°)*, 21, 26, 27, 28, 32 *(hetu°)*, 33 *(hetu°)*, 34, 38, 50, 54, 55
Upamā	1, 6, 7, 9, 10, 21, 22, 23, 24, 25, 36, 39, 43, 45, 47, 48, 49, 51, 52, 56
Kāvyaliṅga	3, 9-12, 18, 44
Tadbhūṣaṇa	12
Nidarśanā	57
Parikara	4
Bhrāntimat	7
Mīlana	46, 48
Yathāsaṁkhyam	42
Rūpaka	5, 11, 28
Vibhāvanā	40
Viṣama	41
Vyatireka	29
Śleṣa	2, 39, 57
Saṁsṛṣṭi	7, 10, 21, 22(?), 28, 45, 46, 48, 49
Saṁkara	2, 4, 6, 7, 11, 18, 20, 26, 36, 39, 42, 57
Saṁdeha	15, 36-37
Samāsokti	6
Sasaṁdeha	53
Sāmānya	42
Svabhāvokti	17, 18, 19, 26, 45, 49

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Abbreviations of terms and names

cp.	compound
bv.	*bahuvrīhi*
du.	dual
kdh.	*karmadhārayu*
loc.abs.	locative absolute
Mall.	Mallinātha
P.	Pāṇinisūtra (reference to O. Böhtlingk's ed. of the *Aṣṭādhyāyī)*
pf.	perfect
pl.	plural
sc.	scilicet
sg.	singular
tp.	*tatpuruṣa*
Vt.	*Vārttika*

KIRĀTĀRJUNĪYA IX *(-A)** WITH MALLINĀTHA'S COMMENTARY

By

J. A. F. ROODBERGEN

Introductory Note

The translation and explanation of Mallinātha's commentary on *Kir.* VII was published with a translation of the stanzas belonging to this Canto in *ABORI*, Vol. LXXXI, for 2000, pp. 69-121. That of Mallinātha's commentary on *Kir* VIII, stanzas 1-28, was published with a translation of the stanzas concerned in *ABORI*, VOL. LXXXII, for 2001, pp. 73-111. The remainder of the commentary and of the stanzas 29-57 belonging to *Kir.* VIII has been published in *ABORI*, Vol. LXXXIII, for 2002, pp. 49-89.I refer to the Introductory Notes on the two articles published for more details. As stated in these Introductory Notes, L. Renou's article "Sur la structure du *kāvya*" in *Journal Asiatique*, Tome CCXLVIII, Fasc. I, Paris 1959, pp. 1-113, offers useful insights in the composition of the stanzas, and in the choice of words and expressions by the author Bhāravi.

In Canto VIII the poet has described the pleasure walk of the apsarases in the company of Gandharvas in the mountain forests bordering the river Gaṅgā, where they pick flowers (8.1-26). The beauty of the forests is shown in the mountain streams, the waterdrops spattering about, the creepers and the sandalwood trees (8.22-26). The stanzas 27-30 form the transition to the second main topic of the Canto, the play of the apsarases in the water of the river (8.31-57). Throughout the first and second sections, the beauty of the apsarases is described with the help of stereotypes. These stereotypes are found, both in early plastic art and in literature. I offer a short survey.

Apsarases are physically ideal women, whose charms are put to use by the gods to break the accumulated heat power of ascetics. But what does physically ideal mean in an early society dominated by *kṣatriya*s and *brāhmaṇ*s ? In sculpture (the *śālābhañjikā* figures on the *toraṇa*s of Sāñci) and in painting (the Ajanta caves) the apsarases appear in seductive poses, swelling bosom, slender waist, round hips, tapering limbs. Literary prototypes Bhāravi has undoubtedly found in the epic and in Kālidāsa. I mention the description of Draupadī in the *Mahābhārata* (Crit. Ed. 2.58.33-37), where Yudhiṣṭhira is challenged by Śakuni to stake Draupadī and so to win back all he lost in the dicing game. The text says, "*naiva hrasvā na mahatī na rohiṇī* / *sarāgaraktanetrā* (...) *ābhāti padmavad vaktraṁ sasvedam* (...) *vedīmadhyā* *dīrghakeśī tāmrākṣī nātiromaśā*" 'not short, not tall, not increasing (in length)/ her eyes red with passion (...), her face with drops of perspiration shines like a lotus (...), her waist (in form) like an altar, her hair long, her eyes the colour of copper, not too much hair on the body'. She is likened to an autumn lotus in three aspects, eyes, beauty and fragrance. In the *Rāmāyaṇa* (Bombay ed., T.R.Krishnācārya, 1910-1912), 3.46.15-20, Rāvaṇa rhaposdizes about Sītā: 'Are you Lakṣmī, or an apsaras or full-bodied Rati ? Teeth equal, pointed,smooth, white, eyes wide and clear, red in the corner, black pupils, large and thick underbelly, thighs like an elephant's trunk, breasts full, round, close together, neatly moving, having thick and raised nipples, lovely breasts, smooth, like the fruit of a palm tree, beautiful.' The wellknown stanza from the *Meghadūta* (A. Scharpé, *Kālidāsa-Lexicon*, Vol. I, Part III, Brugge 1959, stanza 79), describing the wifc of the *yakṣa*, says *'tanvī śyāmā śikharidaśanā pakvabimbādharoṣṭhī / madhye kṣāmā cakitahariṇī prekṣaṇā nimnanābhiḥ / śroṇībhārād alasagamanā stokanamrā stanābhyām* (...)' 'slender, youthful, with pointed teeth, underlip like a ripe bimba fruit, lean in the middle, eyes like those of a frightened deer,with a deep navel, having a slow gait due to the weight of her buttocks, a little bent because of her (heavy) breasts (...).' King Agnimitra (*Mālavikāgnimitra*) A. Scharpe, *Kālidāsa-Lexicon* Vol. I, Part II, Brugge 1956, stanza 2.3), describing Mālavikā, says, *'dīrghākṣaṁ śaradindukānti vadanam bāhū natāv aṁsayoḥ / saṁkṣiptam nibiḍonnatastanam uraḥ pārśve pramṛṣṭe iva / madhyaḥ pāṇimito nitambi jaghanaṁ pādāv arālāṅgulī / chando nartayitur yathaiva manasi śliṣṭaṁ tathāsyā vapuḥ* // 'Her face has large eyes (and) bears the beauty of autumn moon, her arms are rounded at the shoulder, her compact bosom has firm and raised breasts, the two sides have been polished, so to speak, her waist can be measured with a hand, the lower part of her body has swelling buttocks, her feet have curved toes. Just like a wish in the mind of a dancing teacher her body has been joined together'. Later on (ibid. 3.7), the same king sums up his beloved Mālavikā as *vipulaṁ nitambabimbe madhye kṣāmaṁ samunnataṁ kucayoḥ / atyāyataṁ nayanayor mama jīvitam etad āyāti* 'broad in the orb-like buttocks, slender in the middle, raised in the breasts, stretched very long in the eyes, that life of mine comes' Compare further A. Guruge, The Society of *Rāmāyaṇa*. Abhinav Publications: Delhi 1991, p. 185-186. Physical features of women are used for prognostication in the *Bṛhatsaṁhitā*, Chapter 79, where the general idea is stated, that vice follows deformity and virtue follows beauty.

Stanza 9.1

Then the sun, after having observed the women of the gods as having garments of different colours and ornaments, which they had put on (and therefore) in the mood to have sex, has gone down near the ocean in order to set, to render them a service, so to speak.

(Commentary on the stanza beginning with) *atha*

Atha (means) *jalakrīḍānantaram* 'immediately after the amusement in the water.' *Bhānumān* (means) *aṁśumān* 'the sun' (sg. nom.)

Āttacitraparidhānavidhūṣāḥ (means) *svīkṛtavidhavastrābharaṇāḥ* 'having bright-coloured clothes and ornaments which had been put on' (pl. acc. fem.). That is to say, having prepared themselves for having sex. That is why (the poet) says:[1]

Rantumanasaḥ. (The suffix *tumUN* is added by) P.3.3.158.[2] The *m* has been deleted by (the statement) *lumped avaśyamaḥ kṛtye tum kāmamanasor api* 'let there be deletion (of the m) of *avaśyamaḥ* when (a word ending in a *kṛtya* suffix or manas follows (as the *uttarapada*).'[3]

Suranārīḥ vīkṣya

(In the sense of) *tāsāṁ priyārtham* 'for the sake of rendering those (women) a service' (we derive *tatpriyārtham*).

Iva. That is to say, to render a service in the form of offering (them) an opportunity (for making love). This is *phalotprekṣā*.[4]

Astam (means) *adarśanam* 'disappearance'. This is an *avyaya* 'indeclinable' ending in *m*.[5]

Yātum (means) *prāptum* 'in order to reach.'

Upapayodhi (means) *payodhisamīpe* 'in the neighbourhood of the ocean.'

Lalambe (means) *sasraṁse* 'has gone down.'

In this Canto the metre is *svāgatā*, according to the definition *svāgateti raṇabhād guruyugman* 'a pair of heavy syllables after *ra*, *na* and *bha*.'[6]

(Note 1)

Śabdālaṁkāra : ab, 5 x *r*, 3 x *n* ; cd, 3 x *m*.

Arthālaṁkāra : *Phalotprekṣā* in *priyārtham eva*. The poet imagines, that the sunset is due to the sun having seen how the apsarases have prepared themselves for a night of making love.

Stanza 9.2

When the sun, rays spreading like a gem in the middle (of a necklace), was setting in one part (of the sky), the sky wore a daytime beauty, which was unsteady because midday had passed, like a necklace moving to and fro.

(Commentary on the stanza beginning with) *madhya*

Madhyamopalambhe (means) *nāyakamaṇisadṛśe* 'similar to the chief gem (of a necklace)' (sg. loc. masc.). [Quote from *Amara*] [Quote from *Vaijayantī*][7]

Lasadaṁśau (means) *prasaradraṁśau* 'having spreading rays' (sg. loc. masc).

Bhānau

Ekataḥ (means) *ekasmin bhāge* 'in one part'.[8]

Cyutim (means) *srastatām* 'the state of one who has gone down' (sg. acc.).

Upeyuṣi (means) *prāpte* (sc.) *sati* 'after having reached' (loc. abs.).[9]

Dyauḥ.

Parivṛtti (means) *madhyāhnātikrama* 'the passing of midday'. *Vilola* (means) *gatvari* 'moving to and fro'. (In the sense of) *parivṛttyā vilolām* 'unsteady, because midday had passed' (sg. acc. fem.) (we derive *parivṛttivilolām*). In the other case,[10] (it means) time and again, changing place due to the sideways turning of the body.[11]

Vāsaralakṣmīm.

Hārayaṣṭim (means) *muktāvalīm* 'strand of pearls' (sg. acc.).

Iva.

Uvāha (means) *vahati sma* 'has worn'.

Note (2)

Śabdālaṁkāra : ab, 3 x *m;* c, 3 x *v;* cd, 3 x *l,* 4 x *r.*

Arthālaṁkāra : *Upamā,* in *hārayaṣṭim iva.* This is an elaborate simile, built up of elements, which themselves are similes. The basic simile is, that in, which the sky and the sun are compared to a body wearing a pearl necklace with a gemstone, may be a ruby, set in the middle. At midday the sun is in the middle of the sky illuminating both parts, east and west, equally. The same goes, for the gemstone in the necklace, when it is in a straight position. It decorates both parts, right side and left side of the body equally. But now the time of midday is gone, and light becomes distributed unequally. The same goes for the gemstone in the necklace, when the equilibrium of the straight position is lost. The unsteady, changing distribution of light in the sky at sunset is, then compared to the unsteady sideways swinging movement of the gemstone in the necklace.

Stanza 9.3

The sun, extremely thirsty, having sipped to excess the nectar produced by the lotuses, with hands in the form of rays, having become drunk, so to speak, (and) going to fall on the ground, has worn a red body.

(Commentary on the stanza beginning with) *aṁśupāṇibhiḥ*

Pataṅgaḥ (means) *sūryaḥ* 'the sun' (sg. nom.).

Atīva (means) *nirbharam* 'extremely.'

(In the sense of) *pātum icchuḥ* 'desirous to drink' (sg. nom. masc.) (we derive) *pipāsuḥ*. (That is) being thirsty. (The suffix) *u* (has been added) after (the verbal base quoted as) *pibati* 'to drink' ending in (the desiderative suffix) *saN*.[12]

(In the sense of) *aṁśava eva pāṇayas taiḥ* 'the hands are rays only', (pl. instr.), (we derive) *aṃśupāṇibhiḥ*.[13]

(In the sense of) *padmeṣu jātam* 'originating in lotuses' (sg. acc. masc.) (we derive) *padmajam*.[14]

Madhu (means) *madhv eva* 'nothing but liquor.' The word *madhu* is (an instance of) a *śliṣṭarūpaka* 'a *rūpaka* based on *śleṣa*.'[15] That is to say, liquor prepared from nectar. [Quote from *Amara*].

Bhṛśam (means) *atyantam* 'excessively'.

Rasayitvā (means) *āsvādya* 'after having sipped.'

Kṣibatām (means) *mattatvam* 'drunkenness' (sg. acc.)

Gata iva.[16] This is *utprekṣā*.[17] [Quote from *Amara*]

Kṣitim.

Eṣyan (means) *gamiṣyan* 'on the point of going' (sg. nom. masc.).

Lohitam (means) *raktam* 'red' (sg. acc. ntr.).

Vapuḥ.

Uvāha. (The poet) means to say, like a drunk, due to his inebriated state, falls on the ground, and is coloured red, in that way. According to authoritative scripture, sunset is the melting into the ground of the sun.[18]

In this (stanza there is) *saṅkara* 'blending' because of *aṅgāṅgibhāva* 'main-subservient' relation, since the *rūpaka* and the *utprekṣā* require each other.[19]

Note (3)

Śabdālaṁkāra : ab, 4 x *p* ; cd, 5 x *t*.

Arthālaṁkāra : (1) *Rūpaka* in *aṁśupāṇibhiḥ*, (2) *śliṣṭarūpaka* in *madhu*, (3) *utprekṣā* in *kṣibatām iva gataḥ*. Between (1) and (2) on the one hand, and (3) on the other, a main-subservient relation holds, the *utprekṣā* being the *aṅgin*. The poet fancies, that the sun is red-faced drunk staggering on his feet, and falling to the ground.

Stanza 9.4

When the thousand-rayed one, which was becoming red (and therefore) had become capable of being looked at, the heat, after having left the earth, has entered the hearts of the *cakravāka* ducks.

(Commentary on the stanza beginning with) *gamyatām*

Sahasramarīcau (means) *sūrye* 'the sun' (sg. loc.).

(In the sense of) *lohito bhavati* 'becomes red' (we derive) *lohitāyati*. (The denominative suffix) *KyaṢ* (has been added) by P. 3.1.13.[20] (The participlesuffix) *ŚatṚ* (has been added) by P. 1.3.90.[21] That is why (the poet says :)[22]

Nayanānāṁ gamyatām upagate (means) *darśanīyatāṁ prāpte sati* 'when (the sun) had reached a state of being able to be looked at' (loc. abs.).[23]

Abhitāpo dharitrīm.

Virahayya (means) *vihāya* 'after having left'. Substitution of *ay* by P. 6.4.56.[24]

Cakravākahṛdayāni.

Āsasāda (means) *prāpa* 'has reached.' Ultimately, what it amounts to, is, that whatever fierce heat caused by the sun was there for the earth, such burning pain due to separation had originated in the hearts of *cakravāka* ducks.[25]

But the text is (phrased) by deciding, that there is no difference (while there is difference) in the sense, that this (heat of the earth) itself has been transferred there (in the hearts of *cakravāka* ducks), because the manifestation of this (hot pain of ducks) immediately after the disappearance of that (heat of the earth).[26] That is why (there is) the *atiśayokti-alaṁkāra* in the form of (assuming) non-difference, when there is difference.[27]

Note (4)

Śabdālaṁkāra : a, 3 x *n* ; ab, 3 x *t*.

Arthālaṁkāra : *Atiśayokti* in *abhitāpo dharitrīṁ virahayya cakravākahṛdayāni āsasāda*. The sunheat is transferred from the earth to the hearts of the ducks, and is identified with the burning pain of separation in those hearts. Obviously, the two are different, but the poet presents them as non-different.

Stanza 9.5

When the sun was setting halfway, the multitude of rays / servants, whose support / master had been mostly abandoned (and, which / who were therefore) insignificant, (and) by which / by whom the eastern sky / their earlier master had been left, being pressed together and (therefore) dense, being depressed and dull, as it were, has lost its luster / have lost their luster in the western sky / in their low position.[28]

(Commentary on the stanza beginning with) *mukta*

Ravau.[29]

Sāmi majjati (means) *ardhāstam ite sati* 'when (the sun) had halfway set' (loc. abs.). [Quote from *Amara*].

Mukta (means) *tyaktaprāya* 'mainly abandoned.' *Mūla* (means) *āśrayabhūto raviḥ* 'the sun which was the support.' In the other case,[29] (*mūla* means) *svāmin* 'master. ' That is why (the poet says:) *laghu* (which means) *alpaka* 'insignificant.'(In the sense of) *muktam mūlaṁ yena saḥ laghuḥ* 'by which / by whom the support / master had been mostly left, that insignificant one' (we derive *muktamūlalaghuḥ*).

Ujjhitapūrvaḥ (means) *tyaktapūrvadikkaḥ* 'of which there was an eastern sky which had been left' (sg. nom. masc.). In the other case, (it means) *tyaktapūrvajanaḥ* 'of whom there were former servants' (sg. nom. masc.).

Paścime nabhasi (means) *nabhobhāge* 'in a part of the sky.' In the other case (it means) *kvacin nīcasthale* 'in some or other low position.'

Saṁbhṛta (means) *saṁhṛtaḥ san* 'being pressed together.' That is why (the poet says :) *sāndra* 'dense.' (In the sense of) *saṁbhṛtaḥ sāndraś ca* 'being pressed together and (therefore) dense' (sg. nom. masc.) (we derive *saṁbhṛtasāndraḥ*).

Raśmisamūhaḥ.[30] But the servants are suggested (here).

(In the sense of) *khinnaś cāsau jihmaś ca* 'one who is dejected and (at the same time) dull' (sg. nom. masc.) (we derive *khinnajihmaḥ*). Or *khinna* (means) *duḥkha* 'pain.' (In that case, we derive *khinnajihmaḥ* as) *khinnena jihmaḥ* 'dull because of pain' (sg. nom. masc.).[31]

Iva na vireje.

In this (stanza, there is) *samāsokti,* because of our understanding of servants who are not the topic under discussion, due to their sharing of qualifiers with the topic under discussion, namely, having a support, which has been left, etc.[32] This being so, because of the *utprekṣā* in feeling pained, etc. due to the statement of non-difference with sentient beings who are understood,[33] even of a multitude of rays, which is the directly expressed non-sentient being,[34] there is *saṅkara* 'blending' because of the main- subservient relation between the two.[35]

Note (5)

Śabdālaṁkāra : b, 3 x *s* ; cd, 4 x *m*, 3 x *r*.

Arthālaṁkāra : (1) *Śleṣa,* in *muktamūlalaghu* and *ujjhitapūrva.* For *śleṣa,* see *MGhK,* pp. 554-559. (2) *Utprekṣā,* in *khinnajihma iva.* The poet fancies, that the multitude of rays feels sad. (3) *Samāsokti.* The behaviour of the sun rays, which is the *prastuta* item, is described with the help of carefully selected qualifiers in such a way, that reference to a group of servants comes to our mind. (4) *Saṅkara* between (2) and (3), the *samāsokti* being the *aṅgin.*

Stanza 9.6

The sun rays, red like *kuṅkuma*, causing (the women) to make haste with regard to their evening finery, having entered through the windows of the mansions, have been looked at with respect by the women, as if they were female messengers of their loved ones.

(Commentary on the stanza beginning with) *kānta*

(In the sense of) *kuṅkumavat / kuṅkumena tāmrāḥ* 'copper-coloured like/ because of *kuṅkuma*' (pl. nom. fem.), (we derive *kuṅkumatāmraḥ*).

Sāya (means) *sāyaṁkāla* 'evening time.' [Quote from *Amara*] (In the sense of) *sāyasya yan maṇḍanam tat* 'finery belong to evening time' (sg. acc. ntr.) (we derive *sāyamaṇḍanam*).

Abhi (means) *uddiśya* 'with reference to.'

Tvarayantyaḥ (means) *tvarāṁ kārayantyaḥ* 'causing to make haste.' (pl. nom. fem).

Jāla (means) *gavākṣa* 'window.' *Patita* (means) *praviṣṭa* 'entered.' (In the sense of) *saudhānāṁ jālaiḥ patitāḥ* 'entered through the windows of the mansions' (pl. nom. fem.), (we derive *saudhajālapatitāḥ*) [Quote from *Vaijayantī*].

Ravibḥāsāḥ (means) *sūryaraśmayaḥ* 'sun rays' (pl. nom.).

Kānta (means) *preyas* 'loved one.' (In the sense of) *kāntānāṁ dūtyaḥ* 'female messengers of the loved ones' (pl. nom.), (we derive *kāntadūtyaḥ*).

Iva vanitābhiḥ.

Sādaram (sc.) *yathā tathā* 'in such a way, that (there was) respect.'[36]

Dadṛśire (means) *dṛṣṭāḥ* 'they have been looked at.'[37] That is to say, the women showed respect to those (rays) precisely, because the rays of the evening sun served as indications of the (expected) union with their loved ones.

Note (6)

Śabdālaṁkāra : c, 3 x *d* ; cd, 3 x *s*, 3 x *t*

Arthālaṁkāra : *Utprekṣā*, in *kāntadūtyaḥ iva dadṛśire.* Not mentioned by Mall., because it is obvious. The poet fancies, that the sun rays are female go-betweens sent by lovers to fix a rendezvous at night. Technically, the women are of the *abhisārikā* type mentioned in the *Daśarūpaka* (ed. Hass, 2.44). According to *Amara* (2.6.10), an *abhisārikā* is *kāntārthinī* 'longing for her lover' and goes to meet him by appointment. Compare the *Meghadūta* (ed. A. Scharpé, *Kālidāsa-Lexicon*, Vol. I, Part III. Brugge 1958), 37a, *gacchantīnāṁ ramaṇavasatiṁ yositāṁ tatra naktam* (*darśayorvīm*), where the scene is set in Ujjayinī.

Stanza 9.7

Holding on the trees on the peak of the sunset mountain by means of extremely yellowish hands, which were soft rays, has the sun perhaps entered a (mountain) forest, perhaps the ocean, (or) perhaps the earth ?

(Commentary on the stanza beginning with) *agra*

Vivasvān (means) *sūryaḥ* 'the sun' (sg. nom.).

Agra (means) *astaśailaśikhara* 'the top of the sunset mountain.' (In the sense of) *agre ye sānavaḥ* 'the ridges which are on the top of the sunset mountain' (we derive *agrasānavaḥ*).

(*Teṣu ye*) *bhūruhās tān* 'the trees (which were) on those (ridges),' (pl. acc.).

Nitāntapiśaṅgaiḥ (means) *atyantāruṇaiḥ* 'with extremely yellowish ones'

(pl. instr. masc).

Kara (means) *aṁśu* 'ray. ' (In the sense of) *mṛdubhiḥ karair eva karaiḥ* with hands that were soft rays (we derive *mṛdukaraiḥ*).[38] This is *śliṣṭarūpaka 'rūpaka* based on *śleṣa*.'[39] Or, alternatively, *mṛdu* (means) *ślātham* 'softly.' (In that case) *karaiḥ* (is a separate word).

Avalambya.

(In the sense of) *asta iti śailaḥ* 'the mountain called *asta* "sunset"' (we derive) *astaśailaḥ*. [Quote from *Amara*][40] *Gahana* (means) *kānana* 'forest.' (In the sense of) *astaśailas tasya gahanam* 'the forest of the sunset mountain' (sg. acc.) (we derive *astaśailagahanam*).

Nu.

Jaladhiṁ nu mahīṁ nv āviveśa. Doubt only is felt regarding the setting of the sun. But the (manner of the) setting of that (sun), and where, that we don't understand. (The poet) means to say, because it happened so quickly.

In this (stanza, there is) the *saṁdeha-alaṁkāra* because of doubt due to the fact, that there are different (possible) places of setting attributes to the sun, in the form of a forest, etc.[41]

Note (7)

Śabdālaṁkāra : b, 3 x *r* ; cd, 4 x *v*.

Arthālaṁkāra : (1) *Śliṣṭarūpaka* '*rūpaka* based on *śleṣa*,' in *mṛdukaraiḥ*, if taken as cp. (2) *Saṁdeha*, in *astaśailagahanaṁ nu ... jaladhiṁ nu mahīṁ nu* . The sun sets so quickly, that we can't see where it disappears. (3) *Saṁsṛṣṭi* 'commingling,' because there is no *aṅgāṅgibhāva* between (1) and (2). If *mṛdu* and *karaiḥ* are taken as separate words not standing in a qualifier-qualified relation, there is only *saṁdeha-alaṁkāra*.

Stanza 9.8

Pervaded by the sounds of flitting groups of birds, the red colour of twilight being absent (and) particularly pale, because there was no sun (any more), the end of the day became similar to daybreak.

(Commentary on the stanza beginning with) *ākulaḥ*

Cala (means) *kulāyebhyaḥ kulāyān prati calat* 'flitting from nest to nest.'

Patatrikula (means) *pakṣisamūha* 'a multitude of birds'. (In the sense of) *calānāṁ patatrikulānām* 'of flitting groups of birds' (pl. gen.), (we derive *calapatatrikulānām*).

Āravaiḥ (means) *śabdaiḥ* 'by the sounds' (pl. instr.).

Ākulaḥ (means) *vyāptaḥ* 'pervaded' (sg. nom. masc.).

By the word *anudita,* merely an absence is meant to be conveyed, and by the word *uṣas,* a mere absence of twilight. (In the sense of) *uṣasi bhavaḥ* 'originating at dawn', (we derive) *auṣasa.* The suffix *aṆ* (is added) due to *yogavibhāga* 'splitting of the rule' by P. 4.3.16. Otherwise, there would be the suffix *ṭhaÑ,* because (*uṣas* is a) time (indicating word).[42] And in that way (we justify the form) *anuditauṣasarāgaḥ.* That is to say, *avidyamānasaṁdhyārāgaḥ* 'in which the red colour of twilight is not found.' On the one hand, because (the sun) had left, on the other, because (the sun) had not risen (yet). This is what (the poet) means to say.

Aharidaśvaḥ (means) *avidyamānasūryaḥ* 'of which the sun was not found.'

On the one hand, because the sun had not risen (yet), on the other hand, because it had (already) set. This is what (the poet) means. Therefore,[43] *vipāṇḍuḥ* 'pale.' Supply *timirānudayāt* 'because darkness had not set in (yet).'

Dināntaḥ (means) *sāyaṁkālaḥ* 'evening time' (sg. nom.).

Dinamukhena (means) *prātaḥkālena* 'with daybreak.'

Tulyatām āyayau.[44] That is to say, has become like that (daybreak). Therefore there is *upamā-alaṁkāra.*[45]

Note (8)

Śabdālaṁkāra : a, 3 x *l*; ab, 3 x *r*; d, 3 x *n*.

Arthālaṁkāra : *Upamā.* The evening time, end of the day, is likened to its beginning on three accounts, (1) the twittering of birds, (2) the absence of the red twilight colour, and (3) the pale colour of the sky.

Stanza 9.9

The western part of the sky pervaded by the twilight having rows of clouds which had become concealed[46] wore the beauty of the sea coloured with the luster of a multitude of coral, which had been transferred to the waves.

(Commentary of the stanza beginning with) *āsthita*

Sthagitavāridapaṅktyā (means) *pihitameghavṛndayā* 'having a mass of clouds, that had become concealed' (sg. instr. fem.).

Saṁdhyayā.

Āsthitaḥ (means) *ākrāntaḥ* (that is) *vyāptaḥ* 'pervaded' (sg. nom. masc.).

Gaganapaścimabhāgaḥ.

Sormiḥ. That is to say, *ūrmisaṁkrāntā* 'transferred to the waves' (sg. nom. fem.).

Vidrumavitānavibhāsā (means) *pravālaprakarakāntyā* 'by that luster of a mass of coral.' *Rañjitasya* (means) *svasavārṇyam āpāditasya* 'of that one, which has assumed the state of having the same colour as itself. '

Jaladheḥ śriyam ūhe. (The poet) means to say, on account of the red colouring of the twilight. The pf. ending (is used) in the sense of agent after (the verbal base quoted as) *vahati.*[47] That is to say, it has displayed a beauty similar to (that of) those (coral-coloured waves). Therefore, (in this stanza there is the) *nidarśanā-alaṁkāra.*[48]

Note (9)

Śabdālaṁkāra : c. *vi... vi... vi.*

Arthālaṁkāra : *Nidarśanā.* The poet makes a connection between the evening sky with its reddish-coloured clouds hardly visible and the sea with its coral-coloured waves, and says that the sky reflects the colour of waves.

Stanza 9.10

After having abandoned the love for people, even when showing respectfully folded hands, heads bowed, their minds concentrated on it, the disappearing twilight has imitated the friendship of bad persons through its unsteadiness.

(Commentary on the stanza beginning with) *prāñjalau*

(In the sense of) *prabaddho'ñjalir yena tasmin* 'by whom a respectful folding of hands had been formed,' (sg. loc. masc.),[49] (we derive *prāñjalau,* that is) *baddhāñjalau* 'with regard to one having a formed respectful folding of the hands.' [Quote from *Amara*]. A *bv.* cp. has to be stated optionally of a verbal derivative preceded by *pra,* etc. and deletion of the second member (takes place).[50]

Natamūrdhni (means) *namaskurvāṇe* 'with regard to a one, who pays respect' (sg. loc. masc.).

(*Tat* means *tatra* (that is) *saṁdhyāyām* 'with regard to the twilight.' (In the sense of *tatra eva āhitaṁ cetas yasya tasmin* 'whose mind is concentrated on that (twilight),' (sg. loc. masc.), (we derive *tatpravaṇacetasi*). Even with regard to such a one.

Jane (sc.) *viṣaye* 'with regard to.' [51]

Prema.

Hitvā (means) *vihāya* 'after having abandoned.'

Viramantyā (means) *nivartamānayā* 'by the disappearing one' (sg. instr. fem.). The *par.* ending is by P. 1.3.83.[52]

Saṁdhyayā.

Cāpalena (means) *asthairyeṇa.* 'through unsteadiness.' The suffix *aṆ* (has been added) on account of (*capala*) belonging to the *yuvādi* (*-gaṇa*).[53]

Sujanetara (means) *durjana* 'bad persons.' *Maitrī* (means) *sakhyam* 'friendship.'

(In the sense of) *sujanād itaras tasya maitrī* 'the friendship of someone, other than good people' (sg. nom.), (we derive *sujanetaramaitrī*).

Anuvidadhe (means) *anucakre* 'has imitated.' The pf. ending (is used) in the active sense.[54] That is to say, like friendship with bad people abandons even a loving one, like that the (evening) twilight[55] also abandoned a person performing worship.

(In the sense of) *mitrasya karma* 'the act of friend', (we derive) *maitra.* (The fem. suffix) *ṄīP* (has been added to a form) ending in *aṆ*.[56]

In this (stanza) the unsteadiness of the twilight and the friendship of bad people is the common property (leading the poet to speak of) *anuvidhāna* 'imitation.'[57] Therefore, there is *upamā* by implication.[58]

Note (10)

Śabdālaṁkāra : cd, 3 x *n.*

Arthālaṁkāra : *Upamā.* The action of the twilight in leaving even persons, who respectfully perform their *saṁdhyā* devotions is likened to the unreliable friendship of bad persons. The *saṁdhyopāsana* or *saṁdhyāvandana* with the recitation of the *Gāyatrī-mantra* is *nityakarman*, an obligatory rite to be performed every day by orthodox brahmins. See P. V. Kane, *History of Dharmaśāstra*, Vol. II, Part I, B.O.R.I.; Pune 1974, p. 312-316.

Stanza 9.11

Having concealed itself, as if out of fear for the heat of dawn, the darkness, more powerful on account of the cessation of the sun heat, somewhat slowly appeared from a hole has reached level ground.

(Commentary on the stanza beginning with) *auṣasa*

(*Auṣasa* means) *prābhātika* 'belonging to daybreak.'[59] (In the sense of) *auṣasād ātapād bhayaṁ tasmād iva* 'as if out of fear for the heat of dawn', (we derive *auṣasātapabhayāt*). This is *utprekṣā.*[60]

Apalīnam (means) *kvacid gūḍham* 'concealed somewhere' (sg. nom. ntr.).

(*Vāsaracchavi* means) *ātapa* 'heat' (*Paṭīyah* means) *prabhaviṣṇutaram* 'more powerful.' (In the sense of) *vāsaracchaver viramād* (sc.) *hetoḥ*[61] *paṭīyaḥ* 'more powerful on account of the cessation of the sun heat' (sg. nom. ntr.). (we derive) *vāsaracchavipaṭīyaḥ.*

(In the sense of) *andhaṁ karoti* 'causes dark', (we derive) *andhakāram* (which means) *dhvānam* 'night' (sg. nom.). [Quote from *Amara*]. Then, immediately after the twilight had gone.

Śanakaiḥ (means) *mandamandam* 'very slowly. '[62]

Nimnāt.

Saṁnipatya (means) *āgatya* 'after having appeared.'

Samāni (means) *samasthalāni* 'level ground.'

Udavāpa (means) *vyānaśe* 'has occupied.[63]

In this (stanza), because we understand an item, which is not the topic of description on account of the sameness of the qualifiers of the darkness, which is the topic of description, there is the *samāsokti-alaṁkāra.*[64] But let the *utprekṣā* be there as an *aṅga* 'supporting element.'[65]

Note (11)

Śabdālaṁkāra : b, 3 x *v*; cd, 3 x *n.* We note, that *pāda* b consists of one cp.

Arthālaṁkāra : (1) *Utprekṣā,* (2) *Samāsokti* and (3) *Saṅkara.* Rather curiously, Mall. connects *iva* in *pāda* c with *bhayāt* in *pāda* a . Given the place of *iva,* the more natural connection would be with *saṁnipatya nimnāt.* In that case, *bhayāt* could still be interpreted as an *utprekṣā,* albeit without the explicit use of *iva,* so that the *utprekṣā* is *gamyā* 'to be understood (only).' Consequently, the stanza will contain two *utprekṣās*. In *utprekṣā,* the poet, in his imagination, presents the topic, about which he talks as something different from what it really is. In *samāsokti* the non-topic of description, in our case, the thief, is evoked through the skilful use of the qualifiers of the darkness, which can be made to apply to the thief also. The *utprekṣā* or the two *utprekṣās*, which are mutually independent, serve as the *aṅga* 'supporting factor' for the *samāsokti*. Thus *saṅkara* results, for which see *MGhK*, pp. 561-562.

Stanza 9.12

The distinction, even of any big thing, since it had become one (with the rest), was no more perceived, so to speak. By the sun, which had set, the differences in the worlds had been deposited in itself, as it were.

(Commentary on the stanza beginning with) *ekatām*

Ekatām (means) *abhedam* 'non-distinctness' (sg. acc.).

Gatasya iva.[66] This is *utprekṣā,* because we understand in that way due to the spread of darkness.[67]

Mahataḥ (means) *śailādeḥ api* 'even of a mountain, etc.'

Kasyacit (means) *kasyāpi padārthasya* 'of anything whatsoever.'

Vivekaḥ (means) *bhedaḥ* 'difference' (sg. nom.).

Na upalebhe (means) *na gṛhītaḥ* 'has not been grasped.'[68] Therefore (the poet) imagines (the following).

Patitena (means) *astamitena* 'by the one which had set.'

Bhāsvatā (means) *sūryeṇa* 'by the sun' [Quote from *Amara*].

Bhuvanānām. That is to say, *bhuvanasthapadārthānām* 'of things located in the worlds.'

Viśeṣāḥ (means) *bhūdharādibhedāḥ* 'difference in the form of mountains, etc.'

Ātmani (means) *svasminn eva* 'in itself only.'

Nidadhire iva (means) *nihitāḥ iva* 'deposited' (pl. nom. masc.), as it were. That is to say, otherwise, how could they not be perceived ?

In this (stanza), because they require each other, of two *utperkṣās*, which are of the same kind,[69] there is *saṅkara*, due to *aṅgāṅgibhāva* 'a main-subordinate relation.'[70]

Note (12)

Śabdālaṁkāra : a, 3 x *v* ; cd, 5 x n, 3 x *t.*

Arthālaṁkāra : *Utprekṣā* twice, each indicated by *iva*, and *saṅkara*. The poet fancies, that due to the all-encompassing, darkness all things have become one, since they are not perceived as distinct any more. Then he imagines, that the sun, which has set, has taken in the differences of all the things. Since the first *utprekṣā* serves as the *aṅga* to support the second one, there is *saṅkara*.

Stanza 9.13

Even though they wished for non-separation from their loving females, the love pairs of (*cakravāka*) birds necessarily separated during the nights, have definitely become separated. Indeed, the decree of fate can not be infringed upon.

(Commentary on the stanza beginning with) *icchatām*

Vadhūbhiḥ (means) *svakāminībhiḥ* 'with their loving women.'

Saha.

Abhedam (means) *aviyogam* 'non-separation' (sg. acc.).

Icchatām. That is to say, even of those, who had decided (to stay together).

(In the sense of) *yāminīṣu virahiṇām* 'of those separated during the nights' (we derive *yāminīvirahiṇām*). (The suffix) *ṆinI* (is added) after (the verbal base quoted as) *rahati* 'to separate'[71] in the sense of necessarily.[72] Or rather, (the suffix) *inI* (is added) in the sense of *nindā* 'blame.'[73]

Vihagānām (means) *cakravākāṇām* of the *Cakravāka* ducks.'[74]

Mithunāni viyogam āpur eva. But it is not the case, that they did not obtain (separation). Thus, there is exclusion of non-separation.[75]

To explain,[76]

Kālaniyogaḥ (means) *daivājñā* 'a decree of fate' (sg. nom.).

Na laṅghyate khalu. That is to say, it is difficult to avoid.

Note (13)

Śabdālaṁkāra : *Vṛttyanuprāsa* in cd, *yogam... yogaḥ.*

Arthālaṁkāra : *Arthāntaranyāsa*, in the form of the corroboration of a particular instance by a general truth. However much the *cakravāka* ducks want to stay together during the night, they have to separate because fate has decreed it so.

Stanza 9.14

When the male *cakravāka* bird, having gone near to her, was speaking to the beloved female, facing (her), the lotus plant bent down its flower, which had abandoned its bloom, like a face.

(Commentary on the stanza beginning with) *yacchati*

Śakuntau (means) *cakravākapakṣiṇi* 'a *cakravāka* bird' (sg. loc.). (*Śakunti* is interpreted like that) because a general meaning has resulted in a particular meaning, required by the context. [Quote from *Amara*].

Antikagate (means) *samīpasthe* 'being near' (sg. loc. masc.).

Api.

Dayitāyai (means) *cakravākyai* 'to the female *cakravāka* duck.'

Pratimukham (means) *abhimukham yathā tathā* 'in such a way, as to facing (the other bird). '

Vācam yacchati (means) *vācam eva dadāti* 'when he was speaking only' (loc. abs.).[77] That is to say, when not being united. Substitution of *yacch-* for *dāṆ-* by P. 7.3.78.[78]

Amburuhiṇyā (means) *nalinyā* 'by a lotus plant.'

Ujjhitaharṣam (means) *cakravākadurdaśādarśanād iva tyaktavikāsam* 'having its bloom abandoned on account of seeing, so the speak, the sorry state of the *cakravāka* duck' (sg. nom. ntr.).

Paṅkajaṁ mukham iva.

Natim (means) *namratvam* 'the being bowed down' (sg. acc.).

Nīyate sma (means) *nītam* 'has been led to.'[79] Because *nī-* to lead to has two objects, the pf. ending is used in the sense of the main object by *ślokavārttika* VIII on P. 1.4.51.[80] Usually, women feel pain on account of seeing misfortune. (The poet) means to say, because of seeing separation (of two love birds) especially.

In this (stanza), the status of cause is imagined[81], because the bowing down of the lotus flower follows immediately on the lament of the *cakravāka* duck.[82] And that (assumption of *hetu-utprekṣā*) is accomplished by the lotus plant being caused to become similar to a loving woman through the comparison with a face.[83] Therefore, due to the *aṅgāṅgibhāva* 'main-subordinate relation' of the *upamā* and the *utprekṣā*, there is *saṅkara*.[84] The *utprekṣā* is being understood, because an indicative word has not been used.[85]

Note (14)

Śabdālaṁkāra : ab, 3 x *t* ; c, 3 x *t*.

Arthālaṁkāra : (1) *Upamā*, (2) *utprekṣā* and (3) *saṅkara*. The flower (*paṅkajam*) of the lotus plant (*amburuhiṇī*) is compared to a face. The poet fancies, that after hearing the lament of the male duck, the lotus plant bends down its flower, which had lost its bloom, in sympathy, as it were. Here the *upamā* functions as the *aṅga* 'supporting factor' for the *utprekṣā*, which is the *aṅgin*. The result is *saṅkara*, a blending of the two *alaṁkāras*.

Stanza 9.15

Had perhaps the various trees and mountains been painted over by the darkness? Or had the sky been caused to bend down, or had it been concealed? Or had the earth been made level in its low and high places? Or had the quarters of the sky been compressed together?

(Commentary on the stanza beginning with) *rañjitā*

Timireṇa (means) *andhakāreṇa* 'by the darkness.'

Vividhāḥ.

(In the sense of) *taravaḥ śailāś ca* 'trees and mountains' (we derive *taruśailāḥ*).

Rañjitāḥ (means) *svasāvarṇyam āpāditaḥ* 'having come to have the same colour of (darkness) itself' (pl. nom. masc.).

Nu. (The poet) means to say, otherwise how could they be rich in dark colour?

Similarly,

Gaganaṁ nāmitaṁ nu. Supply *ā bhūtalāt* 'up to the surface of the earth.' Shortening (of the verbal base vowel in *nāmita*) has not taken place, because *vyavasthitavibhāṣā* is accepted, due to the continuation of the word *vā* in P. 6.4.92.[86]

Or rather,[87]

Gaganam.

Sthagitam (*nu*) (means) *ācchāditaṁ nu* 'or has (the sky) been concealed?' (The poet) means to say, even in both cases, it was not seen because of its being covered by darkness.

Similarly,

Dharitrī.

Viṣameṣu (means) *nimnonnateṣu* 'in low and high places.'

Pūritā (means) *samīkṛtā* 'made level' (sg. nom. fem.).

Nu. (The poet) means to say, otherwise, how could discernment of these (places) not take place?

Kakubhas (means) *diśaś ca* 'and the quarters of the sky' (pl. nom.).

Saṁhṛtāḥ (means) *luptāḥ kiṁ* 'erased perhaps?' (pl. nom. fem.). (The poet) means to say, otherwise, how could they not be seen?

(In this (stanza), there is *saṁdeha-alaṁkāra*, because one doubts after having superimposed the colour status, etc. of the several topics of description in the form of trees and mountains, etc. on the darkness.[88] Also,[89] on account of the fact that possibility is hinted at (by *nu*), there is a kind of *utprekṣā* here, the author of the *Alaṁkārasarvasva* says.[90]

Note (15)

Śabdālaṁkāra : ab, 5 x *n*, of which 3 times in *nu.. . nu.. . nu*; 3 x *t* ; cd, 3 x *r*.

Arthālaṁkāra : (*Sa*)*saṁdeha*. Five doubts are stated in succession, indicated by *nu*, and all of them concerned with the effect of night and darkness falling. The doubts are as many possibilities, five different ways of looking at the darkness. At the basis of *saṁdeha* lies a comparison, in the present case, between darkness as the *upamā*, and five possible *upameyas*, like painting trees and mountains with a dark colour, presented by war of doubt. Typical of *saṁdeha*, in distinction from *utprekṣā*, is that the doubt remains undecided in equal proportion between the *upamāna* and the *upameya*. No decision is made in favour of one or the other.

Stanza 9.16

After beauty had left the lotuses, dark-coloured due to their colouring by the night (and) abandoning their bloom, it has gone to the clear-starred sky. Everybody wants to stay in a safe place.

(Commentary on the stanza beginning with) *rātri*

Śrīḥ (means) *śobhā* 'beauty' (sg. nom.). (Functions as the) agent.[91]

(*Rātri* means) *saṁdhyā* 'evening.' (*Rāga* means) *svacchāyoparañjanena* 'by the colouring with its own colour.' (In the sense of) *rātreḥ rāgeṇa malināni* 'dark-coloured by the colouring with its own colour' (pl. nom. ntr.), (we derive *rātrirāgamalināni*).

Therefore,[92]

Vikāsam.

Rahayanti (means) *tyajanti* 'abandoning' (pl. nom. ntr.). The suffix *ŚatṚ* (has been added) after the verbal base quoted as *rahati* in the sense of abandoning.[93]

Paṅkajāni.

Vihāya (means) *tyaktvā* 'after having abandoned.'

Spaṣṭatārakam.

Nabhaḥ (means) *kham* 'the sky' (sg. acc.).

Iyāya (means) *prāpa* 'has reached.'

To explain,[94]

Sarvo janaḥ.

Nirāpadi (means) *nirbādhasthale* 'in a place without obstruction.'

Vastum (means) *sthātum* 'to stay.' Prohibition of (the augment) *iṬ* by P. 7.2.10.[95] On account of the statement *ghasiś ca sānteṣu vasiḥ prasāriṇī* and among (the verbal bases) ending in *s* there are *ghasi* (and) *vasi* which takes *saṁprasāraṇa*.[96]

Icchati.

Note (16)

Śabdālaṁkāra : ab, 3 x *n*, 3 x *r*.

Arthālaṁkāra : *Arthāntaranyāsa*. A particular instance, namely, the beauty of the lotuses going off into the sky, is corroborated by a general truth, namely, that everybody wants a safe place.

Stanza 9.17

Let loose by the moon (and) whitish like the filament of a *ketukī* flower, the multitude of rays has spread all over the direction belonging to Indra which had an acquired beauty, as if it were a fistful of camphor powder.

(Commentary on the stanza beginning with) *vyānaśe*

Śaśadhareṇa (means) *candreṇa* 'by the moon.'

Vimuktaḥ (means) *kṣiptaḥ* 'thrown out' (sg. nom. masc.).

(In the sense of) *ketakīkusumakesaraḥ iva pāṇḍuḥ* 'whitish like the filament of a *ketakī* flower' (sg. nom. masc.), (we derive *ketakīkusumapāṇḍuḥ*).

(*Lambhita* means) *prāpita* 'caused to be obtained.' (In the sense of) *lambhitā kāntir yasya saḥ* 'which had an acquired beauty,' (sg. nom. masc.), (we derive *lambhitakāntiḥ*).

Aṁśusamūhaḥ (means) *raśmisamūhaḥ* 'a multitude of rays' (sg. nom.).

(*Cūrṇa* means) *karpurakṣoda* 'powder of camphor' (sg. nom.) (we derive *cūrṇamuṣṭiḥ*).

Iva. Although the word *muṣṭi* has two genders,[97] here the masc. gender only is to be understood because of conformity with the *upameya*.[98]

Vāsavasya (means) *indrasya* 'belonging to Indra.'

Diśam (sc.) *prācīm* 'the eastern (direction)' (sg. acc.).[99]

Vyānaśe (means) *prāpa* 'has reached.' Thereby, of the quarter of the sky and the moon similarity is understood[100] with a *nāyikā* and a *nāyaka*.

Note (17)

Śabdālaṁkāra : a, 3 x *ś* ; b, 4 x *k* ; cd, 3 x *m*. *Pāda* b consists of one cp.

Arthālaṁkāra : (1) *Upamā*, (2) *utprekṣā* and (3) *Saṅkara*, not mentioned by Mall., presumably, because he thinks they are clear anyway. The colour of the moon rays is likened to that of a filament of the *ketukī* flower. The poet also fancies, that the multitude of moon rays covering the eastern direction is a fistful of camphor powder, so to speak. Between the two *alaṁkāras* an *aṅgāṅgibhāva* holds in respect of colour, the *upamā* being the *aṅga*. The result is *saṅkara*, for which see *MGhK*, pp. 560-561.

Mall. notes, however, an indirectly expressed similarity of the *diśā* (fem.) with a *nāyikā* and of the *niśākara* 'moon' (masc.) with a *nāyaka*. The idea comes from the next stanza.

Stanza 9.18

When the lord of the *nakṣatras* (the moon) was drawing near, the direction of Indra (the east), quickly dispelling darkness, as if it were grief, has borne a front part like a face whose ornament was its quality of clarity itself, (and) which was bright with smile-like (moon) rays.

(Commentary on the stanza beginning with) *ujjhatī*

(In the sense of) *indrasya iyam* 'this (fem.) belongs to Indra' (we derive *aindrī*)

(sg. nom. fem.).[101]

Dik (sc.) *prācī* 'the eastern direction' (sg. nom.).

Tārakarāje (means) *nakṣatranāthe* 'the lord of the constellations' (sg. loc.).[102]

[Quote from *Viśva*].

Antikam (means) *samīpam* 'near.'

Vrajati (sc.) *sati* 'when ... was moving' (loc. abs.).

Āśu.

Tamisrām (means) *andhatamasam* 'dense darkness' (sg. acc.). [Quote from *Vaijayantī*]

Śucam iva. That is to say, the pain of separation, as it were.[103]

Ujjahāti (means) *vijahāti* 'abandoning' (sg. nom. fem.).

(*Prasāda* means) *nairmalya* 'clarity.' (In the sense of) *prasādaḥ eva guṇaḥ sa eva maṇḍanaṁ yasya tad* 'that (sg. acc. ntr.), whose ornament was nothing but a quality, which itself was clarity' (we derive *prasādaguṇamaṇḍanam*).

(In the sense of) *raśmayo hāsa iva tena viśadam* 'rays like a smile, there by bright (sg. acc. ntr.)' (we derive *raśmihāsaviśadam*).

Mukham (means) *mukham iva mukham* (that is) *agrabhāgam* 'a front part like a face' (sg. acc.).[104]

Ūhe (means) *vahati sma* 'has borne.'[105]

In this (stanza) similarity with a *nāyikā* and a *nāyaka* is understood[106] of *dik* '(the eastern) direction' and *candra* 'the moon.'[107]

Note (18)

Śabdālaṁkāra : ab, 3 x *m*, 3 x *t* ; cd, 4 x *m*

Arthālaṁkāra : (1) *Utprekṣā* of the *phala*-variety, (2) *upamā*, (3) *śleṣa*, and (4) *saṅkara*. The *utprekṣā* is expressed by *tamisrām ujjhatī śucam iva*. *Upamā* is expressed twice, once by the cp. *raśmihāsa*, and by means of *śleṣa* of the word *mukham* as *mukham iva mukham*. The *śleṣa* is necessary to connect the word *mukham* meaningfully with the *upameya* and the *upamāna*. Here the *śleṣa* is subservient to the *upamā*, which results in *saṅkara*, for which see *MGhK*, pp. 560-561. The *upamā* itself is an instance of *śliṣṭopamā*, a variety not found in the *KP*, but discussed in the *Ekāvalī*. See *The Ekāvalī of Vidyādhara*. With explanatory Notes by K. P. Trivedi. Bombay 1903, p.197, and Notes, pp. 535-536. Between the *utprekṣā* on the one hand, and the two *upamā*s on the other, another *aṅgāṅgibhāva* holds, in the sense, that the *upamā*s assist in bringing about the *utprekṣā*, the result being another *saṅkara*. In addition, as noted by Mall., the moon and the eastern direction assume the roles of *nāyaka* and *nāyikā*, respectively. They do so on the strength of the mention of grief - a veiled reference to *vipralambhaśṛṅgāra*, love in separation, the aesthetic mood evoked by the description of a lovelorn woman in Sanskrit play. See n. 25.

Stanza 9.19

The multitude of rays of the white-rayed one, whose disc had been screened by the sunrise mountain, falling on the sky, which was like a dark blue lotus, (and) brilliantly white like snow, has shone like the water of the Gaṅgā, brilliantly white like snow, falling on the water of the sea.

(Commentary on the stanza beginning with) *nīla*

Śailaruddhavapuṣaḥ (means) *udayagiritamaṇḍalasya* 'whose disc had been screened from view by the sunrise mountain' (sg. gen. Masc.)[108]

Sitaraśmeḥ (means) *indoḥ* (sc.) *saṁbandhi* 'belonging to the moon' (sg. nom. ntr.).[109]

Nīlanīrajanibhe (means) *śyāmakamalatulye* 'similar to a dark blue lotus'(sg. loc. ntr.).

Khe (means) *ākāśe* 'in the sky.'

Nipatat (means) *prasarat* 'spreading' (sg. nom. ntr.).

(*Gaura* means) *śubhra* 'brilliantly white.' (In the sense of) *himavad gauram* 'brilliantly white like snow' (sg. nom. ntr.), (we derive *himagauram*).

Karajālam (means) *aṁśusamūhaḥ* 'a multitude of rays' (sg. nom.).

Vāridheḥ payasi nipatat gāṅgam ambhu iva rarāje.

The adjectives are to be connected with the *upamāna* also.[110]

Note (19)

Śabdālaṁkāra : a, 3 x *n* ; ab, 4 x *r* ; c, 3 x *r*.

Arthālaṁkāra : *Upamā*. The *upameya* are the moon rays. The *upamāna* is the water of the Gaṅgā. from the correspondences of the qualifications of the two another, minor *upamā* can be inferred, namely, of the sky with the sea. The qualifications of the moon rays are (1) *himagauram*, and (2) *khe nipatat*. The qualifications of the Gaṅgā water are (1) *himagauram* - reference being to a foaming mountain river - and (2) *vāridheḥ payasi nipatat*. In (2) *khe* corresponds to *vāridheḥ payasi*. In addition, the cp. *himagauram* contains an *upamā*. The relation between this latter *upamā* and the one of the moon rays likened to the Gaṅgā water, can be seen as an *aṅgāṅgibhāva*, leading to *saṅkara*. There is no such relation between the main *upamā* (moon rays likened to Gaṅgā water) and the minor one (sky likened to the sea) Thus, theoretically, this should be an instance of *saṁsṛṣṭi* 'commingling', for which see *MGhK*, pp. 559-560.

Stanza 9.20

The darkness obstructing the sky, (and) similar to an exceedingly dark cloud, being pushed away in the east by the one, whose rays are other than non-white (i. e., the moon), (and) whose rays had risen, has shone like the elephant skin, similar to an exceeding dark cloud, being pushed away in front by Śambhu having raised hands.

(Commentary on the stanza beginning with) *dyām*

Dyāṁ nirundhat (means) *ākāśam āvṛṇvat* 'covering the sky' (sg. nom. ntr.).

Atinīlaghanābham (means) *mecakam* 'black' (sg. nom. ntr.).

(*Kara* means) *aṁśu* and *hasta* 'hand.' (In the sense of) *udyatāḥ karāḥ yasya tena* 'by him, whose rays / hands had been raised up' (we derive *udyatakareṇa*).[111]

(*Asitād itarād* means) 'other than a non-white one.' (which means) *śubhra* 'white.' (In the sense of) *asitebhyaḥ itarāḥ bhāsāḥ yasya tena* 'by one, whose rays are other than non-white', (we derive *asitetarabhāsā*, which means) *candreṇa* 'by the moon.'

Purastāt (means) *prācyām* 'in the east' and *agre* 'in front.'[112]

Kṣipyamānam (means) *tudyamānam* 'being pushed' (sg. nom. ntr.).

Dhvāntam.

Śambhunā kṣipyamānaṁ karicarma iva cakāse.

The adjectives are to be connected with the *upamāna* also.[113]

Note (20)

Śabdālaṁkāra : a, 3 x *n.*

Arthālaṁkāra : *Upamā* and *śleṣa.* The *upameya* is the darkness. The *upamāna* is the elephant skin worn by Śiva. The qualifications of the *upameya* are (1) *dyām nirundhat,* (2) *atinīlaghanābha,* and (3) *udyatakareṇa śambhunā purastāt kṣipyamānam.* Here (1) is not applicable to the *upamāna,* (2) is applicable, (3) also, but *śambhunā* is to be replaced by *asitetareṇa,* and *kara* and *purastāt* are to be taken in a different meaning by means of *śleṣa.* From the correspondence of *śambhunā* and *asitetareṇa* in (3) another, minor *upamā* can be inferred, namely, between the moon and Śiva. The relation between *śleṣa* and the main *upamā* (darkness likened to the elephant skin) is *aṅgāṅgibhāva,* leading to *saṅkara,* for which see *MGhK,* pp. 560-561. No such relation holds between the main *upamā* and the minor one. Therefore, this is an instance of *saṁsṛṣṭi,* for which see *MGhK,* pp. 559-560. Compare Note (19).

Stanza 9.21

When the multitude of rays spread by the moon, which had come very near, abandoned its compact shape, the horizon released from obstruction by the mass darkness has shone, breathing more freely, so to speak.

(Commentary on the stanza beginning with) *antikā*

(*Antikāntike* means) *atisamīpe* 'extremely near.'[114] Doubling by P. 8.1.12. *Luk*- deletion (of case ending) because of treatment like *kdh.* cp.[115] (*Visṛṣṭa* means) *mukta* 'let loose.' (In the sense of) *antikāntike gatena indunā visṛṣṭe* 'spread by the moon, which had come very near'(sg. loc. ntr.), (we derive *antikāntikagatavisṛṣṭe*).

Dīdhitejāle (means) *kiraṇasamūhe* 'the multitude of rays' (sg. loc.).

Jihmatām (means) *saṁkocam* 'compact form' (sg. acc.).

Jahati (means) *tyajati* (sc.) *sati* 'when abandoning' (loc. abs.).

(*Timirabhara* means) *tamaḥstoma* 'mass of darkness.' *Nirodha* (means) *uparodha* 'obstruction.' (In the sense of) *timirabharaiḥ nirodhāt* 'from the obstruction by the massed darkness', (we derive *timiranirodhāt*).

Niḥsṛtaḥ (means) *nirgataḥ* 'gone away (from)' (sg. nom. masc.).

Digantaḥ.

Ucchvasan (means) *prāṇan* 'breathing (anew)' (sg. nom. masc.).

Iva rarāja. This is the *utprekṣā-alaṁkāra.*[116]

Note (21)

Śabdālaṁkāra : a, *vṛttyanuprāsa* in *antikāntika* ; b, 3 x *j* ; cd, 4 x *r.*

Arthālaṁkāra : *Utprekṣā.* The poet fancies, that the horizon released from darkness breathes more freely, when the moon rays had come very near.

Stanza 9.22

The moon with its sickle having a clear coral-like luster, has thrown upward the dense darkness like the primeval boar the orb of the earth with its fang yellowish like a golden cutting tool.

(Commentary on the stanza beginning with) *lekhayā*

Induḥ.

Vimalavidrumabhāsā (means) *svacchapravālavarṇayā* 'possessing the colour of clear coral' (sg. instr. fem.).

Saṁtatam (means) *sāndram* 'dense' (sg. acc. ntr.).

Timiram.

Ādivarāhaḥ.[117]

(*Taṅka* means) *śilābhedakam śastram* 'a stone cutting tool.' [Quote from *Amara*] (*Piśaṅga* means) *lohitavarṇa* 'having a yellowish colour.' (In the sense of) *kanakasya taṅkaḥ tadvat piśaṅgyā* 'one having a yellowish colour like a golden stone cutting tool' (sg. instr. fem.), (we derive *kanakataṅkapiśaṅgyā*) (the fem. suffix) *ṄīP* (is added) by Vt. III on P. 4.1.39.[118]

Daṁṣṭryā bhuvaḥ maṇḍalam iva.[119]

Udāse (means) *uccikṣipe.* After the verbal base quoted as *asyati.*[120] The pf. ending (has been added) in the sense of agent.[121] The *ātm.* ending (is added) the verbal base quoted as *asyati* because of option.[122]

Note (22)

Śabdālaṁkāra : b, 3 x *t* ; ab, 4 x *m* ; d, 3 x *v.*

Arthālaṁkāra : *Upamā.* The *upameya* is *induḥ.* The *upamāna* is *ādivarāhaḥ.* The qualification of the *upameya* is *vimalavidumabhāsā lekhayā saṁtataṁ timiram* (*udāse*). The qualification of the *upamāna* is *kanakataṅkapiśaṅgyā daṁṣṭryā bhuvaḥ maṇḍalam* (*udāse*). The qualifications show exact correspondences, from which further, minor *upamās* can be inferred, namely, between *lekhā and daṁṣṭrī,* and *saṁtataṁ timiram* and *bhuvaḥ maṇḍalam.*

Stanza 9.23

Then, lightening up the sky by streams of rays, the cold-rayed one (i.e., the moon), yellowish like a breast coloured with saffron, has slowly emerged from the eastern ocean, as if from a golden jar.

(Commentary on the stanza beginning with) *dīpayan*

Atha (means) *udayānantaram* 'immediately after rising.'

Kiraṇaughaiḥ (means) *kucaḥ* 'breast.' (*Gaura* means) *aruṇa* yellow-reddish.

(In the sense of) *kuṅkumena aruṇaḥ yaḥ payodharaḥ tadvat gauraḥ* 'yellow-reddish like a breast, which is yellowish due to saffron' (sg. nom. masc.), (we derive *kuṅkumāruṇapayodharagauraḥ*). (The poet) means to say, because of the colour of the moon rise.

Tuhināṁśuḥ (means) *induḥ* 'the moon' (sg. nom.).

Śanakaiḥ.

Pūrvapayodheḥ (means) *pūrvasāgarāt* 'from the eastern ocean.'[123]

(In the sense of) *hemnaḥ kumbhaḥ* 'a jar of gold' (sg. nom.), (we derive *hemakumbhaḥ*).[124]

Iva.

Unmamajja (means) *ujjagāma* 'has come up.'

This is *utprekṣā.*[125]

Note (23)

Śabdālaṁkāra : b, 3 x *r.* Pāda b consists of one cp.

Arthālaṁkāra : (1) *Utprekṣā,* (2) *upamā* and (3) *saṁsṛṣṭi.* The poet fancies, that the ocean is a golden jar. The rising moon is likened to a woman's breast coloured with saffron. The two *alaṁkāras* are mutually independent. Therefore, *saṁsṛṣṭi* results, for which see *MGhK,* pp. 559-560.

From Bhāravi's reference to a saffron-coloured breast, it may be inferred, that in his time at least some women did not cover their breasts. The custom was noted by Europeans in South India many centuries later. See W. Crooke, *Things Indian.* London 1906. First Indian Reprint 1972, Munshiram Manoharlal : Delhi, p. 159 For a woman's way of dressing and use of paste in early days see S. N. Vyas, *India in the Rāmāyaṇa Age.* Atma Ram & Sons : Delhi 1967, p. 212 and 224.

The *Nāṭyaśāstra* 24.240-241 (ed. M. Ghosh, Vol. I, Calcutta 1967) prohibits wearing a single (lower) garment only (*ekavastrā*) for a heroine of the *uttama* or *madhyama* class, but allows it for women actors of the *adhama* 'low' class.

Stanza 9.24

People looked at the night with the rising moon, the darkness of which had not been completely removed to their heart's content, like (they look) at a newly wed woman, whose face is unveiled, and therefore, clearly visible, looking very cross out of shame.

(Commentary on the stanza beginning with) *udgatendum*

Lokaḥ (means) *janaḥ* 'the people' (sg. nom.). [Quote from *Amara*]

Udgatendum (means) *uditacandrām* 'having a risen moon' (sg. acc. fem.).

Avibhinnatamisrām (means) *aniḥśeṣitadhvāntām* 'possessing a darkness, which was not completely removed.' (sg. acc. fem.).

Rajanīm.

(*Vyaṁśuka* means) *apanītāvaguṇṭhana* 'having a veil, which had been removed.'

(*Sphuṭa* means) *dṛśyamāṇa* 'visible.' (In the sense of) *vyaṁśukam ata eva*[126] *sphuṭaṁ mukham yasyāḥ sā* 'she whose face was without veil and therefore clearly visible' (sg. acc. fem.), (we derive *vyaṁśukasphuṭamukhīm*).[127]

Vrīḍayā.

Atijihmām (means) *vakrām* 'cross' (sg. acc. fem.).

Navavadhūm (means) *navoḍhām* 'a newly married woman' (sg. acc.). [Quote from *Dharaṇī*][128]

Sriyam iva.

Avitṛptaḥ (sc.) *san.*[129]

Paśyati sma.

Note (24)

Śabdālaṁkāra : ab, 3 x *m*, 4 x *t*; cd, 3 x *m* ; d, 3 x *v*. Pāda a consists of two cps.

Arthālaṁkāra : *Upamā.* The *upameya* is *rajanī,* the night. The *upamāna* is *navavadhū,* the newly wed woman, who looks cross because of unveiling. The *upameya* is qualified by (1) *udaga-candrā,* and (2) *avibhinnatamisrā.* The *upamāna* is qualified by (1) *vyaṁśuka-sphuṭamukhī,* and (2) *vrīḍayā atijihmā.* From the qualifications noted under (1) the stock *upamā* between *candra* and *mukha* can be inferred. A meaning correspondence between the qualifications noted under (2) may also be construed.

Stanza 9.25

By the one possessing a cold luster (i.e., the moon), the sky had not been brought to a fitting clearness, the darkness had not been dispelled from the mountains and the forests, and its splendour had not spread in the quarters of the sky, (still, by the moon) the night had been definitely provided with an ornament.

(Commentary on the stanza beginning with) *na*

Himabhāsā (means) *candreṇa.*

Dyauḥ (means) *ākāśam* 'the sky' (sg. nom.).

Ucitam (means) *yogyam* 'fitting' (sg. acc. masc.).[130]

Prasādaṁ na gamitā.

(In the sense of) *adrayo vanāni tebhyoḥ* 'mountains and forests,' (pl. abl.), (we derive *adrivanebhyaḥ*).

Timiram.

Noddhṛtam (means) *notsāritam* 'not been dispelled' (sg. nom. ntr.).

(In the sense of) *diśāṁ mukheṣu* 'in the quarters of the sky', (we derive *diṅmukheṣu*).

Dhāma (means) *tejas* 'splendour' (sg. nom.).

Ca.

Na vikīrṇam (means) *na paryastam* 'has not been spread' (sg. nom. ntr.).

Still,

Rajanī bhūṣitā eva. (The poet) means to say, given the non-effectuation of the qualities mentioned.

In this (stanza), there is the *vibhāvanā-alaṁkāra* due to the statement of adornment as its effect, although there is no (statement of a) cause of embellishment (of the night).[131]

Note (25)

Śabdālaṁkāra : ab, 4 x *m*, 4 x *t*.

Arthālaṁkāra : *Vibhāvanā.* Three negations of causes of adornment of the night are stated, *na dyaur prasādaṁ gamitā, na timiram adrivanebhyaḥ uddhṛtam, na ca diṅmukheṣu dhāma vikīrṇam.* Still, embellishment is there, namely, by the mere presence of the moon.

Stanza 9.26

The cool-rayed one (i.e., the moon) having risen, taking in the glances of the proud women, clouded with hot tears, (and therefore) feeling somewhat afraid, as it were rose in the sky rather slowly.

(Commentary on the stanza beginning with) *māninī*

Uditaḥ śitamayūkhaḥ.

(*Uṣṇa* means) *virahatapta* 'heated because of separation (from their lovers).'

(*Kaluṣa* means) *āvila* 'turbid.' (In the sense of) *uṣṇena bāṣpeṇa kaluṣān* 'turbid with hot tears' (pl. acc. masc.), (we derive *uṣṇabāṣpakaluṣān*).

Māninījanasya (means) *kalahāntaritanāyikājanasya* of the heroins separated (from their lovers) because of a quarrel.[132]

Vilocanapātān (The poet) means to say, frightening because of anger brought about by humiliation. In the *Daśarūpaka* it says *kopāt kāntaṁ parānudya paścāt tāpasamanvitā kalahāntaritā* 'after having repulsed her lover out of anger, (but) later on repenting, (this is the *nāyikā* called) *kalahāntaritā*.'[133]

Pratigṛhṇan (means) *svīkurvan* 'accepting' (sg. nom. masc.). (The poet) means to say, because the glances cannot be avoided. Therefore,[134]

Bhītabhītaḥ (means) *bhītaprakāraḥ* 'being afraid to a high degree' (sg. nom. masc.).[135]

Iva. This is *utprekṣā*.[136]

Mandamandam (means) *mandaprakāram* 'in such a way, that there was a (high) degree of being slow.'[137] In both cases, given doubling by P. 8.1.12, there is deletion of the case ending[138] (after the first word) on account of treatment like a *kdh.* cp.[139]

Kham (means) *ākāśam* 'the sky' (sg. acc.).

Prayayau.

Note (26)

Śabdālaṁkāra : a, 5 x *n* ; c, *vṛttyanuprāsa* in *mandamandam* ; d, *vṛttyanuprāsa* in *bhītabhītaḥ*. Pāda a consists of one cp.

Arthālaṁkāra : *Utprekṣā*, as noted by Mall. The poet fancies, that the slow rise of the moon is due to fear for the tearful glances of the women, who quarreled with their lovers and therefore feel separated from them. But since the poet describes the action of the moon, which is the *prastuta* item, in such a way, that we are reminded of the corresponding action of a lover, or of lovers, who is or are the *aprastuta* item, one may think of another *alaṁkāra* also, namely, *samāsokti*, for which see Note (5). This being so, between two *alaṁkāras* an *aṅgāṅgibhāva* holds, the *utprekṣā* functioning as the *aṅga*. The result is *saṅkara*.

Stanza 9.27

Of the cold-rayed one (i.e., the moon), which came near to the stars / which embraced his loved wives round the neck, a yellow-reddish luster spreading all around has shone like *aṅgarāga*.

(Commentary on the stanza beginning with) *śliṣyataḥ*

(*Tata* means) *prasārita* 'stretched out.' (Kara) means (both 'hand' and) *aṁśuka* 'ray.'

(In the sense of *tatāḥ karāḥ eva karāḥ yena tasya* 'by whom the hands, which were nothing but rays had been stretched out, (sg. gen. masc.), (we derive *tatakarasya*).

(*Tārakāḥ priyavadhūḥ* means) *tārakāḥ eva priyavadhūḥ* 'the loved wives, who were nothing but stars' (pl. nom.).

Apakaṇṭham (means) *antike* 'near' or *kaṇṭhe* 'on the neck.'[140] The acc. case ending (is used) in the sense of uninterrupted connection.[141] (This is) an *avyayībhāva* cp. in the sense of a case ending.[142]

Śliṣyataḥ (means) *pratyāsīdataḥ* 'of one going near' and *āliṅgataḥ* 'of one embracing' (sg. gen. masc.).[143]

Himāṁśoḥ (sc.) *saṁbandhī* 'connected with the moon' (sg. nom. masc.).[144]

Samantāt.

Udvaman (means) *utsarpan* 'spreading' (sg. nom. masc.). (*Vam* -) has the status of an intransitive verbal base (here) it has a different meaning. On account of the statement *dhātor arthāntare vṛtteḥ* 'because of the verbal base is used in a different meaning.'[145]

Lohitarāgaḥ (means) *aruṇaprabhaḥ* 'a yellow-reddish lustre' (sg. nom.).

Aṅgarāgaḥ iva abhirarāje.[146] It is wellknown, that a red colour develops on account of embracing.

In this (stanza), there is *saṅkara* due to the *aṅgāṅgibhāva* of *rūpaka* and *upamā.*

Note (27)

Śabdālaṁkāra : ab, 3 x *t*, 3 x *r*, 3 x *k* ; cd, 4 x *r*.

Arthālaṁkāra : (1) *Rūpaka*, (2) *upamā* and (3) *saṅkara*. The *rūpaka* in the cp. *tatakara* is of the *śliṣṭarūpaka* type, for which see *MGhK*, Canto VI, n. 244. The *KP* deals with this type as *paraṁparitaṁ śliṣṭam rūpakam* on p. 600, ff. The idea is that one *rūpaka* becomes the cause of another one. In the case of *tatakara* the component *kara* is used in two meanings. That leads to another *rūpaka*, namely, *priyavadhūn tarakāḥ*, where two different words are used, so no śleṣa. Further, in *upakaṇṭham śleṣa* is applied again. In the *tatakara śliṣṭarūpaka* the *prastuta* item are the rays on which the idea of hands is superimposed. Similarly, in *priyavadhūḥ tarakāḥ* the stars are presented as loved wives of the moon. In the *upamā* the yellow-reddish shine of the moon is likened to a cosmetic substance. Since this is an assisting factor in bringing about the *rūpaka*, it functions as the *aṅga* in the *aṅgāṅgibhāva*. The result is *saṅkara*, for which see *MGhK*, pp. 560-561.

Stanza 9.28

The stream of rays spread all around by the bearer of hare mark (i.e., the moon) has driven away the darkness, dense though it may be, like the milk-ocean, broken by the Mandara mountain, drove away[147] the forests with their dense and tall trees.

(Commentary on the stanza beginning with) *preritaḥ*

Śaśadhareṇa (means) *candreṇa* 'by the moon.'

Preritaḥ (means) *visṛṣṭaḥ* 'spread around' (sg. nom. masc.).

Karaughaḥ.

Saṁhitāni (means) *sāndrāṇi* 'dense' (pl. acc. ntr.).

Tamāṁsi.

(*Mandara* means) *mandarācala* 'the Mandara mountain.' (In the sense of) *mandareṇa bhinnaḥ* broken by the Mandara mountain (sg. nom. masc.) (we derive *mandarabhinnaḥ*).[148]

Kṣīrasindhuḥ.

(*Avirala* means) *sāndra* 'dense' (*Ucca* means) *unnata* 'tall.' (In the sense of) *aviralāḥ uccāḥ ca taravo yeṣu tāni* 'in which there were dense and tall trees,' pl. acc. ntr., (we derive *aviraloccatarūṇi*).[149]

Kānakāni iva.

Nunoda (means) *dūrīcakāra* 'has driven away.'

Note (28)

Śabdālaṁkāra : a, 3 x *r* ; ab, 3 x·*t* ; cd, 4 x *r*.

Arthālaṁkāra : *Upamā.* The *upameya* is *karaughaḥ,* the stream of moon rays. The *upamāna* is the *kṣīrasindhuḥ,* the milk-ocean. The qualifications of the *upameya* are (1) *śaśadhareṇa preritaḥ,* and (2) *saṁhitāni tamāṁsi nunoda.* The qualifications of the *upamāna* are (1) *mandareṇa vibhinnaḥ,* and (2) *aviraloccatarūṇi kānakāni nunoda.* From the correspondences in (1) and (2) further, minor *upamās* may be inferred, namely, between the moon and Mandara mounatin, and between the dense darkness and the forests with dense trees. The structural balance of the stanza is striking.

Stanza 9.29

By the shadow of the trees, which had become variegated due to the foot-steps of the hare-containing one (i.e., the moon) similarity has been reached with floors of dwellings the surfaces of which had become speckled due to white presents which had been thrown down.

(Commentary on the stanza beginning with) *śāratām*

śaśipadaiḥ (means) *candraraśmibhiḥ* 'by the rays of the moon.' [Quote from *Amara*]

Śāratām (means) *śabalatām* 'variegated-ness' (sg. acc.).

Gamitayā.[150] [Quote from *Viśva*]

Viṭapinām (means) *tarūṇām* 'of the trees.'

Chāyayā.

(*Nyasta* means) *nikṣipta* 'thrown down' (*Śuklabali* means) *śvetapuṣpādyupahāra* 'a present in the form of white flowers, etc.' (*Tala* means) *uparibhāga* 'surface.' (In the sense of) *nyastaiḥ śuklabalibhiḥ citrāṇi talāni yāsāṁ tābhiḥ* 'whose surfaces were speckled by means of white presents which had been thrown down'pl. instr. fem. (we derive *nyastaśuklabalicitratalābhiḥ*). [Quote from *Amara*][151]

Vasativeśmamahībhiḥ (means) *nivāsagṛhabhūmibhiḥ* floors of dwellings (pl.instr.).

Tulyatā (means) *sāmyam* 'similarity' (sg. acc.).

Pratipede (means) *prāptā* 'has been reached.' The pf. ending has been added in the passive sense.[152] This is *ārthī upamā.*[153]

Note (29)

Śabdālaṁkāra : ab, 3 x *t*, 3 x *y*. *Pada* c consists of one cp.

Arthālaṁkāra : *Upamā*. The *upameya* is *chāyā*, the shade. The *upamāna* is *vasativeśmabhūmayaḥ*. The qualification of the *upameya* is *śaśipadaiḥ śāratāṁ gamitayā*. It corresponds with the qualification of the *upamāna*, namely, *nyastaśuklabalicitratalāḥ*. A minor *upamā* between the rays of the moon and the white presents may be inferred.

Stanza 9.30

By the male *cakravāka* duck experiencing invariable separation (from the female) by night, content, when being together with his wife even during the sun heat, the rays of the cold-rayed one (i.e., the moon) could not be tolerated. When the mind is troubled, everything becomes unbearable.

(Commentary on the stanza beginning with) *ātape*

Ātape. (The poet) means to say, even though this (heat) is troublesome.

Vadhvā (means) *cakravākyā saha* 'together with the female *cakravāka* duck.'[154] Therefore,[155]

Dhṛtimatā (means) *saṁtoṣavatā* 'content' (sg. instr. masc.).

(*Virahin*) means *niyataviraha* 'having an invariable separation.' (In the sense of) *yāminīṣu virahiṇā* 'by the one experiencing invariable separation', (we derive *yāminīvirahiṇā*). Therefore,

Vihagena (means) *cakravākena* 'by the male *cakravāka* duck.'

Himaraśmeḥ (means) *candrasya* 'of the moon.'

Kiraṇāḥ na sevire.

To expalin,[156]

Duḥkhite (means) *saṁjātaduḥkhe* 'affiliated by distress' (sg. loc. ntr.)

Manasi sarvam. (The poet) means to say, even though it is delightful.

Asahyam (means) *soḍhum aśakyam* 'what can not be borne with' (sg. nom. ntr.). The suffix *yaT* (has been added) by P. 3.1.99.

But earlier (commentators) have read *ātapāḥ* (instead of *ātape*). In that case, (we have no construe) *vadhvā saha ātapāḥ* when accompanied by his wife even the occurrences of heat have been endured. But by the one separated from her even the moon rays could not be endured. In this way, we have to construe. But the result is the same.[157]

Note (30)

Śabdālaṁkāra : a, 3 x *t*; c, 3 x *r*; d, 3 x *m*.

Arthālaṁkāra : *Arthāntaranyāsa.* A general truth is corroborated by a particular instance. A troubled mind is not happy even in ideal circumstances. That is proved by the unhappy feelings of the male *cakravāka* duck even in the cool moonshine, when separated from his female at night.

Stanza 9.31

Carrying drops of water, dispersing the fragrance of blossoming flowers in such a way that their pollen was lifted up, the cool night wind has caused the tracks of forest trees in which everywhere the birds had gone to sleep to shake slighly.

(Commentary on the stanza beginning with) *gandham*

Apāṁ kaṇavāhī. Given an acceptable construction of words, even intervention must be toleated.[158]

Gandham (means) *saurabham* 'fragrance' (sg. acc.).

(*Rajaḥ* means) *parāga* 'pollen.' (In the sense of) *uddhataṁ rajaḥ yasmin karmaṇi tad yathā tathā* 'in such a way that the pollen had been lifted up' (we derive *uddhatarajaḥ*),[159] (The suffix) *kaP* (has) not (been added) because of option by P. 5.4.154.[160]

Vikṣipan (means) *vikaran* 'dispersing' (sg. nom. masc.).

Similarly,[161]

Śiśiraḥ (means) *surabhiḥ* 'pleasant' (sg. nom. masc.).[162]

Yāminīmarut (means) *rātrivāyuḥ* 'the night wind' (sg. nom.).

(*Līna* means) *śayita* 'gone to sleep.' (In the sense of) *paritaḥ līnāḥ vihaṅgāḥ yāsu tāḥ*

in which the birds had gone to sleep, pl. nom. fem., (we derive *parilīnavihaṅgāḥ*).

Vanarājīḥ.

Ādudhāva (means) *īṣat kampayām āsa* 'has caused to shake slightly.' That is to say, the tracks of forest trees shook a little without disturbing the sleep of the birds. [Quote from *Amara*][163] (Th poet) means to say, like someone attracts to himself his beloved woman sprinkling her with perfumed water, etc., in that way.

Note (31)

Śabdālaṁkāra : ab, 3 x *k*, 3 x *m* ; cd, 3 x *r*, 3 x *n*.

Arthālaṁkāra : None directly. Implied is the comparison of the night breeze and the forest trees with a *nāyaka* and *nāyikā* respectively.

Stanza 9.32

By the night like a loved woman, in order to perform the anointing of Manmatha, the moon, in which rays like a water stream were shining (and), whose spots were clearly visible, was raised high like a silver jar decorated with lotus flowers.

(Commentary on the stanza beginning with) *saṁvidhātum*

(In the sense of) *yāminī vanitā iva tayā* 'the night like a loved woman,' sg. instr. fem., (we derive *yāminīvanītayā*, which means) *rātrirūpayā kāntayā* 'by a loved woman in the form of the night.'

Manmathasya.

Abhiṣekam (means) *tribhuvanajaitrayātrābhiṣekam* 'the anointing for an expedition to conquer the three worlds' (sg. acc.).

Saṁvidhātum (means) *samyakkartum* 'in order to perform correctly.'

(*Oghaḥ* means) *pūraḥ* 'stream.' (In the sense of) *aṁśavaḥ jalāni iva teṣām* sg. nom. masc., (we derive *lasadaṁśujalaughaḥ*).

Tatahcihnaḥ (means) *sphuṭalāñchanaḥ* 'having clearly visible spots' (sg. nom. masc.).

Induḥ sotpalaḥ rajatakumbhaḥ iva.

Udāse (means) *utkṣiptaḥ* 'had been raised high.' The pf. ending (is added) after (the verbal base quoted as) *asyati* 'to throw' in the passive sense.[164]

In this (stanza) there is *saṅkara* of *upamā* and *utprekṣā* brought to life[165] by the *utprekṣā* understood[166] through (the suffix) *tumUN* in *saṁvidhātum.*[167]

Note (32)

Śabdālaṁkāra : ab, 3 x *m* ; cd, 4 x *t.*

Arthālaṁkāra : (1) *Upamā*, (2) *utprekṣā* and (3) *saṅkara. Upamā* we find in (1) *yāminīvanitā*, *aṁśujalaughaḥ* and in *rajatakumbha iva.* The *utprekṣā* is stated as *abhiṣekaṁ saṁvidhātum.* Here *iva* is not used. The simple explanation of *saṅkara* is to assume *aṅgāṅgibhāva* between the *upamās*, on the one hand, as the *aṅga*, and the *utprekṣā* on the other. But Mall. does not base the *saṅkara* on *aṅgāṅgibhāva*, but says that the *saṅkara* is supported by an *utprekṣā* conveyed by a *tumUN* form. What kind of *saṅkara*-construction he had in mind is not clear.

Stanza 9.33

The glory of victory certainly does not approach a man even if he is full of strength, when he is without a companion. Because Anaṅga (i.e. the god of love), even though he is strong, has taken up his victorious bow (only) as the friend of the rays of the hare-containing one (i.e. the moon).

(Commentary on the stanza beginning with) *ojasā*

Ojasā.

Anūnam (means) *saṁpūrṇam* 'complete' (sg. acc. masc.).

Api.

Asahāyam (means) *sahāyarahitam* 'without companion' (sg. acc. masc.). Supply *puruṣam* 'a man' (sg. acc.).

Jayaśrīr nopayāti khalu nūnam. Why ?

Yad (means) *yasmāt* 'because.'

Vibhuḥ (means) *samartho'pi* 'even being strong' (sg. nom. masc.).

Anaṅgaḥ.

(*Sakhi* means) *sahacara* 'companion.' (In the sense of) *śaśimayūkhānāṁ sakhā* 'friend of the rays of the hare-containing one' (we derive) the form as stated.[168] That is to say, provided with companions, adjectival function.[169]

Vijayi (means) *vijayaśīlam* 'being accustomed to conquer' (sg. acc. ntr.). The suffix *inI* (has been added) by P. 3.2.157.[170]

Cāpam ādade.

In this (stanza) there is *arthāntaranyāsa* in the form of a corroboration of a general

truth by a particular instance.

Note (33)

Śabdālaṁkāra : a, *vṛttyanuprāsa* in *nūnam anūnam* ; b, 3 x y.

Arthālaṁkāra : *Arthāntaranyāsa*. The general truth is that everybody needs help. That is seen in the particular instance of Anaṅga needing the help of the moon's rays. Why not the other way round ? Presumably, the clue is taken from the fact that the general truth has been stated first in the stanza.

Introduction to 9.34

After having thus portrayed the totality of simulating factors,[171] (the poet) now undertakes to describe the love-making which is the effect of those (factors).

Stanza 9.34

By the wives of the gods whose feast of love-making had come near, although they (already) had applied beauty, decoration of their pleasure apartments has been desired (again); although they had (already) received news of their lovers, (still) the activity of a (female) go-between (has been desired) (and) although they had put on ornaments (already), ornaments (have been desired again).

(Commentary on the stanza beginning with) *sadmanām*

Saṁnikṛṣṭaratibhiḥ (means) *āsannasuratotsavaiḥ* 'whose feast of love-making had come near' (pl. instr. masc.).[172] Therefore,[173]

Suradāraiḥ (means) *suravadhūbhiḥ* 'by the wives of the gods.'[174]

Āhitaśobhaiḥ (means) *prāg eva vihitakeligṛhamaṇḍanair api* 'although having decorations of their pleasure apartments applied already before' (pl. instr. masc.). Again,

Sadmanām (means) *keligṛhāṇām* 'of the pleasure apartments.'

Viracanā (means) *maṇḍanam* 'decoration' (sg. nom.).

Īṣe. (means) *abhileṣe* 'was wished for'. The pf. ending (has been added) in the passive sense.[175]

Āgatapriyakathaiḥ (means) *prāptapriyajanavṛttāntaiḥ* 'having news of their lovers which had (already) reached' (pl. instr. masc.).

Apt.

(In the sense of) *dūtasya karma* 'the profession of a messenger' (we derive) *dūtyam* (this is) *dūtīvyāpāra* the business of a female go-between.[176]

Īṣe.[177] The suffix *yaT* (has been added after the word *dūta*) in the sense of *bhāva* 'status' or *karman* 'action / profession' of a *dūta.*[178]

Similarly,

Bhūṣitair api.

Vibhūṣaṇam (means) *prasādhanam* 'ornament' (sg. nom.).

Īṣe.[179] (The poet) means to say, because of excessive eagerness.

Note (34)

Śabdālaṁkāra : ab, 3 x 3 ; c, 3 x *n*.

Arthālaṁkāra : None.

Stanza 9.35

In separation (from the lovers) garlands, sandalwood paste and liquor did not please the lovely women. Because union with their lovers only lends delight to the means of enjoying love.

(Commentary on the stanza beginning with) *na*

Virahe (means) *viyogāvasthāyām* 'in the condition of separation.'[180]

Srajaḥ (means) *mālyāni* 'garlands' (pl. nom.).

Candanāni (means) *gandhāni* 'perfumed substances.' (pl. nom.).

Madirā (means) *madyāni* 'liquor' (sg. nom.).

Vā.

Ramaṇībhyaḥ. The dative ending (has been added) because (*ramaṇī*) has the status of *sampradāna* by P. 1.4.33. [181]

Na rurucire (means) *na rocanta sma* 'they have not pleased.'

Hi (means) *yasmāt* 'because.'

Priyasamāgame eva rateḥ.

Sādhaneṣu (means) *sragādiṣu* 'in garlands, etc.'

Ramyatām (means) *manoharatvam* 'delightfulness' (sg. acc.). That is to say, *ruciratvam* 'pleasantness.'

Upadhatte (means) *ādhatte* 'takes on.' That is to say, displeasure only is appropriate when they (the lovers) are not there. Therefore, there is *arthāntaranyāsa* in the form of corroboration of an effect by means of the cause on account of (having been phrased in) the negative way.[182]

(In the sense of) *ramayante eṣu* 'they find pleasure in those' (we derive) *ramyāṇi.* The suffix *yaT* (has been added) by P. 3.1.98.[183] The sense of *adhikaraṇa* (in *eṣu*) is by P. 3.3.113.[184]

Note (35)

Śabdālaṁkāra : a, 4 x *r*; cd, 3 x *r.*

Arthālaṁkāra : *Arthāntaranyāsa.* It takes the form of a negative cause - effect relation. If the cause is not there, the effect is not either.

Stanza 9.36

By the proud women who had thrown to the winds the advice of their friends and had gone to the house of their lovers passion, which lowers self-control had been surrendered to, although it caused them to demean themselves.

(Commentary on the stanza beginning with) *prasthitābhiḥ*

Adhināthanivāsam (means) *priyagṛhaṁ prati* 'towards the house of their lovers.'

Prasthitābhiḥ (means) *pracalitābhiḥ* 'by the ones who had proceeded' (pl. instr.fem.).

(*Dhvaṁsita* means) *khaṇḍita* 'broken.' (*Vacanāni* means) *svayaṁ prasthānaṁ lāghavāya ityevaṁrūpāṇi* '(advice) like to proceed of your own leads to disrespect.'

(In the sense of) *dhvaṁsitāni priyasakhīvacanāni yābhis tābhiḥ* 'by whom the advice of their dear friends had been disregarded,' pl. instr. fem., (we derive *dhvaṁsitapriyasakhīvacanābhiḥ*).

Māninībhiḥ (means) *kopanābhiḥ* 'by the angry woman.' On account of the definition

strīṇām īrṣyakṛtaḥ kopo māno nyāsaṅgini priye kopa (means) 'anger caused by

jealousy with regard to a lover who became attached to another woman.'[185]

(*Apahasita* means) *nirasta* 'thrown away.' (In the sense of) *apahasitaṁ dhairyaṁ*

yena saḥ 'by which self-control has been thrown away,' sg. nom. masc., (we derive *apahasitadhairyaḥ*).

Accordingly,

Sādayan (means) *mānaṁ śarīraṁ ca karṣayan* 'dragging down self-esteem and body.'

Api. That is to say, although it is a deficiency.

Madaḥ.

Avalalambhe (means) *svīkṛtaḥ* 'has been accepted.'[186] (The poet) means to say that it is easy to hide disrespect under the disguise of ignoring it.

Note (36)

Śabdālaṁkāra : ab, 3 x *n*.

Pada b consists of one cp.

Arthālaṁkāra : None.

Stanza 9.37

By the lovely women who were exchanging a great deal of information with a view to the enjoyment of sex the house of their lovers was reached. Of ones whose mind has been confused by Manmatha (i.e., the god of love) often a stumbling becomes helpful.

(Commentary on the stanza beginning with) *kānta*

Rataye (means) *suratāya* 'with a view to enjoyment of sex.'

Bahu saṁdiśatībhiḥ (means) *anekaṁ vācikaṁ kathayantībhiḥ* 'by the ones who were telling several items of news' (pl. instr. fem.). That is to say, by ones who do not know even whether they should go (or not) on account of bad luck with messages.

Ramaṇībhiḥ.

Kāntaveśma.

Yātam (means) *prāptam eva* 'has definitely been reached' (sg. nom. ntr.). That is to say, not, however, halfway returned.

To expalin,[187]

Manmathena pariluptamatīnām.

Skhalitam (means) *viruddhācaraṇam* 'on becoming behaviour' (sg. nom.).

Api prāyaśaḥ.

Upakāri (sc.) *bhavati* 'becomes.'

Note (37)

Śabdālaṁkāra : cd, 3 x *m*.

Arthālaṁkāra : *Arthāntaranyāsa.* It takes the form of the corroboration of a particular instance by a general truth. The particular instance is women setting out for their lovers' houses without having received a message. This is mistaken behaviour, stumbling. The general truth is that women besotted by love usually reach their aim.

Stanza 9.38

The face of a woman going to her lover in a hurry, cheeks covered with horripilation, with the arrangement of the lines of leaf-decoration and of the *tilaka* wiped off, has surpassed the full moon in beauty.

(Commentary on the stanza beginning with) *āśu*

Āśu.

Kāntam.

Abhisāritavatyāḥ (means) *abhigatavatyāḥ* 'having approached' (pl. nom. fem.). (The Causative suffix) *ṆiC* (has been added) in (the verbal bases) own meaning.[188]

Yoṣitaḥ (sc.) *saṁbandhi* 'connected with' (sg. nom. ntr.)[189]

(*Ruddha* means) *āvṛtta* 'covered.' (In the sense of) *pulakair ruddhau kapolau yasya tat* 'whose cheeks had been covered with horripilation,' (sg. nom. ntr.), (we derive *pulakaruddhakapolam*).

(*Khaṇḍa* means) *pramṛṣṭa* 'wiped off.' (*Pattra* means) *pattralekha* 'line of a leaf-like decoration.' (*Ākṛti* means) *saṁniveśa* 'arrangement.' (In the sense of) *khaṇḍā pattrāṇāṁ tilakasya ca ākṛtiḥ yasya tat* 'whose arrangement of the lines of the leaf-decoration and of the *tilaka* had been broken,' sg. nom. ntr., (we derive *khaṇḍapattratilakākṛti*).

Mukhaṁ kāntyā.

Akhaṇḍam (means) *pūrṇam* 'full' (sg. nom. ntr.).

Indum.

Nirjigāya (means) *jayati sma* 'has surpassed.'[190]

This is *ārthī upamā.*[191] Because (*ji* - to conquer) is counted among meanings of *sādṛśya* 'similarity' by Daṇḍin when saying *jayati dveṣṭi.*[192]

Note (38)

Śabdālaṁkāra : ab, 3 x *k* ; c, *vṛttyanuprāsa* in *mukha*° ...*makha*°; cd, *vṛttyanuprāsa* in *khaṇḍaṁ khaṇḍa*°.

Arthālaṁkāra : *Upamā* of the *ārthī* variety. The *upameya* is the face of the woman. The *upamāna* is the moon. The qualifications of the face are (1)*pulakaruddhakapolam* and (2) *khaṇḍapattratilakākṛti.* The qualification of the moon is *akhaṇḍa.* Between qualification (2) of the *upameya* and the qualification of the *upamāna* a correspondence is possible. The comparison of a woman's face with the moon is one of the stock examples of Sanskrit literary theory.

Introduction to 9.39

Now, by means of a pair of stanzas, (the poet) describes a conversation of a *nāyikā* with her friend.

Stanza 9.39

(*Nāyikā* :) To that (rascal) a reproach is to be addressed in its totality. (Friend:) O, friend, bluntness is no good with regard to your master. (*Nāyikā* :) After having reconciled him, bring him (to me). (Friend:) One who does unpleasant things, how does he deserve conciliatory words?

(Commentary on the stanza beginning with) *ucyatām*

In that (conversation) the *nāyikā* says :

Saḥ (means) *dhūrtaḥ* 'rascal' (sg. nom.).[193]

Aśeṣam (means) *akhilam* 'complete' (sg. acc. ntr.).

Vacanīyam (means) *vaktavyam* 'reproach' (sg. acc.).

Ucyatām. That is to say, he is to be scolded without fear. The imp. ending (is used) in the passive sense to express the subordinate object, because (*brū* - to speak) belongs to the *duhādi*-group.[194]

Then the friend says :

(*He*)[195] *sakhi.*

Īśvare (means) *bhartari* (that is) *nāyake viṣaye* 'with regard to your lord (that is)

the *nāyaka*.'[196]

Paruṣatā (means) *pāruṣyam* 'bluntness' (sg. nom.).

Na sādhvī (means) *na hitā* 'is not beneficial' (sg. nom. fem.).

Then the *nāyikā* says :

Enam.

Anunīya (means) *sāntvayitvā* 'after having conciliated.'

Ānaya.

The friend again says :

Vipriyāṇījanayan (means) *apriyāṇīkurvan* 'one who does disagreeable things.'

(sg. nom. masc.).

(*Sa*)[197] *katham.*

Anuneyaḥ (means) *anunayārhaḥ* 'worthy of being conciliated' (sg. nom. masc.).[198]

Note (39)

Śabdālaṁkāra : ab, 3 x *r*; c 4 x *n*.

Arthālaṁkāra : None.

Stanza 9.40

(*Nāyikā*) What is the use of going ? Because it is not appropriate to approach (him). (Friend) O you who think yourself to be lovely, what pride (is there) when the question is of a lover ? (End of conversation) By the lovers who had come near (to the women) a multi-flavoured satisfaction is felt with regard to such-like conversations of the women.

(Commentary on the stanza beginning with) *kim*

The *nāyikā* speaks again: Then,

Gatena (*kim*) (means) *taṁ prati gamanena kim* 'what is the use of going to him?'[199]

That is to say, what purpose (is served)?

Upaitum (means) *gantum* 'to go.'

Na yuktaṁ hi.

The friend again says :

(He)[200] *subhagamānini* (means) *saundaryamānini* 'o you who think yourself as possessing loveliness' (sg. voc.), as in, one thinks oneself to be a lovely one. The suffix *ṆinI* (has been added) by P. 3.2.83 on account of (the mention of) *ca.*[201]

(*Tasmin*)[202] *priye* (sc.) *viṣaye.*[203]

Kaḥ mānaḥ. That is to say, don't put on airs.

Or rather,[204] the statement of the friend starts with *na hi.* In that case, *na hi* forms one sentence. That is to say, that (going) is appropriate, O friend. (Thus the construction is) he *sakhi kiṁtūpaituṁ yuktam* 'O friend, to go, however, is appropriate.' Why? (That is stated as) *subhagamānini priye ko mānaḥ* 'O you who think yourself to be lovely, what pride (is there) when the question is of a lover? ' (The poet) means to say, because it is difficult to get hold of such a person.

Iti (*sametaiḥ*) (means) *evaṁrūpāsu yoṣitāṁ kathāsu viṣaye sametaiḥ* 'by the ones who had joined together (with the women) with regard to such-like conversations of the women.' That is to say, by the ones[205] who were listening after having come near (to the women).[206]

Kāmibhiḥ.

Bahurasā (means) *anekarasā* 'having various flavours' (sg. nom. fem.).

Dhṛtiḥ (means) *saṁtoṣaḥ* 'satisfaction '(sg. nom.).

Ūhe (means) *ūḍhā* 'has been felt.'[207]

In this (stanza) by listening to the conversations of the loved women one after the another which are full of a variety of emotions like *raukṣya* 'harshness,' *autsukya* 'eager longing' and *nirveda* 'dejection' they[208] found an abundance of blissfulness which consisted in an outflow of happiness of the heart never experienced before.

The *nāyikās* here are mostly the *prauḍhā* and the *kalahāntaritā* ones.[209]

Note (40)

Śabdālaṁkāra : b, *vṛttyanuprāsa* in °*māni*°*mānaḥ* ; cd, 3 x *m*.

Arthālaṁkāra : None.

Mall. proposes two different divisions of the first line of the stanza, as follows:

A (1) Statement of the *nāyikā* : *kiṁ gatena. Na hi yuktam upaitum* 'what is the point in going? Because to approach (a lover) is not appropriate.'

A (2) Statement of friend : *kaḥ priye subhagamānini mānah* 'why show pride with regard to a lover? '

B (1) Statement of the *nāyikā* : *kiṁ gatena* 'what is the point in going?'

B (2) Statement of a friend: *na hi yuktam upaitum, kaḥ priye subhagamānini mānaḥ* 'No (don't say that). To approach (the lover) is appropriate. Why show pride with regard to a lover? '

In the translation division A has been followed.

Stanza 9.41

Of a woman issuing drops of sweat originating from her recent union (with her lover), (and) falling on the breast of lover the disorderly state of her ornaments has itself become an ornament.

(Commentary on the stanza beginning with) *yoṣitaḥ*

Pulakarodhi (means) *romāñcavyāpi* 'pervaded by horripilation' (sg. acc. ntr.).

(In the sense of) *navasaṅgamena janma yasya tad* 'whose origination was due to the recent union (with her lover),' sg. acc. ntr., (we derive *navasaṅgamajanma*).

Gharmavāri (means) *svedodakam* 'drops of sweat.' (sg. acc.).

Dadhatyāḥ. In this way there is mention of *sāttvika* 'a physical manifestation of an emotion.'[210]

Kāntavakṣi patatyāḥ. This is a description of eager longing.

Yoṣitaḥ.

(*Yā*)[211] *lulitamaṇḍanatā* (means) *utsṛṣṭaprasādhanatvam* 'the disorderly state of ornaments' (sg. nom.). (The suffix) *taL* (has bee added) in the sense of *bhāva* 'state.'[212]

(*Sā*)[213] *eva maṇḍanaṁ babhūva.* (The poet) means to say, because of it[214] having such an effect.

Note (41)

Śabdālaṁkāra : d, *vṛttyanuprāsa* in *maṇḍanaṁ maṇḍana.*

We note the extreme separation of the syntactically connected words *yoṣitaḥ* and *lulitamaṇḍanatā.* Compare n. 158.

Arthālaṁkāra: None.

Stanza 9.42

In the women befuddled by drinking rum (and) being united with their loved ones, was love perceived or was it drunkenness which in the ones who thought very much of themselves quickly took away anger (and) caused shyness to loosen up ?

(Commentary on the stanza beginning with) *śīdhu*

(In the sense of) *śerate anena* 'by that they go to sleep' (we derive *śīdhu* 'rum,'[215] that is) a kind of liquor produced from the juice of ripe sugarcane. (*Vidhura* means) *vimūḍha* 'befuddled.' (In the sense of) *śīdhu tasya pānena vidhurāsu* 'in the ones fuddled by drinking rum' (pl. nom. fem.). (we derive *śīdhupānavidhurāsu*).

Also,[216]

Dayitaiḥ.

Saṁgatāsu (means) *svayaṁ prāptāsu* (*ca*)[217] 'and in the ones who had reached of their own will' (pl. loc. fem.).

Kāminīṣu atimānavatīṣu āśu.

Mānam (means) *kopam* 'anger' (sg. acc.).

Nigṛhṇan (means) *nivartayan* 'discarding' (sg. nom.masc.).

(In the sense of) *śithilīkṛtā lajjā yena saḥ* 'by which shyness had become loosened up,' sg. nom. masc., (we derive *śithilīkṛtalajjaḥ*).

Madano nu mado nu.[218]

Upalebhe. That is to say, has been perceived.[219]

(In this stanza) there is *saṁdeha* 'doubt' because neither of the causes which are union with the lovers and drinking rum is denied, and because in both cases the experience of discarding anger, etc., is shared.[220] That (doubt) itself is an *alaṁkāra*.[221]

Note (42)

Śabdālaṁkāra : d, *vṛttyanuprāsa* in *madano nu mado nu.*

Arthālaṁkāra : (*Sa*)*saṁdeha.* Are the effects shown in the behaviour of the woman due to love-making or to a state of inebriety? No conclusive evidence in favour of one or the other is provided. Thus we remain in a state of suspense. That precisely is the (literary) beauty of it.

Stanza 9.43

Eyes (fixed) on the door, cheeks (resting) on her hand, her life depends on you, how can there be anger? In this way the message repeated again and again to please the lovers has become like new.

(Commentary on the stanza beginning with) *dvāri*

Dvāri (means) *tvadāgamanamārge eva* 'on the road along which you are expected to come only.'

Cakṣuḥ. In this way, there is a description of eager longing.

Adhipāṇi (means) *pāṇau* (that is) *kare* 'in the hand.' [222]

Kapolau. In this way, there is a description of anxiety.[223] Why say more?

Jīvitam.

Tvayi (means) *tvadadhīnam* 'depending on you.' That is to say, without you she can not live. In this way, there is a description of deep love. Therefore,

Asyāḥ.

Kalahaḥ (means) *vigrahaḥ* 'quarrel' (sg. nom.).

Kutaḥ.

Iti (means) *ityevam* 'thus-like.'

Kāmināṁ prītaye.

Punaruktam (means) *punaḥpunar ucyamānam* 'being spoken again and again' (sg. nom. ntr.).

Vacaḥ (means) *dūtīvākyam* 'the message of the female go-between' (sg. nom.).[224]

Navanavatvam (means) *navaprakāratvam* 'a high degree of being new' (that is,) *apūrvavadbhāvam* 'the status of something the like of which has not been experiences before' (sg. acc.).

Iyāya.[225] The repetition (in *navanava* is used) in the sense of *prakāra* 'a high degree.'[226] *Luk*-deletion of case ending because of treatment like a *kdh.* cp.[227] (The poet) means to say that because of the disclosure of love of the loved women the lovers are thrilled. (The woman described) here is the *kalahāntaritā* one.[228]

Note (43)

Śabdālaṁkāra : ab, 3 x k ; d, *vṛttyanuprāsa* in *navanava*°.

Arthālaṁkāra : None.

*The second part (*B*) of the article has been kept for a later Number. - Ed.

1) Shows the causal connection between qualifications.

2) The rule says, that *tumUN* is added after a verbal base, when depending on another verb, in the sense of wishing, provided, that the agents of the cations signified are the same.

3) This the first line of *kārikā* quoted by the *KV* on P. 6.1.1.144. Compare *MGhK*, Canto III, n. 410. The *kārikā* summarizes *Vts* I-IV on P. 6.1.144 plus the *Bhāṣyavārttika mamasi ca* on the same rule (*Mbh.* III, p. 95, line 7). The text of the commentary has to be emended as stated.

4) For *utprekṣā* see *MGhK*, pp. 535-538. In *phalotprekṣā* the poet fancies that x is the result of something, whereas in reality it is the result of something else.

5) No. 137 in Böhtlingk's edition of the *svarādigaṇa.*

6) See *Vṛttaratnākara* of *Kedārabhaṭṭa. NSP*: Bombay 1948, p. 57. A matter of eleven syllables per *pāda*, long-short-long, short-short-short, long-short-short, followed by two long ones.

7) According to the *Vaijayantī*, the word *upala* used in the fem. means *śarkarā*, and (when used) in the masc. it means *maṇi.*

8) Of the sky.

9) For the verbal periphrasis in *cyutim upeyuṣi* compare Renou, art. referred to, pp. 37-39.

10) In the case of the necklace of pearls.

11) *Tiryagvṛtti.*

12) By P.3.2.168. *Pibati* is a quotation form by Vt. II on P.3.3.108. *Pā-* is replaced by *piba-* by P. 7.3.78. *SaN* is added by P. 3.1.7.

13) Thus Mall. Makes it clear that *aṁśupāṇi* is an instance of *rūpakasamāsa.*

14) For *jan* - *ja* apply P. 3.2.97 and P. 6.4.143.

15) *Madhu* has two meanings, nectar and liquor. Here the latter meaning, which represents the *upamā*, is superimposed on the first, and is, therefore, *prakṛta*, the topic of description. The nectar which the sun is drinking is nothing but liquor. For *śliṣṭarūpaka* see *MGhK*, Canto VI, n. 244.

16) For the verbal periphrasis compare Renou, art. referred to, p. 38-39.

17) See n. 4.

18) Unidentified reference.

19) For *saṅkara* see *MGhK*, p. 560-561. *Aṅgāṅgibhāva* is typical of *saṅkara*

20) The rule mentions *lohita* specifically. Lengthening of the final vowel by P. 7.4.25.

21) The rule says that after a denominative verbal base formed with *KyaṢ* the *par.* endings are preferably added. Thus we derive *lohitā* + *Śap* + *ŚatṚ*. Then apply P. 6.1.97 twice to derive the form *lohitāyat*.

22) Causal connection is shown.

23) Verbal periphrasis in *gamyatām upagate*. See Renou, art. referred to, pp. 38-39.

24) Start from *virah* + *i* + *tvā*. Then replace *tvā* by *LyaP* (P. 7.1.37) and replace *i* by *ay*.

25) A poetical convention. The pairs of *cakravāka*, a kind of duck, separate at sunset and pass the night in solitude and mourning. They are the animal prototype of *nāyaka* and a *nāyikā* in a play, because they exemplify both *saṁbhogaśṛṅgāra* 'love in union' and *vipralaṁbhaśṛṅgāra* 'love in separation,' which are the two varieties of the main *rasa* 'aesthetic mood' in Sanskrit dramaturgy.

26) Read *apakramānantaram* for *upakramānantaram*.

27) For *atiśayokti* see *MGhK*, p. 534-535.

28) As will be explained in the commentary, the stanza applies in two meanings, namely, the collection of sun rays and a group of servants.

29) In the case of the servants who are the topic understood.

30) For the prediction in *kāvya* for words signifying a mass or a quantity see Renou, art, referred to, p. 30

31) The alternative explanation holds both for the sun rays and the servants

32) The *prakṛta* item is the *raśmisamūha* 'multitude of rays.' But we understand reference to the *aprakṛta* item, the servants, also because the qualifiers *muktamūlalaghu*, etc. apply in two meanings.

33) The servants.

34) The non-sentient sun rays which are the directly expressed topic of the stanza are identified with the servants who are sentient beings and who are the topic understood.

35) *Samāsokti* and *utprekṣā*. For *samāsokti* see *MGhK*, pp. 562-563, for *utprekṣā* see n.4 above, and for *saṅkara* see *MGhK*, pp. 560-561.

36) *Yathā thatā* is the commentatorâs way of indicating an adverb.

37) Thus Mall. makes it clear that here *dadṛśire* conveys a passive meaning.

38) Read *eva* for *iva*, because the question is of *rūpaka*.

39) See n. 15.

40) The quote says that *asta* is the mountain range on the extreme border of the earth.

41) For *(sa)saṁdeha* see *MGhK*, pp. 561-562.

42) P. 3.4.16 prescribes *aṆ* for particular words only, among which *uṣas* does not figure. To have *aṆ* for *uṣas*, Mall. assumes *yogavibhāga* of the rule, so that we have P. 4.3.16 (a) *saṁdhivelā*, etc. and P. 4.3.16 (b) *aṆ*. Here the (b) rule becomes a general prescription for *aṆ* in the case of *kāla* indicating words (P. 3.4.11). Since *uṣas* comes under *kāla*, we can justify the addition of *aṆ*, and derive the form *auṣasa*. The *ṭhaÑ*-derivation would have resulted in the form *auṣasika* by P. 7.3.50.

43) Shows the causal connection between the cp. constituents in question.

44) A verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

45) For *upamā* see *MGhK*, pp. 538-539.

46) Bij the spreading darkness.

47) Mall. Clarifies that *ūhe* is not used in the pass. sense which has the same form. *LIṬ* is Pāṇiniâs collective term for the pf. endings. They are added in the sense of past time, not of today and not witnessed by the speaker, P. 3.2.115. The 3rd sg. pres. is used as a quotation form by *Vt.* II on P. 3.3.108.

48) For *nidarśanā* see *MGhK*, p. 542-544. The *KP*, p. 613, defines is as ***abhavan vastusaṁbandha upamāparikalpakaḥ*** 'a non-existing connection between things which forms the idea of a simile.' Between the things poetically connected a *bimba-pratibimba* relation is assumed.

49) The cp. qualifies *jane*, which is a sg. form, but which has a pl. meaning (*jātyekavacana*, P. 1.2.58)

50) Reference is to Vt. XIV on P. 2.2.24. which reads *prādibhyo dhātujasya vā*. The phrase *uttarapadalopaś ca* is continued from *Vt.* XII. The earlier *Vt.* deals

bv. cp. formation of three words, of which the first two already form a cp. An example is *prapatitaparṇa* 'whose leaves have fallen.' Here the constituent *patita* is delected. So also *bandha* in *prabaddhāñjali.* See *BDA*, p. 68.

51) This the loc. is explained as a *viṣayasaptamī*, for which see *SK*, No. 633, on P. 2.3.36

52) *Ram* - takes *ātm.* endings. But when preceded by *vi* or *ā* the *par.* endings are added by the rule mentioned.

53) The *yuvādigaṇa* is mentioned in P. 5.1.130. Here *capala* figures as no. 26. Since the *taddhita* suffix *aṆ* is added, *vṛddhi* is applied by P. 7.2.117.

54) By itself *anuvidadhe* could have a passive sense also.

55) Changing into night.

56) Reference is first to P. 4.3.110 for the addition of *aṆ*, and then to P. 4.1.15 for the addition of *ṄīP.*

57) Construction in *samānadharmoânuvidhānam* not clear.

58) The simile has not been directly expressed by a word like *iva*, but is left to be understood from the use of the verb *anuvidhā-*. The *samdhyā* imitates the friendship of bad people, because it leads to darkness. Therefore twilight, which removes daylight, must be like that friendship.

59) For the derivation of *auṣasa* see n. 42.

60) In fact, *hetu-utprekṣā.* See *MGhK*, p. 535-538.

61) Added to indicate the value of the abl. ending by P. 2.3.23.

62) *Mandammandam* is an *āmreḍita* 'word reduplication' in the sense of *prakāra* 'a type / high degree of' by P. 8.1.12. The *KV* here explains that the quality mentioned is an *aparipūrṇaguṇa* 'a non-complete quality,' that is, a qualified quality. The second, repeating quality word expresses *nyūnaguṇa* 'a diminished quality' in relation to the quality expressed by the first word.

63) For the peculiar form of the reduplication in *vyānaśe* apply P. 7.4.72.

64) See *MGhK*, p. 562-563. The *KP*, p. 611, defines *samāsokti* as *paroktir bhedakaḥ śliṣṭaiḥ* 'the statement of something else (than the *prastuta* item) through qualifiers which apply to more than one thing-meant.' The non-topic of description in the present case is a thief.

65) In the *aṅgāṅgibhāva* assumed between the *utprekṣā* and the *samāsokti*, which results in the further *alaṁkāra* of *saṅkara*. See *MGhK*, p. 560-561.

66A) verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

67) For *utprekṣā* see *MGhK*, p. 535-538.

68) Thus, Mall. explains that *upalebhe* has a passive sense.

69) Both are *hetu-utprekṣā*.

70) For *saṅkara* and *aṅgāṅgibhāva* see *MGhK*, p. 560-561.

71) The 3rd person pres. is used as the quotation form, by *Vt.* II on P. 3.3.108.

72) Reference is to the *kṛt* suffix *Ṇini* prescribed by P. 3.3.170.

73) Reference is to the *taddhita* suffix *ini* prescribed by P. 5.2.115. The suffix has the sense of *matUP* (P. 5.2.94). The sense of *nindā* is mentioned in a *kārikā*, see *Mbh.* II, p. 393, line 15. One example quoted for this sense is *kakudāvartī* (a horse) having a kind of curl on the coat. Thus, according to Mall., *virahin* may be interpreted to mean possessing separation which is a bad thing.

74) The *cakravāka* is the ruddy shell drake. See n. 25

75) Read *aviyogam* for *viyogam* in the text. The double negation (*aviyogaṁ na āpuḥ*) explains the force of *eva* as a strong affirmation.

76) Indicative of *arthāntaranyāsa*, for which see *MGhK*, p. 535. The *KP*, p. 661, defines the *alaṁkāra* as *sāmānyam vā viśeṣo vā tadanyena samarthyate yatra.. sādharmyeṇetareṇa vā* 'where a general truth or a particular instance is corroborated one by other, according to a shared property, or the opposite.'

77) The male bird can only speak, but cannot be united with the female bird.

78) The substitution is conditioned by *śiti* if a *sārvadhātuka* suffix follows immediately (after the verbal base) continued from P. 7.3.75.

79) For *sma* see P. 3.3.118.

80) See *KĀRA*, p. 208. The *Ślokavt.* says that in the case of a verb which takes two objects the *lA*- suffixes denote the main object. That is to say, the main object is passivised. In our case, the main object is *paṅkajam*, a ntr. Form, which therefore appears in the nom. The *apradhāna* object is *natim*, which appears in the acc. The corresponding active phrasing of the stanza reads *amburuhiṇī paṅkajam mukham iva natim nayati.*

81) For what in reality is not a cause.

82) *Post quod propter quod.*

83) For *mukhopameyam* read *mukhopamayā.*

84) For *saṅkara* see *MGhK*, pp. 560-561.

85) The *utprekṣā* is *gamyā* 'to be understood,' and not directly expressed, because *iva* has not been used.

86) Why *nāmita*, and not *namita*? Mall.'s explanation is that the option word *vā* is continued in P. 6.4.92 from P. 6.4.91, and that *vā* here is to be interpreted in the sense of *vyavasthitavibhāṣā*, a limited option. Therefore, in some cases shortening is applied, and in other cases it is not. In fact, *vā* from P. 6.4.91 is not continued. See *AP* IX, p. 261. Therefore, the correct form is *namita*.

87) Another doubt is raised.

88) For (*sa*)*saṁdeha* see *MGhK*, p. 561-562. The *KP*, p. 588, defines it as *bhedoktau tadanuktau ca saṁśayaḥ* âdoubt when distinctions are stated or not stated.â

89) In addition to the *saṁdeha*.

90) The author is Ruyyaka. See *The Alaṁkārasarvasva of Rājānaka Ruyyaka*. Edited by Pt. Durgāprasād and K. P. Parab. *NSP* : Bombay 1893, pp. 44, and *Alaṁkārasarvasva of Ruyyaka with Sañjīvanī Commentary of Vidyācakravartin*. Text and Study by S. S. Janaki. Meharchand Lachhmands : Delhi 1965, Introduction, pp. 94. In fact, Ruyyaka mentions two views, on of which is the view referred to.

91) And not as the object of a passive construction.

92) Shows the causal connection between *malināni* and *vikāsam rahayanti*.

93) For the quotation form see *Vt.* II on P. 3.3.108. *Rah-* is mentioned in the *Dhp.* 10.312 as *rahA tyāge*.

94) Indicates *arthāntaranyāsa*, for which see *MGhK*, pp. 535.

95) Why not *iṬ* by P. 7.2.35? The answer is that P. 7.2.10, which is an exception to P. 7.2.35, prohibits *iṬ* in the case of verbal bases which are monosyllabic and which are mentioned in the *Dhp.* With an *anudātta* vowel.

96) Quoted from *KV* on P. 7.2.10. See Benares ed., Vol. V, pp. 670. Reference is to *vas* - in the sense of *nivāsa* (*Dhp.* 1.1054), which is a *yajādi* verbal base, and not to *vas* æ in the sense of *ācchādana* (*Dhp.* 2.13). For *yajādi* verbal bases *saṁprasāraṇa* is prescribed by P. 6.1.15 on the condition that a *Kit* suffix follows immediately. The expression *vasiḥ prasāriṇī* stems from Patañjali (*Mbh.* III, p. 283, line 2). *Prasārin* is an *inI* - derivation by P. 5.2.115 in the sense of *tad asyāsti* åx belongs to y.'

97) Masc. and fem.

98) The *upameya* 'the item which is compared' being *aṁśusamūha*, which is a masc. word.

99) See W. Kirfel, *Die Kosmographie der Inder*. Repr. Hildescheim 1964, pp. 34

100) Not directly expressed.

101) The suffix *aṆ* is added by P. 4.3.120, and the fem. suffix *ṄīP* by P. 4.1.15.

102) See W. Kirfel, *Die Kosmographie der Inder*. Reprint Hildescheim 1967, pp. 30-31 for Atharvaveda passages in which the moon is called lord of the *nakṣatras*.

103) Separation from the lover, the moon.

104) Thus Mall. assumes that the word *mukha* here is used by way of *śleṣa*, in two meanings, one of which goes with the moon, the other with the *nāyaka*. For *śleṣa* 'pun' see *MGhK*, pp. 554-559.

105) For *sma* see P. 3.2.118.

106 Reference is to the male protagonist in a play and his female counterpart, the heroine āUnderstoodä means not directly expressed.

107) *Dik* is a fem. word, and *candra* c. q. *tārakarāja* is masc.

108) The sunrise mountain is a mountain range supposed to be situated in the East and from behind which the sun rises. Known as such in the *Mārkaṇḍeyapurāṇa* and the *Bṛhatsaṁhitā*, according to W. Kirfel, *Die Kosmographie der Inder*, Reprint Hildesheidm 1967, p.82.

109) *Saṁbandhin* is added to clarify the meaning of the gen. case ending. This ending is added by P. 2.3.50 in the sense of *śeṣa*, which practically means *saṁbandha* 'relation in general.'

110) So whatever is said of the *upameya* should apply to the *upamāna* also.

111) This is *śleṣa* 'pun.' One meaning goes with the *upamāna*, the other with the *upameya*. For *śleṣa* see *MGhK*, pp. 554-559. The *KP*, p. 609, defines *śleṣa* as *vākye ekasmin yatrānekārthatā* 'when in one and the same sentence the property (of words) of conveying more than one meaning (is found).'

112) *śleṣa* again.

113) The *upamāna* is *karicarma*, the elephant skin, the *upameya* is *dhvāntam*, the darkness.

114) According to Mall. here, the word repetition intensifies the word meaning. See n. 59 for the explanation stated by the *KV* on P. 8.1.12.

115) *Karmadhārayavat* is continued from P. 8.1.11. Apart from *puṁvadbhāva* by P. 6.3.42, and *antodātta* by P. 6.1.223, it ensures the deletion of a case ending by P. 2.4.71. See further n. 62.

116) See *MGhK*, pp. 535-538.

117) Reference is to the boar-*avatāra* of Viṣṇu.

118) Mall. quotes the *Vt.* in a shortened version, like the *KV* on the rule concerned.

119) The text of the commentary reads *bhuvā* ,which is obviously to be emended.

120) The quotation form is by *Vt.* II on P. 3.3.108.

121) By itself *udāse* could have a pass. meaning also.

122) By *Vt.* III on P. 1.3.29. The *Vt.* contains the option word *vā.*

123) The earth is supposed to be surrounded by an ocean. The division into an eastern and a western part is already known to the *Ṛgveda.* See W. Kirfel, *Die Kosmographie der Inder.* Reprint Hildesheim 1967, p.16.

124) For the (rare) use of the genitive in the sense of ámade of â see J. S. Speyer, *Sanskrit Syntax*, Leyden 1886, 113.

125) For *utprekṣā* see *MGhK*, pp. 535-538.

126) Indicates a causal connection between the cp. constituents *vyaṁśuka* and *sphuṭa.*

127) In the *Pratimānāṭaka* ascribed to Bhāsa (ed. C. R. Devadhar, Second Revised ed., Sangli n. d. (1929?), Act I, between the stanzas 28 and 29, Rāma tells Sītā to remove her veil, so that the inhabitants of Ayodhyā may look at her. He then says *nirdoṣadṛśyā hi bhavanti nāryo yajñe vivāhe vyasane vane ca* 'women may be looked at with impunity at a sacrifice, a wedding, in misfortune and in the forest.' In the situation given Rāma and Sītā prepare to go into exile in the forest. It seems that in ancient India long before the Moslem invasion only royal women wore a veil.

128) Reference is to the *Dharaṇikośa* of Dharaṇidāsa. Mentioned in Th. Aufrecht, *Catalogus Catalogorum.* Reprint Wiesbaden 1962, p. 267.

129) *San* is presumably added to underline the adjectival function of the preceding word.

130) That is to say, full or complete.

131) For *vibhāvanā* see *MGhK*, pp. 551-552. The *KP* defines it as *kriyāyāḥ pratiṣedhe'pi phalavyāktih* 'the manifestation of an effect even though there is negation of the cause.' That is to say, denial of cause but presence of the effect, a kind of paradox.

132) For *māninī* see the article on *Kirātārjunīya* VIII (-A) in *ABORI*, Vol. LXXXII (2001), p. 93, n. 97.

133) Mall., quoting from memory, errs. The quotation is not from the *Daśarūpa*, but from the *Pratāparudrīya* (ed. K.P. Trivedi, Bombay 1909, p. 31) *Kāvyaprakaraṇa*, stanza 51. The stanza reads *priyam* instead of *kāntam.* The *kalahāntaritā* variety is also mentioned in the *Daśarūpa* (ed. G. C. O. Haas. Indian edition, Delhi 1962, p. 56). The work is known as *Daśarūpa* or as *Daśarūpaka.* It is dated in the last quarter of the 10th cent. See Haas, op. cit., Introduction, p. xxi.

134) Indicative of the causal connection between the moon taking in the womenâs reproachful glances and becoming afraid.

135) See n. 59.

136) See *MGhK*, pp. 535-538.

137) Adverb.

138) The text reads *sulopaḥ* âdeletion of the sg. nom. case ending.â But since any case ending is deleted, the reading *sublopaḥ* is to be preferred.

139) See n. 62.

140) Depending on construction with the stars or with the wives.

141) Reference is to P. 2.3.5. The idea is that the embrace is all around the neck.

142) Reference is to P. 2.1.6.

143) Depending on the stars and the women respectively.

144) See n. 105.

145) Quote from Bhartṛhari. See *VP* 3.333 a (*Bhartṛhari's Vākyapadīya.* Ed. W. Rau. *Abhandlungen für die Kunde des Morgenlandes.* Band XLII, 4. Franz Steiner Verlag : Wiesbaden 1977). In the stanza four reasons are enumerated why a verbal base takes no object. *Vam* - is usually a transitive verbal base.

146) *Aṅgarāga* is a cosmetic substance like sandal paste applied to the body. See S.N. Vyas, *India in the Rāmāyaṇa Age.* Atma Ram & Sons : Delhi 1967, p. 224., and in general for perfumes and salves J. Auboyer, *Daily Life in Ancient India from 200 B.C. - 700 A.D.* English Translation. George Weidenfeld and Nicholson Ltd.: London 1965, p. 88.

147) Presumably, has flooded.

148) Compare *Kir.* 5.30, *MGhK*, p. 295, and n. 295 here.

149) In Indian mythological cosmology, Mandara, apart from being identified with Meru, is a one of the mountain ranges located round the Meru mountain, famous for their tall trees, 1100 *yojanas* high, looking like banners. See W. Kirfel, *Die Kosmographie der Inder.* Reprint Hildesheim 1967, p. 93.

150) A verb of going constructed with an abstract noun in the sense of becoming plus the corresponding adjective.

151) The quotation says that *bali* in the sense of 'gift' is masc; but in the sense of an animal sacrifice it is fem.

152) By itself *pratipede* could have an active meaning also.

153) Not *śrautī*, because to express the simile *iva* has not been used, but *tulya*. See *MGhK*, p. 539. The *KP*, p. 548, ff., also divided *pūrṇopamā* into *śrautī* and *ārthī*. Both varieties are possible in a sentence, in a cp. and in a *taddhita*-formation (with *tavat*). In an *ārthī upamā* expressed by a sentence words like *sadṛśa* and *tulya* are used, but not *iva* or *yathā*.

154) See n. 79

155) Indicative of the causal connection between being together with the female and being content.

156) Indicative of *arthāntaranyāsa*.

157) In both readings of the text.

158) The word *apām* occurs nearly at the end of the stanza, whereas *kaṇavāhī* comes near the beginning. Yet, in spite of many words coming in between, the two words have to be construed together. For the required *saṁnidhi* juxtaposition of words in a sentence see K. Kunjunni Raja, *Indian Theories of Meaning*. The Adyar Library and Research Centre. Adyar. Madras 1963, pp. 166-169.

159) Interpreted as an adverb.

160) The rule, in which *vibhāṣā* is continued from P. 5.4.149, says that in a *bv*. cp. ending in *uras*, etc. *kaP* is added as the non-preferred option. But tradition understands *vibhāṣā* to mean simply option.

161) Another qualification of the night wind follows.

162) Actually, *śiśira* means cool, whereas *surabhi* means pleasantly smelling.

163) The quote says that *āṄ* is used in the senses of *īṣat* 'a little' and *abhivyāpti* 'complete pervasion.'

164) For the form of the quotation apply *Vt*. II on P. 3.3.108. By itself *udāse* could have an active meaning also. That is why Mall. adds his explanation.

165) i. e., supported

166) Not directly expressed by *iva*.

167) The suffix *tumUN* is added by P. 3.3.158.

168) *Śaśimayūkhasakha* must be a *tp*. cp. by P. 5.4.91.

169) As indicated by *san*.

170) The word *tācchīlya* that being his / its custom is continued from P. 3.2.129

171) Sunset, twilight and the moon rise.

172) Qualifies *suradāraiḥ*, which is a masc. word.

173) The expectation of *surata* is the cause for activities contained in the following qualifications.

174) i.e., the apsarases.

175) The same form may convey an active sense also. See n. 47.

176) The *Kāmasūtra* 1.5.39 defines the *dūtakarma* as being concerned with *ubhayoḥ sādhāraṇam ubhayatrodāraṁ viśeṣato nāyikāyāḥ suvisrabdham* 'what is shared by both, what serves the best interests of both parties, especially (gaining) the confidence of the heroine.' An enumeration of such intermediaries provided by *KS* 1.5.38, as washermen, barbers, makers of garlands, perfume sellers (*gāndhika*), sellers of liquor, beggars, shepherds, sellers of betel, dealers in gold, and figures known from the theatre, like the jester (*vidūṣaka*). These are all male persons. The desired qualities of such a *dūta* are mentioned in *KS* 1.5.40. Success is guaranteed by *KS* 1.5.41. The *Ratirahasya* (*Ratirahasya of Pandit Kokkoka.* Translated... by S.C. Upadhyaya. D.B. Taraporewala : Bombay 1965, Chapter 13, 102-103, mentions a list of female go-betweens.

177) Repeated for the sake of construction.

178) By P. 5.1.119 or 124.

179) See n. 175.

180) Also known as *vipralaṁbhaśṛṅgāra* 'love in separation', i.e. love afflicted by pain / grief, one of the two varieties of *śṛṅgāra*, the main *rasa* 'aesthetic mood' in Indian dramaturgy and *kāvya*. The other variety is *sambhogaśṛṅgāra* 'love in enjoyment.' Compare n. 25.

181) The rule assigns the status of *sampradāna* to the one who feels pleased in connection with verbal bases having the meaning of *ruc* -. The dative ending is added by P. 2.3.13.

182) *Vaidharmyāt.* Instead of saying that the garlands are pleasurable when the lovers are there, the stanza says that they are not pleasurable when the lovers are not there.

183) The rule says that *yaT* is added after a verbal base ending in a labial and having short *a* in prefinal position.

184) The rule says that the suffixes called *kṛtya* are often used in senses other than the prescribed ones. In the present case *yaT* is used in the sense of location.

185) For *māninī* see the article on *Kirātārjunīya VIII* (-*A*), n. 97, in *ABORI*, Vol. LXXII, 2001, p. 93. The quotation is from *Daśarūpa* (ed. G.C.O. Haas, Indian reprint, Delhi 1962) 4.67a.

186) Thus Mall. makes it clear that *avalalambhe* has a passive sense.

187) Indicative of *arthāntaranyāsa.*

188) *Abhisāritavat* is a participle of the causative of *abhisṛ* -. Since *sṛ* - is not a *curādi* verbal base, the addition of *ṆiC* should regularly be by P. 3.1.26, which implies a causative meaning. But in *abhisāritavat* the causative has the sense of the simplex. The women were not caused to go, they went of their own free will. For *svārthe ṇic* compare *VP* 3.7.60 cd (ed. W. Rau, Wiesbaden 1977), *nirvṛttapreṣaṇād dhātoḥ prakṛte'rthe ṇij ucyate* 'on account of prompting of the verbal base (meaning) being absent,' (the suffix) *ṆiC* is stated in the original meaning (of the verbal base). The use of the word *abhisāritavat* calls to mind the variety of *nāyikā* called *abhisārikā* who is said to go after her lover. See *Daśarūpa* (ed. G.O.C. Haas 1912, repr. 1962), 2.44.

189) *Saṁbandhin* is added to clarify the sense of the gen. ending. See n.109.

190) For *sma* apply P. 3.2.118.

191) See n. 153.

192) Reference is to *Kāvyādarśa* (ed. O. Böhtlingk, Leipzig 1890) 2.61 b. The passage from 2.57 onwards enumerates words expressing similarity. Among them are *spardhate jayati dveṣṭi* and *pratigarjati.*

193) *Saḥ* is used in a derogatory sense. Compare Latin *iste.* It also refers to someone named before (*anvādeśa*). See J.S. Speyer, *Sanskrit Syntax* 1886, 275.

194) First, *vac* - is substituted for *brū* - before an *ārdhadhātuka* suffix by P. 2.4.53. Secondly, Mall. refers to *Vt* I on P. 1.4.51, which mentions *duhādi.* Among the *duhādi* verbal bases is *brū* -. The *Vt.* is traditionally interpreted to mean that in connection with these verbal bases which take two objects the *apradhāna,* i.e., the non-*īpsitatama* object, becomes *akathita.* Therefore it comes under P. 4.1.51, and consequently the word functioning as the *akathitakarman* receives the acc. case ending by P. 2.3.2. One example is *putraṁ brūte dharman* 'he tells the boy *dharma.*' Now the question is what happens in the passive. As stated by Mall., here the *apradhāna karman* is passivized. Thus we get *putraḥ ucyate dharmam.* The corresponding phrase in our case is *saḥ ucyatāṁ vacanīyam.* Here *vacanīyam,* which functions as the *pradhānakarman* 'main object,' remains an acc. case form. See *KĀRA,* Note (124) for some confusion in the traditional interpretation of *Vt.* I.

195) Added to indicate a vocative.

196) *Viṣaye* is added to make clear that the case ending in *īśvare* is a *viṣayasaptamī,* a loc. case ending indicating a domain. See *SK,* No. 633, on P. 2.3.36.

197) Supplied for the sake of construction.

198) *Artha* is one of the meanings assigned to a *kṛtya* suffix by P. 3.3.169. The *kṛtya* suffix added in *anuneya* is *yaT* by P. 3.2.97.

199) *Gatam* is a *bhāve ktaḥ* derivation by P. 3.3114.

200) See n. 195.

201) The rule says that, also, in the sense of 'thinking oneself to be...' the suffix *KhaŚ* is added. According to tradition, the word *ca* in this rule is interpreted to mean that the suffix *ṆinI* (P. 3.2.78) is also added in the same sense. In fact, P. 3.2.83 is to be split into an (a) rule, *ātmamāni*, which prescribes *ṆinI*, and a (b) rule, *khaś ca*, which prescribes *KhaŚ*.

202) Added for the sake of construction.

203) See n. 196.

204) A different construction is possible.

205) The lovers.

206) Apparently, the lovers had sneaked up behind the women and were listening in.

207) By itself *ūhe* could have an active meaning also.

208) The lovers.

209) The *prauḍhā* / *pragalbhā* variety is described by the *Daśarūpa*, 2.29, as mad with love, out of her mind, clinging to her lover, so to speak, on account of bliss even at the beginning of sex. The *kalahāntaritā* variety is described (2.41) as fallen out with her lover because of a quarrel, but feeling remorse.

210) *Sāttvika*, or *sāttvikabhāva*, is mentioned in *Bhāratīyanāṭyaśāstra*, ed. M. Ghosh, Vol. I (Translation), Calcutta 1962, p. 130. Eight physical manifestations are enumerated, among them horripilation and sweat. See also *Daśarūpa* (ed. G.C.O. Haas 1912, repr. 1962) 4.1 (*sāttvika* as one of the causes of *rasa*) and 4.7 (enumeration), and the *Pratāparudrīya* (ed. K. P. Trivedi, Bombay 1909) p. 224 (enumeration).

211) Added for construction.

212) By P. 5.1.119.

213) Added for construction.

214) The disorderly state of woman's ornament.

215) A popular etymology. M. Mayyhofer, *KEWA*, Bd. III, p. 474, under *śīdhu*, provides no explanation.

216) *Tathā*, introducing another qualification of the woman.

217) Supplied by the commentator.

218) *Nu* practically means *vā*. Compare 9.15 and 9.69.

219) Thus *upalebhe* must have a passive meaning.

220) Two casuses are mentioned, union with lover and intoxication. Also two effects are mentioned, discarding anger and loosening up of shyness. But either cause may lead to these effects. Which cause in particular is left in doubt.

221) See n. 88 and Note (15).

222) The cp. is formed by P. 2.1.6 (*vibhakti*).

223) Or a pensive mood.

224) The *Kāmasūtra* devotes a whole section in the chapter called *Pāradārika* to the business of a *dūtī*. KS. 5.3.2, defines her task in general as trying to win over a woman who does not disclose (read : *āvṛṇvānām* for *avṛṇvānām*) her inner thoughts by means of *dūtī*. An enumeration of kinds of *dūtī* follows in *KS*. 5.4.62, widows, fortune tellers, slave girls, Buddhist nuns and working women who have entrance to the house and gain confidence.

225) A verb of going constructed with an abstract noun in the sense of becoming plus the corresponding adj.

226) By P. 8.1.12. See n.62.

227) By P. 8.1.11. See n. 115.

228) See n. 209.

❖ ❖ ❖ ❖

KIRĀTĀRJUNĪYA IX (–B)*

By

J.A.F. ROODBERGEN

Stanza 9.44

Directing her pair of eyes in an oblique way, restraining (herself) from falling on the breast of her loved one has added beauty to the one having beautiful eyebrows, and has ceased when there was an opportunity for sex.

Commentary

(on the stanza beginning with) *sāci*

Locanayugam

Sāci (means) *tiryak* 'in the oblique way.' [229]

Namayantī. That is to say, not, however, in a straight line.

Dayitavakṣasi pātam.

Rundhatī (means) *iṣṭam api pratibadhnāti* 'restraining (herself) although it was desired.'

Lajjā.

Subhruvaḥ (means) *nāyikāyāḥ* 'of the *nāyikā*.'

Vibhūṣām (means) *śobhām* 'beauty' (sg. acc.).

Janayati sma

Saṁgatau (means) *surataprasaṅge* (sc.) *sati* 'when there was an opportunity for sex', loc. abs.[230]

Upararāma ca. (The poet) means to say that in this way, because and at that time, (shyness) was a non-ornament only. The *par.* ending is by P. 1.3.85.[231]

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* Continued from the first part (-*A*) of the article, which appeared in *ABORI*, vol. 84 (2003) (pp. 43-100).

[229] By way of side glances.

[230] *Satsaptamī* by P. 2.3.37.

[231] The rule, which contains the option word *vibhāṣā*, says that the *par.* endings are better not added after *ram-*, when used intransitively. But tradition takes *vibhāṣā* in the sense of an unspecified option. The alternative, preferred, form is *upareme*.

Note (44)

Śabdālaṁkāra : b, 3 *x t.*
Arthālaṁkāra: None.

Stanza 9.45

Like a friend a flow of tears shed in front of him has held back the lord of her life who had committed offence, was (therefore) shown disrespect and then felt dejected, when he was on the point of leaving immediately, pretending to be angry.

Commentary
(on the stanza beginning with) *savyalīkam*

Savyalīkam (means) *sāparādham* 'one who has committed offence' (sg. acc. masc.). Therefore,[232]

(*Avadhīrita* means) *avajñāta* 'one to whom disrespect is shown', adjectival function.[233] (In the sense of) *avadhīritakhinnaḥ tam* 'first shown disrespect, then feeling dejected'(sg. acc. masc.), (we derive *avadhīritakhinnam*). (This is) a *tp.* cp. by P. 2.1.49.[234]

Sapadi.

(*Pada* means) *vyāja* 'pretext.' (In the sense of) *kopasya padena* 'under the pretext of anger' (we derive *kopapadena*).

Prasthitam (means) *nirgacchantam* 'on the point of departing' (sg. acc. masc.).[235]

Prāṇanātham (means) *priyam* 'the lover', (sg. acc.).

Yoṣitaḥ (sc.) *saṁbandhī* 'connected with / belonging to.'[236]

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[232] Shows the causal connection between the qualifying adjectives.

[233] Renders *san* after *avadhīritaḥ.*

[234] The rule says that a case inflected word signifying an action which precedes in time is compounded with a syntactically agreeing case inflected word, and the cp. is called *tatpuruṣa.* The wellknown example is *snātānulipta* first bathed, then rubbed with oinment.

[235] The lover has not departed yet, otherwise he could not see the flow of tears of his female lover. According to P. 3.2.102, *niṣṭhā* forms are used in the sense of past time. Exceptions are noted by P.3.2.187-188. But *vartamānasāmīpye vartamānavat* '(an action taking place) near the present is treated as taking place in the present.' That is why *prasthita* is rendered as *nirgacchantam.*

[236] *Saṁbandhin* is added to explain the meaning of the gen. case ending. The ending has been prescribed by P.1.3.50 in the sense of *śeṣa* 'the rest', that is, practically in the sense of *saṁbandha* 'relation in general.'

Abhibāṣpanipātaḥ (means) *ābhimukhyena aśrumokṣaḥ* 'the shedding of tears in front of (someone)' (sg. nom.).

Suhṛd iva.

Ruṇaddhi sma (means) *rurodha* 'has stopped.'[237]

(In this stanza) there is similarity with a friend, because the shedding of tears acted as one who holds (someone) back from departing , due to its being a sign that anger had been abandoned. (The *nāyikā* portrayed) here is the unstable *khaṇḍitā*, defined in the *Daśarūpaka* as *jñāte' nyāsaṅgini patau khaṇḍiterṣyākaṣāyitā / adhīrāśru vimuñcatī vijñeyā cātra nāyikā*, '*khaṇḍitā* is the one full of jealousy because her lord is known to be attached to another (woman). And here the unstable *nāyikā* is known as shedding tears.'[238]

Note (45)

Śabdālaṁkāra : b, *vṛttyanuprāsa* in °*pade*° *pade.*

Arthālaṁkāra : *Upamā.* The *upameya* is the flow of tears. The *upamāna* is *suhṛd.* The *sādhāraṇadharma* is stopping the lover from leaving the house of his lady. The *upamāvācaka* word *iva* has been stated. Thus this is an instance of *pūrṇopamā.*

Stanza 9.46

To the unfaithful lover the sudden rise of thick horripilation has indicated that the proud woman, having shed tears, face turned away out of jealousy, has assumed a favourable disposition of mind.

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[237] For *sma* apply P. 3.2.118.

[238] Source unknown. The *Daśarūpa* (ed. G. O. C. Haas 1912, Repr. 1962) reads the first line only. Moreover, it mentions (2.28 b) *aśru* in connection with the *madhyā* variety of wives of the *nāyaka.* Here the characteristic of the *adhīrā* type is harsh words (2.28 d). The *Bhāratīyanāṭyaśāstra* (ed. M. Ghosh, Vol. I, Calcutta 1967, Text) 24.216, defines the *khaṇḍitā* variety as one who feels angry because her lover does not show up at her place because he is said to have become attached to another woman.

Commentary

(on the stanza beginning with) *śaṅkitāya*

Śaṅkitāya dayitāya (means) *aviśvastāya* 'to the unfaithful *nāyaka.*' *īrṣyayā.*[239]

Vimukhitām (means) *vimukhīkṛtām* 'one whose face had been turned away' (sg. acc. fem.). Therefore,[240]

Kṛtabāṣpanipātāṁ māninīm.

Ghanaromavibhedaḥ (means) *sāndrapulakodayaḥ* 'the rise of thick horripilation' (sg. nom.).

(In the sense of) *abhimukham āhitaṁ cittaṁ yayā tām* 'by whom the mind had been turned towards' (sg. acc. fem.), (we derive *abhimukhāhitacittām*). This is to say, one without anger.

Śaṁsati sma. That is to say, *vyanakti sma* 'has indicated.'[241] (The poet) means to say, because otherwise the *sāttvika* could not become clear.[242] Here also the *nāyikā* is the one already mentioned before.[243]

Note (46)

Śabdālaṁkāra : ab, 5 *x*, *ṭ*; c, 3 *x m*.

Arthālaṁkāra : None.

Introduction to 9.47

Now (the poet) speaks of *saṁbhogaśṛṅgāra* 'love-enjoyment' (when the lovers are together).[244] Here, again, he speaks of *bāhyarata*

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[239] For *īrṣyā* see the *Daśarūpa* 4.70. One of the causes of jealousy is *gotraskhalana*, the error of name. Occurring when the *nāyaka* inadvertently addresses the *nāyikā* by the name of her rival.

[240] Indicates causal connection between qualifiers.

[241] For *sma* apply P. 3.2.118.

[242] *Sāttvika* or *sāttvikabhāva* is the physical manifestation of an inner feeling. See n. 206.

[243] See n. 238.

[244] *Śṛṅgāra* is mentioned as the first of *rasas* 'flavours, aesthetic sentiments or moods' in the *BhNŚ* 6.15 (ed. M. Ghosh, Text, p. 81). The theory of *rasa* is dealt with in *BhNŚ* 6.31-38. *Śṛṅgāra* is dealt with in 6.45-48. For a definition of *śṛṅgāra* see also *Daśarūpa*, pp. 130-131, and *PR*, p. 221. It is traditionally divided into three varieties, one of which is *saṁbhoga* 'enjoyment of love (when being together).'

(Continued on the next page)

'foreplay.'[245]

Stanza 9.47

While her lover forcefully kissed the face in which the eyes were moving to and fro of the beloved, her lower garment whose knot had been removed came loose from her buttocks together with her shame.

Commentary

(on the stanza beginning with) *lola*°

Priyatame.

Loladṛṣṭi (means) *cañcalekṣaṇam* 'having eyes moving to and fro' (sg. acc. ntr.).

Dayitāyā vadanam.

Rabhasena (means) *balātkāreṇa* 'forcefully.'[246]

Cumbati (sc.) *sati.*[247]

Vinīvi (means) *nirgatabandhanam* 'whose knot has been removed' (sg. nom. ntr.).

Aṁśukam.

Nitambād vrīḍayā saha śithilatām upapede. That is to say, both had become loose.[248]

(Continued from page 84)

The two varieties *saṁbhoga* and *vipralambha* love in separation (from the beloved) are referred to in *BhNŚ*, the prose section on 6.45. For the signs and stages of love of women as represented on stage see *BhNŚ* 24.160-190, and, in case of *vipralambha*, 24.194-196. The *SD*, 3.210, says that *saṁbhoga* occurs when the two lovers engaged in looking at one another, in touching, etc., practically repeating the *Daśarūpa* 4.76.

[245] By way of definition Mall. provides a quotation from the *KS* in his commentary on the present stanza.

[246] Reference is to *KS* 2.3.10.

[247] *Satsaptamī*, loc. abs., P. 2.3.57.

[248] Both the knot and the shame. The loosening of the knot is prohibited on stage, according to *BhNŚ* 24.293 (Text, p. 197). *Upapad-*, a verb of going construed with an abstract noun conveys the sense of becoming plus the corresponding adjective.

In this (stanza) there is a kind of *sahokti-alaṁkāra*, based on *atiśayokti* 'hyperbole'[249] dependent on deciding that there is no difference (that is), a different way of behaviour, in becoming loose consisting in slipping down, given the difference of the correlata, namely,[250] shame and garment.

Regarding this, Vātsyāyana says *bāhyam ābhyantaraṁ ceti dvividhaṁ ratam ucyate / tatrādyaṁ cumbanāśleṣanakhadantakṣatādikam / dvitīyaṁ surataṁ sākṣān nānākaraṇaṁ kalpitam* 'making love is said to be twofold, external and internal. Here the first (variety) consists in kissing, embracing, inflicting wounds by nails and teeth, etc. The second (that is,) coition, is mainly assumed to involve various activities.'[251]

Note (47)

Śabdālaṁkāra : c, *vṛttyanuprāsa* in *vinīvi nī°*

Arthālaṁkāra : *Sahokti* . The similarity between the garment (*upamāna*) and the shame (*upameya*) is brought to our notice by the uses of the word *saha.* As presented by the poet, we decide that there is no difference on behaviour between the two items stated, although one slips down, and the other is abandoned. But the two actions are presented as identical, namely, as becoming loose. Therein lies the *atiśayokti.* They do so simultaneously, as expressed by the word *saha.*

Stanza 9.48

The lord of her heart, throwing off her lower garment whose knot had slipped loose, but which had become stuck on her girdle, was embraced by his ashamed loved one in such a way that the load of her plump breast was turned into a circle.

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[249] For *atiśaya* see *MGhK*, p. 534. *Sahokti* is defined by the *KP*, p. 672, as *sahārthasya balād ekaṁ dvivācakam* on the strength of the meaning *saha* together with one (expression) signifies two things. Thereby we come to the conclusion (*adhyavasāna*) that there is no difference between the two. More than one variety of *sahokti* is assumed.

[250] *rūpa.* Compare Speyer 229.6.

[251] Not found in the *KS.* The quotation may stem from the *Ratirahasya.* According to *KS* 2.3.1, there is no particular order of kissing, biting and scratching, on account of passion. *KS* 2.3.3 says that all things are practiced at all times because passion does not require (a particular order). In the order of the sections of *KS*, however, which is methodical treatise, it all starts with embracing (2.2), then kissing (2.3), then nail wounds (2.4), then biting (2.5). Thereafter (2.6) the real things start. According to *BhNŚ* 24.293 (Text, p. 197), biting and scratching are prohibited on stage.

Commentary
(on the stanza beginning with) *hrītayā*

Galitanīvi (means) *galitabandhanam* 'whose knot had become loose' (sg. acc. ntr.). Still,

(In the sense of) *avalambitā kāñcī yena tat* 'by which the girdle has clung to,' (ag. acc. ntr.), (we derive *avalambitakāñci*). That is to say, stuck to the girdle.

Antarīyam (means) *adhoṁśukam* 'lower garment' (sg. acc.). [Quote from *Amara*]

Nirasyan (means) *ākṣipan* 'throwing off' (sg. nom. masc.).

Hṛdayeśaḥ (means) *priyaḥ* 'the lover' (sg. nom.).

Hrītayā (means) *vastrāpagamāl lajjitayā* by the one who was ashamed because of the slipping down of her garment (sg., instr. fem.). (The suffix) *kta* (has been added) in the sense of *kartṛ* agent.[252]

Dayitayā.

Maṇḍalīkṛtapṛthustanabhāram (means) *vartulīkṛto pṛthustanabhāraṁ yasmin karmaṇi tat yathā tathā* 'in such a way that the load of her plump breast was turned into a circle.'[253] That is to say, strongly.

Sasvaje (means) *āśliṣṭaḥ* 'has been embraced.'[254]

Note (48)

Śabdālaṁkāra : ab, 3 *x, t. Pada* c consists of one cp.

Arthālaṁkāra : None, except if *maṇḍalīkṛtapṛthustanabhāraṁ sasvaje* is considered to be a *svabhāvokti*, a graphic description of an action by a lover. The *KP*, p. 669, defines *svabhāvokti* as the depiction of the own, typical action of a child, etc. See further *MGhK*, p. 562-563.

Stanza 9.49

Embraces were appreciated on account of marks of wounds inflicted by nails, kisses on account of deep wound inflicted by teeth. Kāma, having a fame acquired on account of the quality of tenderness, is cruel indeed even in cases when the lovers are together.[255]

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[252] By P. 3.4.67. Not in the passive sense, because the verbal base concerned (*Dhp.* 3.3) is intransitive.

[253] *bhāram* is used as an adverb qualifying the action of embracing. The adverb is stated as a sg. acc. ntr.

[254] Taken by itself *sasvaje* could have an active meaning also. That is why Mall. adds his explanation.

Commentary
(on the stanza beginning with) *ādṛtāḥ*

Parirambhāḥ (means) *āliṅganāni* 'embraces' (pl. nom.).

Nakhapadaiḥ (Functions as the) *hetu* 'cause.'

Ādṛtāḥ (means) *abhimatāḥ* 'respected' (pl. nom. masc.). The instr. case ending (in *padaiḥ*) is by P. 2.3.23. In the same way,

Cumbitāni.

Ghanadantanipātaiḥ (means) *gāḍhadantakṣataiḥ* 'on account of deep wounds inflicted by teeth.' (Functions as the) *hetu* 'cause.' The word *ādṛta* (here requires) a change of gender.[256] That is to say, appreciation is achieved in acts of embracing and kissing when accompanied by wounds inflicted by nails and teeth, because of their stimulating function in the pleasure of making love. But given the art of making love as a very tender one, how can there be appreciation of painful acts? (This objection) should not be stated. That is why (the poet) says *saukumārye* (etc.).

(*Saṁbhṛtakīrti* means) *labdhayaśāḥ* 'having an acquired fame' (In the sense of *saukumāryam eva guṇas tena saṁbhṛtakīrtiḥ* 'having an acquired fame on account of that quality which is tenderness only' (sg. nom. msc.) (we derive *saukumāryaguṇasaṁbhṛtakīrtiḥ*).

Kāmaḥ.

Surateṣu (means) *saṁbhogeṣu* in case of enjoyment when the lovers are together.

Api . (The poet) means to say, not only in case of *vipralambha* 'separation (of the two lovers).'[257] To say that Kāma is very tender is mere talk. (The poet) means to say that in reality Kāma brings pleasure only when inflicting pain.

Vāmaḥ (means) *krūra* 'cruel' (sg. nom. masc.).

Eva.

(In this stanza there is) *arthāntaranyāsa* in the form of a corroboration of a particular instance by a general truth.[258]

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[255] Not to mention when the lovers are separated.

[256] When construed with *cumbitāni* the ntr. gender is required.

[257] *Vipralambha* is obviously painful because of separation. For *saṁbhoga* and *vipralambha* see n. 244.

[258] For *arthāntaranyāsa* see *MGhK*, p. 535. Why not the other way round? See Note (33).

Note (49)

Śabdālaṁkāra : ab, 3 x t; cd, 3 x k, 3 x s, 3 x m. Note the rhyme in *vāma....kāmaḥ.*

Arthālaṁkāra : *Arthāntaranyāsa.* The general truth is stated in *pāda d* as *vāma eva surateṣu kāmaḥ.*

Introduction to 9.50

Now (the poet) speaks of *ābhyantararata* 'coitus.'[259]

Stanza 9.50

The trembling of the two bud-like hands, the *śīt* sounds inside, the half closures of the eyes of the women uttering stammering words (all happening) in a solitary place have become weapons of Manmatha.

Commentary
(on the stanza beginning with) *pāṇi*

Rahasi (which means) *ekānte* 'in a solitary place' is the statement of extreme intimacy.

Gadgadavācām (means) *skhaladgirām* 'of ones having stammering words' (pl. gen. Fem.).[260]

Yoṣitām (sc.) *saṁbandhīni* 'connected with' (pl. nom. ntr.).[261]

Vidhūnanam (means) *kampanam* 'trembling.' (In the sense of) *pāṇipallavayor vidhūnanam* 'the trembling of the two bud-like hands' (we derive *pāṇipallavavidhūnanam*).[262]

Antaḥ.

Śītkṛtāni (means) *śītkārāḥ* '*śīt* sounds.'[263] Thereby the emotion called *kuttamita* is stated, according to the definition *adharapīḍanādau*

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[259] See n. 251.

[260] Examples of such stammerings are provided by *KS* 2.7.7. Among them are *ambā* 'mother' and, according to the commentary, *mṛtāsmi* 'I am dead.'

[261] See n. 236. *Saṁbandhīni* is a pl. ntr., because it is construed with both *vidhūnanam* and *śītkṛtāni.*

[262] *Pāṇipallava* is a poetic stock expression. As explained by Mall., it is an instance of *upamitasamāsa* by P. 2.1.56. Reference must be to the hands, because the dual is used, *pāṇipallavayoḥ.* Therefore, here the cp. analysis should be *pallavau pāṇī.*

[263] *Śīt* is an onomatopoetic word symbolizing the sharp intake of breath when pain is inflicted. According to *KS* 2.7.4-6, the sound originates from blows inflicted during congress and has eight varieties which are duly summed up.

sukhe'pi duḥkhavad upacāraḥ kuttamitam 'behaviour like (being in) pain, although there is (a feeling of) pleasure when pain is caused to the lower lip, etc.'[264]

Ardhanimeṣa (means) *ardhamīlita* 'half closure.' (In the sense of) *nayanānām ardhanimeṣāḥ* 'half closures of the eyes'(we derive *nayanārdhanimeṣāḥ*), And (also) the status of one having a stammering throat on the strength of the qualifying phrase *rahasi* (that is,) *ekānte gadgadavācāṁ yoṣitām.*[265] In this way these things[266] (have become weapons of Madana).

Madanasya astratām upayayuḥ.[267] That is to say, like weapons they were a stimulant for men.

In this (stanza), by means of *śītkāra, ardhanimeṣa*, etc. their being subservient to pleasure is suggested. This has been stated in the *Ratirahasya* as *srastatā vapuṣi mīlanaṁ dṛśor mūrcchanā ca ratilābhalakṣaṇam / śleṣayet svajaghanaṁ muhur muhus śītkaroti gatalajjitākulā* 'lassitude in the body, the closure of eyes and swooning are the mark of reaching orgasm. She will cause her genital organ to embrace (the penis) again and again, she makes the *śīt* sound, her shame having gone (and) she being incoherent.'[268]

Note (50)

Śabdālaṁkāra : ab, 6 x n c, *vṛttyanuprāsa* in *gadgad,°*

Arthālaṁkāra : Upamā in the cp. *pāṇipallava.* For the cp. formation see n. 262.

Transition to 9.51

Now (the poet) starts describing the drinking of liquor with the words *pātum*, etc.

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[264] Unidentified quotation. The *Daśarūpa* says *sānandāntaḥ kuttamitaṁ kupyet keśādharagrahe* '(when) she, inwardly filled with bliss becomes angry when her hair or lower lip is seized, (that is) *kuttamitam.*' Pretended anger.

[265] Whereas *vidhūnanam, śītkāra* and *ardhanimeśa* have been mentioned as substantives signifying marks of bliss, we have to infer *gadgadakaṇṭhatva* as an additional mark from the qualifying phrase quoted.

[266] The things just enumerated. See n. 265.

[267] A verb of going construed with an abstract noun in the sense of becoming that.

[268] Quoted from Chapter X of the *Ratirahasya*, which deals with *bandhas* 'postures,' sub-section on the signs of satisfaction of a woman. I refer to *Rati Rahasya of Pandit Kokkoka.* Translated from the *Original Sanskrit* by S. C. Upadhyaya, D. B. Taraporevala Sons & Co. Private Ltd.: Bombay, 1965, pp. 59-60 (stanza 44).

Stanza 9.51

The youths wanted to drink liquor adorned with lotuses and the smiling faces of the women, which had caused passion to increase, which had a never repeated taste,[269] (and) which caused thirst.

Commentary
(on the stanza beginning with) *pātum*

Yuvānaḥ.

Āhitaratīni (means) *Vardhitarāgāṇi* 'whose passion had been caused to increase' (pl. acc. ntr.). Therefore,[270]

Apunaruktarasāni (means) *punaḥ punaḥ pānena api apūrvasvādāni* 'even by drinking / kissing again and again a taste never experienced before' (pl. acc. ntr.).[271] Therefore,

Tarṣayanti (means) *tṛṣṇotpādakāni* 'causing thirst' (pl. nom. acc.) That is to say, (they are) causes of not being satisfied.

Sasmitāni vadhūnāṁ sotpalāni madhūni ca pātum.[272]

Abhileṣuḥ (means) *icchanti sma* 'they have desired.'[273]

In this (stanza) the *tulyayogitā-alaṅkāra* (has been used) due to its being the domain of what is *prākaraṇika* 'contextually given' only, because we understand a similarity between the act of drinking the faces and (that of drinking) the liquor, which are the things contextually given only, according to the difinition *prastutānāṁ tathānyeṣāṁ kevalaṁ tulyadharmataḥ / aupamyaṁ gamyate yatra sā tulyayogitā* 'when similarity is understood on account of a common quality only of the things contextually given and of other things, that is (called) *tulyayogitā.*'[274]

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[269] Always tasting like fresh.

[270] Indicative of causal connection between the adjectives.

[271] *Pāna* conveys two meanings depending on whether it is said of liquor or of faces.

[272] Apparently, lotus flowers or their petals were used with liquor, may be as a decoration, or to add to the smell of liquor, or both. Compare stanza 56.

[273] For *sma* apply P. 3.2.118.

[274] *PR*, p. 428. The *KP*, p. 642, defines the *alaṅkāra* as *niyatānāṁ sakṛd dharmaḥ* 'the property mentioned only once of things specially stated'. The *vṛtti* explains *niyatānāṁ prākaraṇikānām eva aprākaraṇikānām eva vā* 'only of things which form part of the context, or only of things which do not form part of the context'.

Note (51)

Śabdālaṁkāra : cd, *vṛttyanuprāsa* in *...dhūnām ...dhūni.*

Arthālaṁkāra : *Tulyayogitā*. In the present stanza the things contextually given are the faces of the women and the liquor. They are connected with the same *dharma*, namely, the action stated once only by the word *pātum* which leads us to apply it in two senses, by way of *śleṣa*. Thus, we infer similarity between the faces and the liquor. The similarity is further expressed by three adjectives, which equally apply to the liquor and the faces.

Stanza 9.52

With regard to the proud women whose anger had been abandoned due to their meeting together with their loved ones, whose quarrels had been settled due to tasting liquor (and) who, therefore, had achieved reconciliation with their loved ones, Anaṅga[275] did not put an arrow on his bow.

Commentary
(on the stanza beginning with) *kānta*

Parājitamanyu (means) *tyaktaroṣa* 'having an abandoned anger.' (In the sense of) *kāntasaṅgamena parājitamanyau* 'with regard to the one(s) having an abandoned anger because of the meeting together with their loved ones' (sg. loc. masc.) (we derive *kāntasaṅgamaparājitamanyau*).[276]

Vāruṇīrasana (means) *madhvāsvādana* 'the tasting of liquor.' (*Vivāda* means) *vākkalahādi* 'quarrel with words, etc.' (In the sense of) *vāruṇīrasanena śāntaḥ vivādaḥ yasya tasmin* 'whose quarrels had been settled due to the tasting of liquor,' sg. loc. masc., (we derive *vāruṇīrasanaśāntavivāde*). Therefore,[277]

Upahitasaṁdhau (means) *priyaiḥ saha kṛtasaṁdhāne* 'having an achieved reconciliation with their lovers' (sg. loc. masc.).

Māninījane (sc.) *viṣaye* 'with regard to.'[278]

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[275] *Anaṅga* 'the bodyless one', is the god *Kāma*. The story how *Kāma* was burnt to ashes by Śiva is referred to by Kālidāsa, *Kumārasambhava* 5.53-54.

[276] A *bv*. Cp. qualifying° *jane.*

[277] Indicative of causal connection between adjectives.

[278] *jane* practically functions as a plural suffix. The cp. is to be explained as *māninī eva janaḥ*. *Viṣaye* is added to explain the loc. meaning. The *viṣayasaptamī* is one of three varieties of loc. meanings. See *SK*, No. 633, on P. 2.3.36. The example here is *mokṣe icchāsti* 'there is desire for *mokṣa*.'

Anaṅgo dhanuṣi iṣum.

Na saṁdadhe (means) *nākarot* 'he did not put.' (The poet) means to say, because there is no point in (using) means when what had to be achieved was (already) achieved.

Note (52)

Śabdālaṁkāra : ab, 3 x *r* ; d, *vṛttyanuprāsa* in °*nuṣi neṣu*°.
Arthālaṁkāra : None.

Stanza 9.53

Be angry with the youths, quickly show a benevolent mind and render service to the angered ones, in this way the repeated drinking was enjoyed by the young women, as if it consisted of as many toasts.

Commentary
(on the stanza beginning with) *kupyata*

Yūnaḥ (means) *priyān* 'the lovers' (pl. acc.).

Kupyata (means) *yūnāṁ kopaṁ janayata* 'cause anger to arise with the youths.' Here the dative ending in the sense of *saṁpradāna* by P. 1.4.37 (is) not (used) because the rule says *yaṁ prati kopaḥ* 'to whom anger is directed.' Here the anger is no more than pretended, as is clear from (the following).[279]

Āśu.

Ānatacittāḥ (means) *anukūlacittāḥ* 'showing a favourable (disposition of) mind' (pl. nom. fem.).

Bhavata.

(*Ca* means) *kiṁca* 'moreover.'

(In the sense of) *kopitāḥ tān* 'angered' (pl. acc. masc.), (we derive *kopitān*).

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[279] The rule says that in connection with verbal bases having the sense of *krudh-* 'to be angry' the person to whom the anger is directed is called *sampradāna.* If *sampradāna* , then the dative case ending is to be added by P. 2.3.13. But in *yūnaḥ* the acc. ending is used. According to Mall., this is because the anger shown by the women is not real anger, but a pretended one only.

Varivasyata (means) *paricarata* 'render (2nd pl. imp.) service.' (The suffix) *KyaC* (has been added) by P. 3.1.19. And there is a rule[280] for that (suffix) after *varivas* in the sense of *paricaryā.*[281]

Iti.

Anekaḥ (sc.) *api* 'even.'

(*Yaḥ*) *upadeśaḥ* (means) *pravartakavākyam* 'exhortation' (sg. nom.).[282]

(*Sa*) *iva.*[283]

Madhuvāraḥ (means) *madhupānāvṛttiḥ* 'repeated drinking of liquor' (sg. nom.).[284] [Quote from *Amara*]

Yuvatibhiḥ svādyate sma.

In this (stanza there is) *utprekṣā* in *upadeśa iva* (*madhuvāraḥ*) because of the sameness of repeated drinking with being an exhortation to actions like anger, etc.[285]

Note (53)

Śabdālaṁkāra: a, 3 x t; cd, 3 x v.

Arthālaṁkāra: *Utprekṣā*. The shouts uttered in *upadeśa* by the women at their repeated drinking are fancied by the poet as something different from what it really is, namely, as exhortations or toasts. Here the repeated drinking or rather the shouts accompanying them are the *upameya*, and the advice or exhortation is the *upamāna*. It must be *utprekṣā* and not *upamā*, because the sameness noted belongs to the realm of poetic fancy only.

Stanza 9.54

After having tasted the daughter of Varuṇa (i.e., liquor) which was extremely good to taste, as it had been given by their partners out of love and appreciation, on account of the vanishing of shyness and stiffness, was it dexterity or was it wit, that was acquired by the women?

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[280] *Niyama.*

[281] P. 3.1.19 says that *KyaC* is added to *varivas*-in the sense of *karaṇa* 'doing (something)', The *KV* on this rule says *varivasaḥ paricaryāyām* '(added) after *varivas*- in the sense of *paricaryā.*'

[282] For each round of drinks a different toast.

[283] *yaḥ....saḥ* is added to make clear that *upadeśa* is the *upamāna.*

[284] Several examples of uninhibited drinking by women in ancient India are provided by J. J. Meyer, *Sexual Life in Ancient India.* Routledge & Kegan Paul: London 1839, p. 325-328.

[285] For *utprekṣā* see *MGhK*, pp. 535-538. Obviously, the sameness stated exists in the imaginations of poet only.

Commentary
(on the stanza beginning with) *bhartṛbhiḥ*

Bhartṛbhiḥ.

(*Praṇayasaṁbhrama* (means) *premādara* 'love and appreciation.' (In the sense of) *praṇayasaṁbhramābhyāṁ dattām* 'given out of love and appreciation' (sg. acc. fem.) (we derive *praṇayasaṁbhramadattām*) [Quote from *Viśva*(*prakāśa*)]

Atirasām.

Vāruṇīm (means) *varuṇātmajām* 'daughter of Varuṇa' (sg. acc.).[286] [Quote from *Amara*]

Rasayitvā (means) *āsvādya* 'after having tasted.'

Vadhūbhiḥ.

Hrīvimohavirahāt (means) *madena lajjājāḍyāpagamād hetoḥ* 'on account of the vanishing of shyness and stiffness due to intoxication.'[287]

Pāṭavam (means) *paṭutvam* 'cleverness' (sg. nom.).

Nu.

Hṛdayam (means) *jñānaviśeṣam* 'a kind of knowledge.'[288]

Nūpalebhe. Therefore, on the strength of wit (that is,) the working of that (wit), the wit itself, being absent before, has been acquired. (The poet) means to say, otherwise how can there be an inclination for things like *vakrokti* 'indirect expression' etc. with regard to the loved ones?[289]

Note (54)

Śabdālaṁkāra : b. *vṛttyanuprāsa* in °*rasāṁ rasa*° ; cd, 4 x *v.*

Arthālaṁkāra : (*Sa*)*saṁdeha.* Obviously, the doubt stated is not an ordinary one, but a poetic one, fruit of the poet's imagination. Two possibilities are offered: did the women acquire dexterity or did they acquire

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[286] Varuṇa, among other things, is the deity of the waters, the rivers, the ocean and rain. Liquor is also a fluid.

[287] *Hetoḥ* is added to clarify the sense of the abl. ending in *virahāt* as indicating a cause by P. 2.3.25.

[288] In Sanskrit literature *hṛdaya* figures both as the seat of intellect and as the seat of feelings.

[289] Presumably, the idea is that before their intoxication the women did not talk much in the company of males, or did not show their wit. But after being served with rum they became openly talkative and even showed their wit in using a particular type of speech, called *vakrokti.*

hṛdaya in the sense of a particular use of words? The behaviour of the women can be viewed equally from both angles. The reader / listener remains in a state of suspense.

Stanza 9.55

(First) tasted of their own will, then caused to be taken in such a way that affection was increased, (finally) drunk together with the dearest ones, the liquor has acquired each time a different taste, so to speak.

Commentary
(on the stanza beginning with) *svāditaḥ*

Svayaṁ svāditaḥ (means) *ādau svayam eva ādāya pītaḥ* 'first drunk of (the women's) own will only' (sg. nom. masc.).[290]

Atha (means) *anantaram* 'thereafter.'

Priyatamaiḥ.[291]

Edhitamānam (means) *vardhitabahusaṁmānaṁ yathā tathā* 'in such a way that much appreciation was growing.'[292]

Lambhitaḥ (means) *grāhītaḥ* 'caused to be taken' (sg. nom. masc.). That is to say, caused to be drunk by their own hand.[293] Next,

Priyatamaiḥ saha pītaḥ. That is to say, drunk from the same cup.

Āsavaḥ pramadānām.

Pratipadam (means) *prativāram* 'in turn.'

Naikarūparasatām (means) *anekavidhasvādatvam* 'the condition of having taste in several ways' (sg. acc.). (This is) *sup supā samāsa* of the word *na* in the sense of *naÑ.*[294] In the case of *nañsamāsa* there would be deletion of the *n.*[295]

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[290] Qualifies *āsavaḥ.*

[291] Mall. supplies the agent of *lambhitaḥ.*

[292] *Yathā tathā* is the commentator's way of indicating an adverb.

[293] The *nāyakas* fed drink to the women.

[294] *Sup supā samāsa* is a cp. formation which cannot come under the normal rules for cp. formation. It means that one *subanta* 'case inflected word' is compounded with another *subanta.* Pāṇini's assumption is that *avyayas* 'indeclinables' are also *subanta.* The expression *sup supā* is a combination of *suP* in P. 2.1.2 with *saha supā* in P. 2.1.4.

[295] To explain the form *naika°* Mall. says that *na* is a word having the meaning of *naÑ.* Therefore, the rule for *nañsamāsa,* P. 2.2.6, need not apply. If it had been *nañsamāsa,* the *n* would have been deleted by P. 6.3.73.

Bheje iva (means) *prāpa iva* 'has acquired, so to speak.'[296] That is to say, there would be a different taste in the matter to be enjoyed[297] on account of the different way in which it is served.[298]

To start with, there is *kāvyaliṅga*[299] on account of the fact that the word meaning tasting, etc. serve as the *hetu* 'cause' of (the liquor) acquiring the condition of having more than one taste, and a variety of *paryāya* 'alternation'[300] on account of the connection of more than property, (namely) the different tastes, etc. (residing) in one single item only, in due order. And because the *utprekṣā* functions as the seed[301] of (the liquor) having more than one taste, of these two[302] which are commingled[303] there is *saṅkara* 'blending' with that (*utprekṣā*) through *aṅgāṅgibhāva* 'a main-subordinate relation.'[304]

Note (55)

Śabdālaṁkāra: a, perhaps *svā°* ... *svā°* ; ab, 5 x t; c, perhaps *prā°*...*prā°*
Arthālaṁkāra : *Utprekṣā, kāvyaliṅga, paryāya, saṁsṛṣṭi* and *saṅkara.*
In the *utprekṣā* the liquor is fancied to acquire a different taste according to the three ways in which it is drunk, by the women of their own will, then coaxed into drinking by their lovers, and eventually by the women and the

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[296] *Utprekṣā. Bhaj* - in the sense of *prāp*-contrued with an abstract noun is used in the sense of acquiring a quality.

[297] *Āsava* 'liquor.'

[298] *Upacāraviśeṣa.* Three ways are mentioned in the stanza.

[299] See *MGhK*, pp. 540-541. The *KP*, p. 677, defines it as the meaning of a sentence / word-group functioning as a cause. The cause meant in the present stanza is the tasting of liquor. The effect is that the liquor assumes different tastes.

[300] The *KP*, p. 692, defines it as *ekaṁ krameṇānekasmin* 'one (thing occurring) in several, in due turn.' There is also another variety stating the reverse, namely, many things residing in one and the same place.

[301] The original cause of understanding.

[302] *Kāvyaliṅga* and *paryāya.*

[303] *Saṁsṛṣṭa.* Reference is to the *alaṅkāra* called *saṁsṛṣṭi*, for which see *MGhK*, pp. 559-560. The *KP*, p. 751, defines it as *eteṣāṁ bhedena yad iha sthitaḥ* 'when of these (*alaṅkāras*) here there is a position by means of difference.' That is to say, the *alaṅkāras* concerned retain their independence.

[304] For *saṅkara* see *MGhK*, pp. 560-561. The *KP*, p. 754, defines it as *aviśrāntijuṣā ātmany aṅgāṅgitvam* 'the relation of main and subordinate of (*alaṅkāras*) which do not feel at ease on themselves.' That is to say, the *alaṅkāras* concerned do not retain their independence.

lovers together from the same cup. By the *kāvyaliṅga* is assumed that the tasting of liquor, as stated by the word *svādita*, serves as the poetical cause for its acquiring many, in fact, three tastes. Next, the *paryāya* draws our attention to the fact that the three different tastes come in succession, and that they reside in one and the same substance, namely, liquor.

Then the question is, how to group the *alaṅkāras* together. As explained by Mall., the *kāvyaliṅga* and the *paryāya* are mutually independent. That gives us *saṁsṛṭi*. But how to construe their relation with the *utprekṣā*? That can only be done by assuming a main-subordinate relation, in which the *utprekṣā* is the main *alaṅkāra*. That gives us *saṅkara*.

Stanza 9.56

In order to imitate, so to speak, the amorous glances of the eyes of the women which (glances) were beautiful because of the playful contractions of the eyebrows, by the lotuses with their slightly shaking petals the tremor of the ripples in the drinking cups was taken on.

Commentary
(on the stanza beginning with) *bhrūvilāsa*

(*Subhaga* means) *sundara* 'beautiful.' (In the sense of) *bhrūvilāsaiḥ subhagān* 'beautiful because of the playful movements of the eyebrows' (pl. acc. masc.) (we derive *bhrūvilāsasubhagān*).

Vadhūnayanām.

Vibhramān anukartum (iva) tair ātmānaṁ samīkartum iva 'in order to make themselves similar to these (amorous glances), so to speak.' Because this is how it serves to have *phalotprekṣā*.[305]

Mṛduvilolapalāśaiḥ means *īṣaccañcaladalaiḥ* 'with slightly shaking petals.'

Upalaiḥ.

Vīci means *madhūrmi* 'a ripple in the liquor.' (In the sense of) *caṣakeṣu yā vīcayaḥ tāsu* 'the ripples that were in the drinking cups' (pl. loc.) (we derive *caṣakavīciṣu*).

(*Yaḥ*)[306] *kampaḥ.*

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[305] A variety of *utprekṣā* mentioned in *AS*, text, pp. 79-80. Not mentioned in the *KP*. See *MGhK*, p. 536. The poet imagines that y is the effect of x, whereas in reality this is not so.

[306] Added by Mall. to show construction.

(*Sa*)[307] *ādade* means *svīkṛtaḥ* 'has been taken on.'[308] Not, however, a tremor of their own, because that has already been mentioned by the adjective *vilola* 'slightly shaking' itself. And acquiring that (tremor) consists precisely in the connection with those (ripples). That is to say, of the lotuses, which previously shared sameness with the eyes only, (now,) on account of the connection with ripples (in the drinking cups) sameness with the eyes marked by beautiful contractions of the eyebrows has originated.[309]

Note (56)

Śabdālaṁkāra : ab, *vṛttyanuprāsa* in °*nanu*°....°*nānām* ; c, 3 x *d* ; 3 x *l*.

Pāda c consists of a finite verb and a cp., whereas *pāda d* consists of a cp. and a substantive.

Arthālaṁkāra : *Phalotprekṣā*. By saying *anukartum iva* the poet presents an effect in the lotuses. They are said to take on the tremulous ripples of the liquor in the drinking cups in imitation of the eyebrow movements of the women. At the basis of the *utprekṣā* lies the stock comparison of the women's eyes with lotus flowers. Here the eyes, the *upameya*, is qualified by *bhrūvilāsasubhaga*, and the lotuses, the *upamāna*, by *mṛduvilolapalāśa*. The *phalotprekṣā* is stated as *caṣakavīciṣu yaḥ kampaḥ sa utpalairādade...anukartum iva*.

Stanza 9.57

Of those (lovers) who felt a desire to bite the buds which were lips the repeated drinking by means of cups which were the mouths of the women, (and) which had dark blue lotus flowers which were widely opened eyes has become dear to the heart.

Commentary

(on the stanza beginning with) *oṣṭha*

(In the sense of) *oṣṭhaḥ pallava eva* 'the bud is nothing but a lip.' (we derive *oṣṭhapallava*).[310] (*Vidaṁśa* means) *daśana* 'biting.' (*Ruci* means)

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[307] Completes the construction.

[308] Thus, Mall. explains that *ādade* is used in the passive sense.

[309] Previously, the lotuses share sameness with the eyes. But now they also share sameness as far as the movements of the eyes are concerned.

[310] Thus the cp. is analysed as a *rūpaka*, for which see *MGhK*, pp. 549-551. The *KP*, p. 593, defines it as *abhedo ya upamānopameyayoḥ* 'non-distinctness of the *upamāna* and *upameya*.' The *vṛtti* adds that the non-distinctness comes about due to *atisāmya* 'extreme sameness.' Non-distinctness is further taken to mean superimposition of the *upamāna* on the *upameya*, so that we get to know the *upameya* as the *upamāna*.

abhilāṣā 'desire.' (In the sense of) *oṣṭhapallavavidaṁśarucir yeṣāṁ teṣām* 'whose desire was to bite the buds which were nothing but lips,' (pl. nom. masc.), (we derive *oṣṭhapallavavidaṁśarucīnām*). That is to say, of those who were desirous to drink the lips under the pretext of drinking liquor (from the mouths of the women).

Ramaṇānām.

(In the sense of) *phullāni locanāni eva vinīlasarojāni yeṣu taiḥ* 'in which there were dark lotuses which were nothing but widely opened eyes,' (pl. instr. ntr.), (we derive *phullalocanavinīlasarojaiḥ*).[311]

(*Caṣaka* means) *pānapāttra* 'drinking cup'. (In the sense of) *aṅganāsyāni eva caṣakāṇi taiḥ* 'drinking cups which were nothing but the mouths of women' (we derive *aṅganāsyacaṣakaiḥ*).[312]

Madhuvāraḥ (means) *madhupānāvṛttiḥ* 'repetition of drinking liquor' (sg. nom.).

Hṛdyatām (means) *hṛdayapriyatām* 'the state of being dear to the heart' (sg. acc.).

Upayayau.[313] The suffix *yaT* has been added (to *hṛdaya*) by P.4.4.95. Substitution of *hṛd* (for *hṛdaya*) by P. 6.3.50.

(In the stanza) there is the *rūpaka-alaṅkāra* which is blended[314] with *kāvyaliṅga*, having the meaning of the adjectives of *ramaṇa* as its cause.[315]

Note (57)

Śabdālaṁkāra : cd, 3 x *n.*

Arthālaṁkāra : *Rūpaka* (three times), *kāvyaliṅga* and *saṅkara*. Three comparisons are made, between the lips and buds, between mouths and drinking cups, and between eyes and lotus flowers. Here the items mentioned first are the *upameyas*. All comparisons are conveyed by cps. Thus, Mall. has the choice between *upamitasamāsa* by P.2.1.56 and *rūpakasamāsa* by P. 2.1.72. In *rūpaka* the dominant item is the *upamāna*, and the cp. is not to be analyzed in such a way that this predominance is shown by the word *eva* after the word representing the *upameya*. This is what Mall. does. Then the question is, why *rūpakasamāsa*? Evidence has to come from words used as qualifications. If words are found which can only meaningfully be connected with the *upamāna*, we opt for *rūpaka*. Such words are *vidaṁśa* 'biting', *vinīla* 'dark-blue' and *pāna* 'drinking' in *madhupāvṛttiḥ*. They tilt the balance in favour of *rūpaka*. See further *MGhK*.

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[311] *Rūpaka* again.

[312] Another *rūpaka*.

[313] A verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

[314] *Saṅkīrṇa.* Reference is to *saṅkara*, for which see n. 304.

[315] For *kāvyaliṅga* see n. 299.

The cause for the delight if the *nāyakas* is stated by the qualifications of the women conveyed by the cps. Between the *rūpakas* on the one hand, and the *kāvyaliṅga* on the other an *aṅgāṅgibhāva* is assumed, the *kāvyaliṅga* being the *aṅga*.

Stanza 9.58

By something, although it is rated high (already), clearly a particular value is obtained due to the place in which it resides. It is like this because liquor offered by the mouth of the beloved is pervaded by a higher degree of (sweet) taste.

Commentary
(on the stanza beginning with) *prāpyate*

Guṇavatā api āśrayeṇa

Viśeṣaḥ (means) *prakarṣaḥ* 'a higher degree' (sg. nom.).

Prāpyate vyaktam.

Tat tathā. That is to say, what has been stated is like this only.

Hi (means) *yasmāt* 'because.'

(In the sense of) *dayitāyāḥ ānanena dattam* 'given up by the mouth of the beloved' (sg. nom. ntr.) (we derive *dayitānanadattam*). (*Ānana* functions as the) *karaṇa* 'instrument.'[316]

Madhu.

Rasātiśayena (means) *svāduprakarṣeṇa* 'by a higher degree of sweet taste.' (Functions as the) *kartṛ* 'agent.'[317]

Vyānaśe (means) *vyāptam* 'has been pervaded.'[318]

(In this stanza) there is the *arthāntaranyāsa-alaṅkāra* in the form of a corroboration of a general truth by a particular instance.[319]

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[316] And not as the *kartṛ* agent. Reference is to P. 2.3.18.

[317] And not as the *karaṇa* instrument.

[318] By itself *vyānaśe* could have an active meaning also.

[319] For *arthāntaranyāsa* see n. 76. The general truth is stated first in the stanza. That is why it is assumed to be corroborated by the particular instance which is stated afterwards.

Note (58)

Śabdālaṁkāra : a, *vṛttyanuprāsa* in *guṇaº guṇaº* ; b, *vṛttyanuprāsa* in *vaśe viśe.* In d we note *tattaºº datta.*

Arthālaṁkāra : *Arthāntaranyāsa.* Liquor, presumably rum, is naturally sweet, but being offered by a woman's mouth it becomes sweeter still. Or put differently, a ruby is a valuable thing, but when set in gold, it is still more so.

Stanza 9.59

After having seen the enhanced beauty of the teeth marks of the loved one (as reflected) in the bejewelled drinking cups, the repeated drinking which took away the red colour of the lac on their lips was highly appreciated by the frivolous women.

Commentary

(on the stanza beginning with) *vīkṣya*

Ratnacaṣakeṣu (means) *sphaṭikādimaṇipātreṣu* 'in the bejewelled drinking cups made of crystal, etc.'

Atiriktām (means) *yāvakāpagamāt pūrvābhyadhikām* 'more than before because of the disappearance of the red lac.' (sing. acc. fem.).

(*Lakṣmī* means) *śobhā* 'beauty.' (In the sense of) *kāntasya yad dantapadamaṇḍanaṁ tasya lakṣmīm* 'the beauty of the decorations in the form of wounds inflicted by the teeth of the loved one.' (sg. acc.) (we derive *kāntadantapadamaṇḍanalakṣmīm*). Supply *pratibimbitām* 'reflected' (sg. acc. fem.).

Vīkṣya.

Oṣṭhayāvakanudaḥ (means) *adharalākṣārāgahāriṇaḥ* 'taking away the red colour of the lac on the lower lip' (pl. nom. masc.).

Madhuvārāḥ (means) *madhupānābhyāsāḥ* 'the repetitions of drinking liquor' (sg. nom.).[320]

Pramadānām.

Bahumatāḥ (means) *abhimatāḥ* 'highly appreciated' (pl. nom. masc.). (Apply) P.3.2.188.[321] The genitive case ending is added because of connection with that (word ending in *Kta*).[322]

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[320] Compare Mall.'s explanation of *madhuvaraḥ* in the commentary on *Kir.* 9.57.

[321] The rule is quoted in the text. It says that in connection with verbs signifying esteem the suffix *Kta* is added in the sense of the present.

[322] By P. 2.3.67. The rule says that in connection with a word ending in *Kta* signifying *vartamāna* the gen. case ending is used in the sense of *kartṛ* or *karman.*

Jajñire (means) *jātāḥ* 'have become.' (The poet) means to say, because they functioned as an indication of the addiction of their loved ones.

Note (59)

Śabdālaṁkāra : In *ab* four clusters containing *t* may be noted, namely, *tna, kta,* and *nta* twice; cd, 4 x *m.*

Arthālaṁkāra : None.

Introduction to 9.60

Origination of redness in the eyes because of drinking liquor, disappearance of the red colour of lac from the lower lip, and transference of the smell of liquor and the mouths to one another, in this way (the poet) presents a poetic fancy.

Stanza 9.60

Possessing a redness added to and taken away from the eyes and the lips (respectively), possessing a smell heightened by the mouth which had been rendered smelling (of liquor), did the liquor display an interchange without thinking, or perhaps a deliberate exchange of its own quality for the quality of something else?

Commentary

(on the stanza beginning with) *locana*

(In the sense of) *locane ca adharaś ca* 'the eyes and the (lower) lip' (we derive *locanādharam*). (Here there is) *pūrvanipāta* 'irregular occupation of the first place (in a cp.)' of the word *adhara* because of the clue for derivation provided by P.4.4.118.[323] (In the sense of) *kṛtaś cāsāv āhṛtaś ca* 'caused and also taken away' (sg. nom. masc.) (we derive *kṛtāhṛtaḥ*).[324] This is *viśeṣaṇasamāsa* 'cp. formation of qualifying words.'[325] (In the sense of) *locanādharasya kṛtāhṛtaḥ rāgaḥ yayā sā* 'by which redness was caused and (subsequently) taken away of the eyes and the lips'(sg. nom. fem.), (we derive the form) thus stated. This is to say, having a redness added in the eyes and having a redness completely taken away from the lips.

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[323] The rule reads *samudrābhra.* This is a *dvandva* cp. in which the order of the constituents goes against P. 2.2.33. This rule says that a form beginning with a vowel and ending in short *a* should come first in a *dvandva* cp. But since the formulation of Pāṇini's rules cannot be faulted, the form *samudrābhra* is thought to provide a clue, namely, that P. 2.2.23 is not invariably applicable. That is how Mall. justifies the form *locanādhara.*

[324] Cp. formation is by P. 2.1.49, which contains the word *pūrvakāla* '(an action) which precedes in time.'

[325] By P. 2.1.57.

And because, according to the rule, that a generality results in standing for a suitable particularity, we infer *apādāna* and *adhikaraṇa* from the genitive ending's general connection with a thing.[326] That is to say that, accordingly, (the liquor) has brought about a change of place for the redness and the lack of that, which are the qualities of the lips and the eyes (respectively).[327]

Similarly,

(*Vāsita* means) *svagandhasaṁkrāntisurabhita* 'rendered fragrant nicely by the transference of (the liquor's) own smells.' (*Viśeṣita* means) *atiśayita* 'heightened.' (In the sense of) *vāsitena ānanena viśeṣitaḥ gandhaḥ yasyāḥ sā* 'whose smell has been heightened by a mouth rendered fragrant nicely' (sg. nom. fem.), (we derive *vāsitānanaviśeṣitagandhā*).[328] Or rather, (in the sense of) *vāsitānanā cāsāv arthād ānanena eva viśeṣitagandhā ca* 'having a mouth rendered fragrant nicely, and, at the same time, having a smell heightened by the mouth itself' (we derive *vāsitānanaviśeṣitagandhā*).[329] This is *viśeṣaṇa-samāsa* of (two) *bahuvrīhis*.[330] That is to say, even in both ways (the cp. means) 'possessing the own smell (of the liquor) which has been transferred to the mouth' and 'possessing the smell of the mouth which has been transferred to (the liquor) itself.' The thus-like[331]

Vāruṇī (means) *madirā* 'liquor' (sg. nom.).

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[326] Mall. answers the question why the gen. ending is used in *locanādharasya*. The objection is that in *locana* the loc. ending should be used, and the abl. ending in *adhara*. The answer is that the gen. ending denotes *saṁbandha* 'relation in general' (P. 2.3.50, *śeṣa* means *sambandha*), and that the loc. and abl. meanings can be interpreted as particularizations of the general meaning denoted by the gen. ending.

[327] Usually the lips are red and the eyes are not. But drinking liquor has reversed that.

[328] The cp. is analyzed as a *vyadhikaraṇa bv.* cp. in which the constituents do not stand in syntactic agreement.

[329] The point of the second analysis is that a *vyadhikaraṇa bv.* cp. is traditionally only allowed, if the first member is a word stated in the locative, see *SK*, No. 898 on P. 2.2.35, and *BDA*, n. 12. In the cp. analysis Mall. adds the word *arthāt*. What he means is that the word *ānana*, which is a member of the first *bv.* cp., is to be understood or implied as an instr. in the analysis of the second *bv.* cp.

[330] By P. 2.1.57. Analyzed in this way, *gandhā* is a *samānādhikaraṇa bv.* cp., which is the regular type. But in this case *ānana* is to be supplied in the second *bv.* cp.

[331] *Evambhūta*. Refers back to the explanation given.

Paraguṇātmaguṇānām (means) both *parayoḥ locanādharayoḥ guṇau* (*ātmanaḥ vāruṇyāḥ guṇaḥ*) and *ānanasya guṇaḥ vāruṇyāḥ guṇaḥ.*[332] (That gives us *paraguṇātmaguṇāḥ*, pl. gen., *paraguṇātmaguṇānām.*

Vyatyayaṁ nu vinimayaṁ nu.

Vitene (means) *vistārayāmāsa* 'has displayed.' *Vyatyaya* is a thoughtless interchange of goods by the mind. But *vinimaya* is (exchange) preceded by thinking.

In this (cp. *paraguṇātmaguṇa*), due to (the acceptance of) the repetition of the word *paraguṇa*[333] which is mentioned by way of *tantra*,[334] the (*dvandva*) analysis *paraguṇau ca paraguṇātmaguṇau ca* is to be tolerated somehow, because there is no other way. Like an *upamānapūrvapadabahuvrīhi*, in that way this (*dvandva*) meaning is.[335] (Thus the meaning of the passage is to be paraphrased first as) *paraguṇayoḥ adharalocanaguṇayoḥ rāgatadvirahayoḥ vyatyayaṁ nu vinimayaṁ nu* 'of the two qualities of the two others (that is,) the two qualities of lips and the eyes, (which are) redness and the lack of it, is it perhaps *vyatyaya*, or is it *vinimaya*?' Similarly, (it is to be paraphrased as) *paraguṇātmaguṇayoḥ ānanagandhātmayoś ca vyatyayaṁ nu vinimayaṁ nu* 'of the *paraguṇa* and of the *ātmaguṇa*, (that is) of the smell of the other (i.e., of the mouth) and its own smell (of the liquor), is it perhaps *vyatyaya*, or is it *vinimaya*?' (The poet) means to say that, otherwise,[336] how can the one acquire the property of the other?

In this (stanza), although there is a difference between the redness of the eyes and (that of) the lips, or between the two absences of that

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[332] The cp. is analyzed as a *dvandva*. The two cp. members are *paraguṇa* and *ātmaguṇa*. Here *ātmaguṇa* means the quality of the liquor itself. But, in accordance with the two adjectives of *vāruṇī* in the stanza, the meaning of *para* is open to two interpretations. *Para* 'other' (in relation to *vāruṇī*) may refer to the eyes and the lips. In that case, we analyse *paraguṇa* as *parayoḥ locanādharayoḥ guṇau* the two qualities of the two other (that is,) of the eyes and the lips. But it should also refer to the mouth. In that case, we analyze *paraguṇa* as *parasya ānanasya guṇaḥ* 'the quality of the other one (that is,) of the mouth.' The difficulty discussed hereafter in the commentary is how to combine both analyses.

[333] In the analysis of the cp.

[334] Stated only once, but to be understood more than once. Reference is to a *Mīmāṁsā* principle of interpretations. See *PASPA*, n. 894.

[335] For the variety of *bv.* cp. mentioned see *BDA*, Introduction, p. lii-liii. The point is that here also a constituent (*aparaguṇa*, like *mukha* in *uṣṭramukha*) is dropped in the actual cp. form.

[336] If no *vyatyaya* or *vinimaya* is assumed.

(redness),[337] since we decide that there is no difference,[338] to say that (the two) are one is appropriate. For that reason and having been brought to life[339] by *atiśayokti* which has that as its basis,[340] this is *utprekṣā* of the working[341] of one or the other of *vyatyaya* or *vinimaya*, to put it briefly. And that (*utprekṣā*) is being understood,[342] because an indicatory word is not used.[343] The word *nu*, however, is used in the sense of *saṁdeha* 'doubt.'[344]

Note (60)

Śabdālaṁkāra : a, we note *kṛtāhṛta*; ab, 4 x *t* ; c, *vṛttyanuprāsa* in °*guṇā*° °*guṇā*° cd, 3 x *v*, 3 x *n*.

Arthālaṁkāra : *Atiśayokti, utprekṣā* and *saṅkara*. The *atiśayokti* consists in the poetic identification of two redness, one in the eyes associated with the absence of redness on the lips, the other on the lips associated with its absence in the eyes. Based on that there is *utprekṣā*, a flight of fancy, consisting in saying that the change of qualities of eyes and lips could be seen as *vyatyaya* or as *vinimaya*. Thus the *utprekṣā* assumes the form of a doubt. Since the *utprekṣā* is supported by *atiśayokti*, an *aṅgāṅgibhāva* holds between the two, the *utprekṣā* being the *aṅgin*. Therefore, *saṅkara* results.

Stanza 9.61

After having perceived the dark lotus put near the ear of a woman (and) which had a colour similar to (that of) the eyes to be ineffective, the red colour of intoxication, like a friend imparting a lustre to the eyes has brought about a contrast.

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[337] In the eyes, naturally, and on the lips because their redness has been taken away.

[338] This is typical of *atiśayokti*, for which see *MGhK*, pp. 534-535.

[339] *Atiśayokti*. That is to say, supported by the better phrasing would be *anuprāṇitatvāt*.

[340] *Atiśayokti* is based on *abhedādhyāvasāya* 'identification.'

[341] *Karaṇa*.

[342] Not directly expressed.

[343] *Iva* is not used.

[344] For the *alaṅkāra* called (*sa*)*saṁdeha* see Note (54).

Commentary
(on the stanza beginning with) *tulya°*

Akṣṇoḥ tulyarūpam (means) *akṣitulyākṛtiḥ* 'having an appearance similar to (that of) the eyes.'

Yoṣitaḥ.

Karṇagam (means) *avataṁsīkṛtam* 'turned into an ear ornament' (sg. acc. masc.).

Asitotpalam.

Nirupakāri (means) *anupakārakam* 'ineffective' (sg. acc. masc.).[345]

Viditvā (means) *jñātvā* 'after having observed.' (The poet) means to say, because of beauty, which is an effect of that (lotus), has been caused by the eye itself which stretched up to the ear.

Madarāgaḥ.

Suhṛd iva (means) *utpalasya bandhur iva* 'like a relative of the lotus.' (The poet) means to say, because of its preventing undesired things.

Lambhitekṣaṇaruciḥ (means) *āhitanayanakāntiḥ san* 'being one which possesses an imparted lustre of the eyes' (sg. nom. masc.), adjectival function.[346]

Pravibheje (means) *varṇāntarāpādanena pravibhaktavān* 'has separated through bringing about a different colour.'[347] (That is to say,) has separated from the eyes because it[348] creates dissimilarity. (The poet) means to say, because it brings about a contrast with that (lotus).[349]

Note (61)

Śabdālaṁkāra : None.

Arthālaṁkāra : *Upamā*, twice, not mentioned by Mall., because the *alaṅkāra* is obvious, and *saṁsṛṣṭi*. First, the dark colour of the lotus is likened to that of the eyes. Secondly, the reddish colour due to intoxication is likened to a friend who helps remedy the previous lack of contrast in colour between the lotus and the eyes, thereby enhancing the beauty of the woman. Between the two *upamās* no *aṅgāṅgibhāva* holds. Therefore, *saṁsṛṣṭi* 'commingling' results, for which see *MGhK*, pp. 559-560.

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[345] That is, not being able to bring out a contrast in colour.

[346] *San* explains that *ruci* functions as an adjective. That is to say, it is a *bv.* cp.

[347] Thus, Mall. makes it clear that *pravibheje* has an active meaning.

[348] The *madarāga*.

[349] Previously the eyes were not differentiated from the dark lotus in respect of colour. But now they are, through *madarāga*.

Stanza 9.62

The redness of the bud-like lower lip of a woman, although having reduced redness of lac due to excessive drinking, (but still) possessing a beauty increased because of wounds inflicted by the teeth of her lover, has reached an extraordinary beauty, so to speak.

Commentary

(on the stanza beginning with) *kṣīṇa*

Atipānaiḥ.

Kṣīṇayāvakarasaḥ (means) *kṣīṇalākṣārāgaḥ* 'whose redness of lac had been diminished' (sg. nom. masc.).

Api.

(*Kānta* means) *dayita* 'the loved one.' (*Dantapada* means) *dantakṣata* 'wounds inflicted by teeth.' (In the sense of) *kāntasya dantapadena saṁbhṛtā śobhā yasya saḥ* 'whose beauty had been increased by wounds inflicted by the teeth of the loved one' (sg. nom. masc.), (we derive *kāntadantapadasaṁbhṛtaśobhaḥ*).

Vadhvāḥ adharapallavarāgaḥ.[350]

Atitarām (means) *atimātram* 'excessively.' The suffix *ām* (is used) by P.5.4.11 in the sense of suffix *taraP* after the word *ati.*[351] The designation *avyaya* 'indeclinable' is by P.1.1.38.[352]

Sāndratām (means) *ghanatvam* 'lushness' (sg. acc.).

Āyayāv iva.[353] (The poet) means to say, what is the use of other ornaments for the body parts of the enamoured women, which have been decorated with the signs of their lovers' pleasure?

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[350] *Adharapallava* is *upamitasamāsa* by P. 2.1.56, according to which the *upamita* item takes the first place in the cp. The same expression is used in *Kir.* 9.77a.

[351] The rule says that *ām* is added after an *avyaya* to which the *taddhita* suffix *taraP* has been, except if the higher degree belongs to a substance.

[352] The rule says that also a form after which a *taddhita* suffix is added and which does not show all case endings is called *avyaya.*

[353] A verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

In this (stanza), due to the mention of a *hetu* 'cause' for the lushness (of the red colour) by means of the adjective *kāntadanta*, etc., since there is a contradiction in (saying) *sāndratā* even of a diminished (colour),[354] there is *kāvyaliṅga*, and, commingled with that, *utprekṣā*.[355]

Note (62)

Śabdālaṁkāra : cd, 4 x v.

Pāda b consists of one cp.

Arthālaṁkāra : (1) *Upamā*, (2) *kāvyaliṅga*, (3) *utprekṣā*, (4) *saṅkara* and (5) *saṁsṛṣṭi*. The *upamā* is conveyed by the cp. *adharapallava* to be analyzed as *adharaḥ pallava iva*. There is no support in the stanza to assume *rūpaka*. As noted by Mall., the adjective *kāntadantapadasaṁbhṛtaśobha* states the cause for the lush red colour of the lip, in spite of its lac having been worn off. The *utprekṣā* is indicated by *iva* after a finished verb. Between the *kāvyaliṅga* and the *utprekṣā* an *aṅgāṅgibhāva* holds, the *utprekṣā* being the *aṅgin*. Therefore, this results in *saṅkara* blending for which see *MGhK*, pp. 560-561. Between the *upamā*, on the one hand, and *kāvyaliṅga* and *utprekṣā* on the other, no *aṅgāṅgibhāva* holds. Therefore here we have *saṁṣṛṣṭi* 'commingling', for which see *MGhK*, pp. 559-560.

Stanza 9.63

Although dispersed through the whole body of the women, the beauty of intoxication was very much seen on their faces like in mirrors, (faces) which had eyes lovely due to redness (and) cheeks, which were reddish like coral.

Commentary

(on the stanza beginning with) *rāga*

Vanitānām.

Sarvagā (means) *sarvāṅgagatā api* 'although gone through the whole body' (sg. nom. fem.). (In °*ga* the suffix) *Ḍa* (has been applied) by P.3.2.48.[356]

Madaśrīḥ.

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[354] That is, to remove that contradiction by mentioning the *hetu*.

[355] For *kāvyaliṅga* see n. 322, and for *utprekṣā MGhK*, pp. 535-538.

[356] The rule says that *Ḍa* is added after *gam-* 'to go' when in composition with *sarva* and some other words.

(In the sense of) *rāgeṇa kāntāni nayanāni yeṣu* 'in which the eyes were lovely because of redness' (pl. loc. ntr.), (we derive *rāgakāntanayaneṣu*).

(In the sense of) *vidrumavat aruṇāni kapolatalāni yeṣu* 'in which the cheeks were reddish like coral' (pl/ loc. ntr.), (we derive *vidrumāruṇakapolataleṣu*).

Mukheṣu darpaṇeṣu iva nitāntaṁ dadṛśe. (The poet) means to say, because of the possibility of manifestation of redness by the clarity of the eyes, etc.[357]

(In this) stanza there is *virodha* 'contradiction,' because the beauty of intoxication, although dispersed through the whole body, is seen in the faces only. On account of the answer to that (*virodha*)[358] by means of the adjectives of *mukha* 'the face'[359] there is the *virodhavadābhāsa-alaṅkāra* which is brought to life by *kāvyaliṅga.*[360]

Note (63)

Śabdālaṁkāra : a, 3 x *n* ; ab, 3 x *t*; cd, 4 x *d.*

Pāda b consists of one cp.

Arthālaṁkāra : (1) *Upamā,* (2) *kāvyaliṅga,* (3) *utprekṣā,* (4) *saṅkara* and (5) *saṁsṛṣṭi.* In fact, there are two *upamās*, in the cp. *vidrumāruṇa* 'reddish like coral' and in *mukheṣu darpaṇeṣu iva* 'on the faces like in mirrors.' The *virodha* apparent contradiction is stated by *sarvagā api...mukheṣu* 'although dispersed through the whole body (yet visible) on the faces (only).' The *kāvyaliṅga*, which is the statement of a (poetical, not real) cause, is found in the reason stated for removing the *virodha*, namely, in *darpaṇeṣu.* Between the *kāvyaliṅga* and the *virodha* an *aṅgāṅgibhāva* holds, the *virodha* being *aṅgin*, and the *kāvyaliṅga* being the *aṅga*, making clear that the *virodha* is an apparent one only. Therefore, this is *saṅkara* 'blending.' But there is no such relation between the *upamās* and the *virodha.* Therefore here we have *saṁsṛṣṭi* 'commingling'.

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[357] Eyes and cheeks. The redness of the eyes is reflected in the cheeks, like in a mirror.

[358] That is, because that apparent *virodha* is refuted.

[359] The adjectives, *rāgakāntanayaneṣu* and *vidrumāruṇakapolataleṣu,* remove the apparent contradiction because beauty can only appear in a mirror when it is really present.

Stanza 9.64

Although having undergone a disfigurement due to anger, their loveliness has (still) made the women desirable, (and) the intoxication due to liquor (has still made them) obliging to their loved ones. Everyone wishes the good of onc's own group.

Commentary

(on the stanza beginning with) *baddha*

(In the sense of) *baddhā kopena vikṛtīḥ yābhis tās tathābhūtāḥ* 'by whom a disfigurement had been undergone due to anger' (pl. acc. fem.), (we derive the form stated signifying) the ones who are like that.

Api.

Rāmāḥ. (Functions as the) object.[361]

Cārutā (means) *tāsāṁ saundaryam* 'their loveliness' (sg. nom.). (Functions as the) agent.

Abhimatatām (means) *priyavāllabhyam* 'the being dear to their lovers' (sg. acc.).

Upaninye. (The poet) means to say, because, when beauty is there,[362] one takes pleasure even in disfigurement.

Madhumado dayitānām. Vaśyatām (means) *vidheyatvam* 'willingness' (sg. acc.).

Upaninye.[363]

To explain,[364]

Sarva ātmavargahitam icchati. And that is why *cārutā*, since it is fem., helps women. But *madhumada*, since it is masc., (helps) men. That is to say, this is appropriate.

In this (stanza) the angry women, (still) loved in spite of their disfigurement, show willingness. In this way, because of the removal of

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[360] For *virodhavadābhāsa* or *virodhābhāsa* or *virodha* see *MGhK*, p. 552. The *KP* defines it as *avirodhepi viruddhatvena yad vacaḥ* a statement (of things) as conflicting, although there is no contradiction. Apparent contradiction. For *kāvyaliṅga* see n. 299.

[361] Of *upaninye.*

[362] *Saundarye* taken as a *satsaptamī.*

[363] Both *abhimatatām* and *vaśyatām* are to be construed with *upaninye. Upanī-* 'to lead to' construed with an abstract noun means 'to make' plus the corresponding adjective.

[364] Indicative of *arthāntaranyāsa.*

virodha 'contradiction,'[365] by loveliness and intoxication, the *virodhābhāsa* 'apparent contradiction'[366] originating even in both ways[367] is commingled[368] with *arthāntaranyāsa*.[369]

Note (64)

Śabdālaṁkāra : b, 3 x *t* ; cd, 4 x *m*.

Arthālaṁkāra : (1) *Virodhābhāsa*, (2) *arthāntaranyāsa* and (3) *saṁsṛṣṭi*. The *virodhābhāsa* is stated by *kopa* and *vikṛti* on one hand, and *abhimatatā* and *vaśyatā* on the other. *Kopa* seems to contradict *vaśyatā*, and *vikṛti* seems to be opposed to *abhimatatā*. However, the incompatibility is apparent only, not real, because it can be explained away. *Madhumada* takes care of the removal of *kopa*, and *cārutā* of that of *vikṛti*. The *arthāntaranyāsa* is stated by *pāda* d. A particular instance is corroborated by a general truth, which, according to Mall., says that males help males and females help females. Between the two *alaṅkāras* no *aṅgāṅgibhāva* holds. The result is *saṁsṛṣṭi*, for which see *MGhK*, pp. 559-560.

Stanza 9.65

Causing to enter the loosening of garments, the abandonment of shame and untimely fits of anger on the side virtue, liquor even[370] has cleansed the women of blame.

Commentary
(on the stanza beginning with) *vāsasām*

Upanābhi (means) *nābhisamīpe* 'near the navel.'[371]

Vāsasāṁ śithilatām.

Hrīnirāsam (means) *lajjātyāgam* 'the abandonment of shame' (sg. acc.).

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[365] Between being angry and disfigured on the one hand, and still being esteemed and showing willingness on the other.

[366] See n. 360.

[367] See n. 365.

[368] *Saṁsṛṣṭa*.

[369] For *arthāntaranyāsa* see *MGhK*, p. 535.

[370] Although liquor is not a good thing.

[371] *Upanābhi* is an *avyayībhāva* cp. by P.2.1.6, *upa* conveying the sense of *samīpe*.

Apade kupitāni (means) *asthānakopān* 'untimely fits of anger' (pl. acc.).[372]

(Supply) *ca* 'and.'

Guṇapakṣe (means) *guṇakoṭau* 'on the side of virtue.'

Vidadhatī (means) *niveśayantī* 'causing to enter' (sg. nom. fem.). That is to say, turning even faults into virtues.

Madirā api yoṣitām.

Vacanīyam (means) "*na nābhiṁ darśayet*" *iti śāstraniṣiddhācaraṇanindām* 'disapproval of conduct prohibited by scripture which says *na nābhiṁ darśayet* "one should not show the navel."[373]

Nirmamarja. That is to say, there is no scope at all for disapproval because at that time even faults, (that is), loosening of clothes, etc. are virtues.

Note (65)

Śabdālaṁkāra : ab, 3 x *s* ; 3 x *n.*
Arthālaṁkāra : None.

Stanza 9.66

In the hearts of the enamoured women who, set in motion by liquor, threw their bodies on their partners in the presence of their friends, shame did not remain, nor did it leave.

Commentary
(on the stanza beginning with) *bhartṛṣu*

Upasakhi (means) *sakhisamīpe* 'near their friends.' This is an *avyayībhāva* cp. in the sense of *samīpa.*[374]

Ātmanaḥ (means) *svadehān* 'their own bodies' (pl. acc.). [Quote from the *Vaijayantīkośa*]

Bhartṛṣu.

Nikṣipatīnām (means) *nipātayantīnām* 'of the ones who cause to fall down' (pl. gen. fem.). That is to say, the ones falling on their partners. (The augment) *nUM* (has) not (been added) because of option by P.7.1.80.[375]

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[372] *Kupita* is a *bhāve ktaḥ* derivation by P. 3.3.114. Compare *vrīḍita* in stanza 9.67.

[373] Unidentified quotation.

[374] See n. 371.

Why?

(*Udyamita* means) *prerita* 'urged onwards.' (In the sense of) *madhumadena udyamitānām* 'of the ones urged on by intoxication due to liquor' (pl. gen. fem.) (we derive *madhumadodyamitānām*). (The poet) means to say, not, however, of their own will.

Vanitānām (means) *anuraktastrīṇām* 'of the enamoured women' [Quote from *Viśva*][376]

Hṛdayeṣu viphalayā. (The poet) means to say, because of improper conduct.

Vrīḍayā na sthitaṁ na gatam. (The poet) means to say, because of the fact that it did not show an effect and because of the fact that it was due to liquor. Therefore, there is no contradiction in the negation of both.

Note (66)

Śabdālaṁkāra : b, 4 x m ;ab, 3 x n ; cd, 3 x v, perhaps *vanī°....na vrī°*.

Arthālaṁkāra : *Virodha-ābhāsa*, not mentioned by Mall. See n. 360 and Note (63). There seems to be a contradiction in the behaviour of the women and having shame. But this contradiction is removed by the poet saying that it is all due to liquor. Therefore, the contradiction is apparent only.

Stanza 9.67

Obstructing the boldness of eyes and statements (and) having both arms arrested in embracing, the drunken state of the young women has imitated the playfulness of shyness.

Commentary

(on the stanza beginning with) *rundhatī*

(*Vikāsa* means) *prāgalbhya* 'boldness.' (In the sense of) *nayanānāṁ vākyānāṁ ca vikāsam* 'the boldness of eyes and statements' (sg. acc.) (we derive *nayanavākyavikāsam*).

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[375] The rule says that after a verbal stem (*aṅga*) in short or long *a* the participle suffix *ŚatṚ* preferably takes *nUM* before the fem. Suffix *ṄīP*. The verbal stem in our case consists of the verbal base plus the *vikaraṇa ŚaP*. In the rule the option word *vā* is continued from P. 7.1.79. Traditionally, *vā* is taken to mean just option.

[376] The quote says that *vanitā* is used in the sense of an excessively amorous woman, and in that of just a woman.

Rundhatī (means) *pratibadhnatī* 'obstructing' (sg. nom. fem.). Similarly,

Parirambhe (means) *āliṅgane* 'in embracing'.

(*Sādita* means) *stambhita* 'arrested.' (In the sense of) *sāditau ubhau karau yayā sā* 'by which both arms had been arrested,' sg. nom. fem., (we derive *sāditobhayakarā*).

Yuvatīnām (sc.) *saṁbandhinī* 'connected with.' (sg. nom. fem.)[377]

Kṣībatā (means) *mattatā* 'drunkenness' (sg. nom.). (The suffix) *Kta* (has been added) in the sense of agent.[378] *Kṣība* is correct because it is a *nipātana* 'ready-made form' by P.8.2.55.[379] (*Kṣība* means) *matta* 'drunk.' (In the sense of) *kṣibā tasyā bhāvaḥ* 'the state of a female who is drunk' (sg. nom.). (we derive *kṣībatā*). Treatment like a masc. form has to be stated of a quality-expressing word when *tva* or *taL* follow.[380]

Bahuguṇaiḥ (means) *dṛṣṭisaṁkocādibhiḥ* 'by means of eye winks, etc.'

Vrīḍitasya (means) *vrīḍāyāḥ* 'of shame.' (The suffix) *Kta* (has been added) in the sense of *bhāva* 'action noun'.[381]

Lalitam (means) *vilāsam* 'playful behaviour' (sg. acc.).

Anujahre (means) *anucakre* 'has imitated.' The pf. ending (has been added) in the active sense.[382]

(In this stanza) there is the *upamā-alaṁkāra* in the imitation of shyness on account of showing the effect of shyness.[383]

Note (67)

Śabdālaṁkāra: b, 3 x r ; c, 3 x t.

Arthālaṁkāra : *Upamā*. The simile-expressing word is *anujahre* 'has imitated.' Their state of intoxication hampers the women in freely following their amorous inclinations. Therefore, their behaviour looks like being inspired by shyness.

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[377] For the function of *saṁbandhin* see n. 109. *Yuvati* is derived from *yuvan* by adding the fem. suffix *ti* by P. 4.1.77. The *n* of *yuvan* is deleted by P. 8.2.7.

[378] In *matta*. *Mad-* is an intransitive verbal base. Therefore, *matta* cannot have a passive meaning.

[379] The quotation marks in the text should include *anupasargāt*, because it is part of the *sūtra*.

[380] Thus we have *kṣībatā* and not *kṣībātā*. Mall. quotes the *bhāṣya* on *Vt* X on P. 6.3.35. See *Mbh.* III, p. 155, line 7.

[381] Reference is to P. 3.3 114. Compare *kupita* in 9.65.

[382] By itself *anujahre* could have been a passive form also.

[383] The movements of the women are impaired by drunkenness. That creates the impression of shyness.

Stanza 9.68

Although proud, a woman whose love had been increased through sensuality seated herself on the lap of her beloved one. Certainly, concerning merits and faults, liquor which shows no regard, causes the disclosure of secrets.

Commentary
(on the stanza beginning with) *yoṣit*

(*Uddhata* means) *utkaṭa* 'raised high.' (*Rāga* means) *prīti* 'love.' (In the sense of) *uddhato manobhavena yo rāgaḥ sa yasyāḥ sā* 'whose love had been increased through sensuality' (sg. nom. fem.), (we derive *uddhatamanobhavarāgā*).

Yoṣin mānavaty api dayitasya aṅgaṁ yayau. (The poet) means to say, because love is stronger when pride is involved.[384] (Then) by saying *kārayati* causes (etc., the poet) refutes the defect of disparagement.[385]

Anibhṛtā (means) *capalā* 'showing no regard' (sg. nom. fem.). That is to say, not one who acts with consideration.

Vāruṇī (means) *madirā* 'liquor' (sg. nom.).

(In the sense of) *guṇeṣu doṣeṣu ca* 'with regard to merits and faults' (we derive *guṇadoṣeṣu*). (The loc. ending is used) in the sense of *viṣaya* 'domain.'[386] Every *dvandva* is optionally singular.[387]

Rahasyavibhedam (means) *rahasyabhaṅgam* 'disclosure of secrets' (sg. acc.).

Kārayatu khalu. That is to say, it brings virtues and vices in the open, even if they are hidden by force. Because the manifestation of a hidden passion and the abandonment of manifest pride do not involve disparagement of an intoxicated woman. (The poet) means to say, because it was not done deliberately.

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[384] But even that pride does not restrain the woman.

[385] Of the woman portrayed.

[386] Reference is to a *viṣayasaptamī*, for which see n. 278.

[387] Mall. quotes *PN*, *pbh.* 34.

Note (68)

Śabdālaṁkāra : ab, *vṛttyanuprāsa* in *°mano....māna°* ; b, 3 x *y*.

Arthālaṁkāra : *Arthāntaranyāsa*, for which see n. 76. A particular instance stated in the first line is corroborated by a general truth in the second line. The general truth is that liquor without consideration brings things kept hidden in the open.

Stanza 9.69

Since there was sweetness of amorous behaviour perhaps brought about or perhaps intensified by liquor, the entrance involving inflamed passion of the flower-arrowed one in the women shone like new, so to speak.

Commentary
(on the stanza beginning with) *āhite*

Madhunā (means) *madyena* 'by the liquor.'

Ceṣṭitasya (means) *ratıvyāpārasya* 'of the amorous behaviour.'[388]

Madhuratve (means) *mādhurye* 'since there was sweetness.'[389]

Āhite nu (means) *saṁpādite nu* 'which had been brought about perhaps' (sg. loc. ntr.). That is to say, when sweetness being totally absent previously had been caused to be achieved perhaps.

Vikāsaṁ gamite nu. That is to say, when (sweetness) definitely being there was caused to reach a higher degree perhaps.

Uddhatarāgaḥ (means) *udriktarāgaḥ* 'increased passion' (sg. nom.) Therefore,[390]

Kusumeṣoḥ[391] *kāminīṣu.*

Avasāraḥ (means) *praveśaḥ* 'entrance' (sg. nom.).

Nava iva ābabhau. That is to say, although he is invariably present, *Madana* became inflamed as never before, given the excess of passion because of the sweetness of (amorous) behaviour at the time caused by liquor.

(In the stanza there is) *utprekṣā* brought to life by doubt.[392]

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[388] *Ceṣṭita* is a *bhāve ktaḥ* derivation by P. 3.3.114. Compare n. 372.

[389] *Mādhurye* (sc.) *sati*, loc. abs.

[390] Indicates causal connection between *uddhatarāgaḥ* and *kusumeṣoḥ avasāraḥ nava iva ābabhau.*

[391] Of the one having arrows which are flowers, i.e. Kāma.

[392] For *utprekṣā* see Note (11) and for *saṁśaya* = *sasaṁdeha* see n. 88.

Note (69)

Śabdālaṁkāra : a, *vṛttyanuprāsa* in *madhu° madhu°*.

Arthālaṁkāra : *Utprekṣā* based on *sasaṁdeha*, and *saṅkara*. The doubt is indicated by *nu...nu*. Do we say that the sweetness of behaviour was brought about by liquor, or do we say that it had been merely increased by liquor? The doubt remains unsolved. It gives rise to a poetic fancy, namely, that the entrance of *Madana* in the women was like never before. Actually, it was not new. Since between the *sasaṁdeha* and the *utprekṣā* an *aṅgāṅgibhāva* holds, the *utprekṣā* being the *aṅgin*, the result is *saṅkara*, for which see *MGhK*, pp. 560-561.

Stanza 9.70

With minds bewildered by liquor, the women having partners about whom they felt doubtful did not drink too much with the intention that they (the partners) should not go away in order to enjoy themselves after having left us. Love sees dangers even in a place where they are not.

Commentary

(on the stanza beginning with) *mā gaman*

Śaṅkitanāthāḥ (means) *aviśvastapuruṣāḥ* 'having partners about whom they felt doubtful' (pl. nom. fem.).

Yoṣitaḥ.

Vimūḍhadhī (means) *stabdhabuddhi* 'having a bewildered mind.' (In the sense of) *madena vimūḍhadhiyaḥ* 'having a mind bewildered by liquor' (pl. nom. fem.) (we derive *madavimūḍhadhiyaḥ*).

Naḥ (means) *asmān* 'us' (pl. acc.).

Projjhya (means) *visṛjya* 'after having abandoned.' (The suffix) *LyaP* is substituted for *Ktvā* after (the verbal base) *ujjh-* 'to abandon' preceded by *pra*, given cp.-formation in which *naÑ* does not figure as the first member.[393]

Rantum.

Mā gaman (means) *na gacchantu* 'let them not go.'

Iti. Supply *manīṣayā* with that intention. The aor. ending (is used) in connection with *mā* after (the verbal base) *gam-* 'to go.' Prohibition of the augment *aṬ* by P.6.4.72.[394]

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[393] Reference is to P. 7.1.37. The rule prescribes the substitution mentioned on the condition *samāse anañpūrve*.

Madirām.

Bhṛśam (means) *atimātram* 'excessively.'

Neṣuḥ (means) *na icchanti sma* 'they have not wished.'[395] But rather, out of fear for separation from their partners they have drunk a little only. This is what it means.

To explain,[396]

Prema (means) *snehaḥ* 'love' (sg. nom.).

Apade (means) *asthāne* 'in the wrong place.'

Api.

Bhayāni (means) *aniṣṭāni* 'undesired things' (pl. acc.).

Paśyati (means) *utprekṣate* 'imagines.' That is to say, is afraid. Figurative use of the status of *kartṛ* 'agent' in the sense of the cause of fear with regard to *prema.*[397]

Note (70)

Śabdālaṁkāra : ab, 3 x *m* ; cd, 3 x *m* ; d, 3 x *p.*

Arthālaṁkāra : *Arthāntaranyāsa.* A particular instance is corroborated by a general truth, namely, that love sees dangers anywhere. For *arthāntaranyāsa* see n. 76.

Stanza 9.71

A secret place causing pleasure to the mind, love, intoxication due to liquor, moonlight, union with the loved ones have brought the love of the women to an indescribable stage.

Commentary
(on the stanza beginning with) *citta*

(*Nivṛttividhāyin* means) *sukhakara* 'causing pleasure.' (In the sense of) *cittasya nivṛttividhāyi* 'causing pleasure to the mind' (sg. nom. ntr.) (we derive *cittavṛttividhāyi*).

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[394] The rule prohibits the augment, if *lUṄ*, the collective term for the aor. endings, follows.

[395] For *sma* apply P. 3.2.118.

[396] Indicative of *arthāntaranyāsa.*

[397] Really speaking, the women are the agent. They are afraid. But love causes them to be so. Thus, *prema* is the *prayojakakartṛ* 'causing agent.' See P. 1.4.55

Viviktam (means) *rahaḥ* 'a secret place' (sg. nom.). [Quote from the *Viśvakośa*].

Manmathaḥ.

Madhumadaḥ (means) *madyamadaḥ* 'intoxication due to liquor' (sg. nom.)

Śaśibhāsaḥ (means) *candrikā* 'moonlight' (sg. nom.).

Dayitaiḥ (sc.) *saha* 'together with.'

Saṁgamaś ca. The instr. case ending (is used) in the sense of *saha* together with even if the word *saha* is not used, on account of the mention in P.1.2.65.[398] These matters[399]

Pramadānām (means) *strīṇām* 'of the women.'

Prema (means) *viyogāsahāvasthāsaṁbhogam* 'enjoyment in a stage in which one cannot bear separation' (sg. acc.).

Kām api bhuvam (means) *kiṁciddṛśām* (*bhuvam*) 'an indescribable (stage).' (sg. acc.).

Nayati sma.[400] That is to say, they have brought (the lovers) to a stage full of play even having passed beyond the stage of making love. It has been stated in *Rasaratnākara*, namely, (1) *premābhilāṣo rāgaś ca snehaḥ prema ratis tathā / śṛṅgāraś ceti saṁbhogaḥ saptāvasthāḥ prakīrtitāḥ / saṁbhoga* enjoyment is said to have seven stages, namely, *prema, abhilāṣa, rāga, sneha, prema* and *rati* and *śṛṅgāra*. (2) *Premā* (means) *didṛkṣā ramyeṣu* "a desire to see nice people,"[401] *abhilāṣa* (means) *taccintāpi* "also caring about them," *rāga* (means) *tatsaṅgabuddhiḥ syāt* "let there be the thought of attachment to them," *sneha* (means) *tatpravaṇakriyā* "action showing a favourable disposition towards them," *prema* (means) *tadviyogāsaham* "not being able to bear separation from them,"[402] *rati* (means) *tatsahavartanam* "being together with them", *śṛṅgāra* (means) *tatsamaṁ krīḍā* "amusement together with them," (in this way,) *saṁbhoga* is a sevenfold order.[403]

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[398] Here, in connection with *yūnā*, Pāṇini does not use the word *saha*, but still uses the instr. case ending in the sense of *saha*.

[399] Just enumerated.

[400] *Nī-* is a *dvikarmaka* verb. For *sma* apply P. 3.2.118.

[401] A *viṣayasaptamī*. Compare the example *mokṣe icchāsti* in *Sk*, No. 633 or 634 on P. 2.3.36.

[402] *Asaham* in the sense of *asahanam*.

[403] Mall. provides two questions, the second of which seems to be a commentary on the first. An edition of the *Rasaratnākara* was not available. The *Ratirahasya* 13.2-3 (translation S. C. Upadhayya, Bombay 1965, p. 69) distinguishes ten stages beginning with love at first sight and ending with the death of the desperate

(Continued on the next page)

Note (71)

Śabdālaṁkāra : a, 4 x *v*; b, 3 x *m*; cd, 4 x *m*.
Arthālaṁkāra : None.
Introduction to 9.72
(Next, the poet) speaks about the stage of *krīḍā* play.

Stanza 9.72

During the intercourse with proud women in which the proper limit was exceeded through immodesty, (and) in which hairlocks and garlands had been brought in disarray without consideration, the flower-arrowed one has been reeling about as if he were highly drunk.

Commentary
(on the stanza beginning with) *dhārṣṭya*

(*Dhārṣṭya* means) *prāgalbhya* 'boldness.' (*Laṅghita* means) *atikrānta* 'gone beyond.'

(*Yathocita* means) *yogya* 'fitting, proper.' (*Bhūmi* means) *maryādā* 'limit.' (In the sense of) *dhārṣṭyena laṅghitā yathocitā bhūmir yasmin* 'in which the proper limit was exceeded through boldness' (we derive the form) thus stated. (The poet) means to say, unrestrained conduct itself in kissing, hitting, groaning, the *sīt* sound, adopting the male position, etc.

Nirdayam. Functions as an adverb.[404]

(*Vilulita* means) *ākarṣaṇākulita* 'disordered because of pulling.' (In the sense of) *vilulitāni alakā mālyāni ca yasmin tasmin* 'in which hairlocks and garlands were in disarray', (sg. loc. ntr.), (we derive *vilulitālakamālye*).

Māninīratividhau (means) *surate* 'in intercourse.'

Kusumeṣoḥ.[405]

(Continued from page 2)

lover. Compare the eight stages of love mentioned by Mall. in his commentary on *Kir.* 1.1. See *MGhK*, n. 58 on Canto I.
The *Rasaratnākara* is also quoted by Mall. in his commentary on the *Meghadūta*. According to Th. Aufrecht, *Catalogus Catalogorum* (reprint Wiesbaden 1962, p. 496, the author is Hṛdayarāma Miśra, date not mentioned).

[404] *Yathā tathā.*

[405] Also mentioned in stanza 9.69.

Mattamattaḥ (means) *mattaprakāraḥ* 'one who is drunk to a high degree' (sg. nom. masc.).[406]

Iva.

Vibhramam (means) *vijṛmbhaṇam* 'spreading out' (sg. acc.).[407]

Āpa (means) *prāpa* 'has reached.' (The poet) means to say, what will a drunk person not do?

(In this stanza there is) *utprekṣā* because of the figurative use of agenthood in the sense of causal agent.[408]

Note (72)

Śabdālaṁkāra: ab, 3 x *t*; 3 x *l*; b, 3 x *l*; *d*, *vṛttyanuprāsa* in *mattamatta* ; in cd, in all 6 x *m*.

Arthālaṁkāra: *Utprekṣā*. The poet fancies that Kāma himself is reeling about in a drunken state, whereas, in fact, he is the agent causing others to reel about.

Stanza 9.73

Since their bodies were swaying due to drinking liquor, (and therefore) had become submissive (to their lovers), the gestures of the women in respect of their lovers which showed a mind given to tasting the flavour of coition looked nice, although they were out of place.

Commentary
(on the stanza beginning with) *śīdhu*

(*Śīdhupāna* means) *madyapāna* 'the drinking of liquor,' (*Vidhura* means) *vihvala* swaying. (In the sense of) *śīdhupānena vidhureṣu* 'swaying because of drinking liquor' (pl. loc. ntr.) (we derive *śīdhupānavidhureṣu*). [Quote from *Amara*]

Therefore,[409]

Vapuḥṣu (means) *aṅgeṣu* 'the bodies' (pl. loc. abs.).

Nighnatām (sc.) *priyaparādhīnatām* 'the state of being submissive to their lovers.' (sg. acc.).

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[406] Doubling of a *guṇavacana* word, P. 8.1.1 and 12. See n. 62.

[407] Presumably, Mall. refers to the unsteady, tottering gait of drunk.

[408] Compare n. 397. For *utprekṣā* see *MGhK*, pp. 535-538.

[409] Indicative of causal connection between °*vidhureṣu* and *nighnatām upagateṣu*.

Upagateṣu (sc.) *satsu.*[410]

Vadhūnām (sc.) *sambandhīni* 'connected with' (pl. nom. ntr.).[411]

(*Ratirasa* means) *suratarasāsvāda* the taste of the flavour of coition.

(*Āhitabhāva* means) *dattacitta* 'having a mind given to....' (In the sense of) *ratirase āhitabhāvam* 'having a mind given to tasting the flavour of coition' (sg. acc. ntr.), (we derive *ratirasāhitabhāvam*).

Kāmiṣu (sc.) *viṣaye* 'with respect to.'[412]

Īhitam (means) *cumbanatāḍanādiceṣṭitam* 'conduct in the form of kissing,' hitting, etc. (sg. nom.).

Vītalakṣyam (means) *nirviṣayam* 'having missed its object' (sg. nom. ntr.). (The poet) means to say, although it is done in the wrong place.

Reje (The poet) means to say, it looks nice even if it was a mistake of the lovers.

Note (73)

Śabdālamkāra : ab, 3 x *v*; cd, 4 x *t*, 3 x *r*.
Arthālamkāra : None.

Stanza 9.74

Then, while the companions of Indra and the apsarases whose minds were in love with one another obeyed the command of the mind-born one (i.e., Kāma), the night whose last part was announced by the sounds of bards, having been shortened, so to speak, has come to an end.

Commentary
(on the stanza beginning with) *anyonya*

Atha

(*Harisakha* means) *indrasaciva* 'companion of Indra,'[413] (that is,) a Gandharva. (In the sense of) *harisakhāḥ teṣām apsarasāṁ ca* 'of Gandharvas and of apsarases' (we derive *harisakhāpsarasāṁ ca*).

Anyonyamanasām (means) *parasparānuraktacittānām* 'one having minds in love with one another' (pl. gen. fem.).

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[410] Loc. abs. A verb of going in construction with an abstract noun in the sense of becoming plus the corresponding adjective.

[411] For the function of *sambandhin* see n. 236.

[412] *Viṣayasaptamī.* See n. 278.

[413] *Sakhi* becomes *sakha* at the end of a cp. by P. 5.4.91.

Cetobhuvaḥ (means) *kāmasya* 'of Kāma.'

Nideśam (means) *ājñām* 'command' (sg. acc.).

Bibhratīnām (means) *smaravidheyānām* 'one obedient of Smara' (pl. gen. fem.). That is to say, while they were enjoying themselves only. The gen. ending is by P.2.3.38.[414]

(*Vibodha* means) *prabodhana* 'waking up.' (In the sense of *vibodhaḥ śīlam yeṣāṁ te* 'whose practice is to wake up' (others), (pl. nom.), (we derive *vaibodhikāḥ*) (that is) *vaitālikāḥ* 'bards.' (The suffix) *ṬhaK* (is added) by P.4.4.61.[415]

(*Dhvani* means) *maṅgalarava* 'auspicious sound.' (*Vibhāvataḥ* means) *abhyūhitaḥ* 'inferred' (that is,) *jñātaḥ* 'known.' (*Paścimārdha* means) *caramabhāga* 'last part.' (In the sense of) *vaibodhikāḥ teṣāṁ dhvanibhir vibhāvitapaścimārdhā yasyāḥ sā* 'whose last part was announced by the sounds of the bards,' (sg. nom. fem.), (we derive the form) thus stated. That,

Rātriḥ.

Saṁhṛtā (means) *saṁkṣiptā* 'shortened' (sg. nom. fem.).

Iva. That is *utprekṣā.*[416] (The poet) means to say, for happy people time, however long, becomes rather short, so to speak.

Parivṛttim (means) *nivṛttim* 'stop' (sg. acc.).

Iyāya. That is to say, dawn nearly broke.

Note (74)

Śabdālaṁkāra : ab, 3 x n ; cd, 3 x v.

Pāda c consists of one cp.

Arthālaṁkāra : *Utprekṣā.* The poet fancies that the night has become shortened for the Gandharvas and the apsarases while engaged in making love.

As required by tradition, in *kāvya* the metre changes at the end of a Canto. See *MGhK*, Canto I, notes 39 and 582. The new metre is *Vasantatilakā.* See the *VRA*, p. 69, and *MGhK*, p. 148.

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[414] The rule says that the gen. endings are also added after a nominal stem in the sense of not paying attention, if the meaning of the nominal stem provides an indication of something else happening. The construction is known as the gen. absolute. The meaning of the participle form *bibhratīnām* is used as an indicator of the event expressed by the finite verb.

[415] The rule prescribes the *taddhita* suffix *ṬHaK* (replaced by *ika*, P. 7.3.50) in the sense of *śīla* habit.

[416] See *MGhK*, pp. 535-538.

Stanza 9.75

The copulation of the youths whose excessive fatigue has been removed by sleep (and) who were awakened by the long-continued auspicious sounds (of the bards), while the women were distressed at the coming separation, have become (acts performed) for the first time, so to speak.

Commentary

(on the stanza beginning with) *nidrā°*

(*Vinodita* means) *apanīta* 'removed.' (*Nitāntam* means) *atyartham* 'excessively.' (In the sense of) *nirdayā vinoditaḥ nitāntaṁ yo ratyāḥ klamaḥ sa yeṣāṁ teṣām* 'whose excessive fatigue of love making had been removed by sleep,' (pl. gen. masc.), (we derive *nidrāvinoditanitāntaklamānām*).

(*Āyāmin* means) *āyāmavat* 'having extension' (that is) *dīrgha* 'long.' (*Maṅgalanināda* means) *vaibodhikadhvani* 'the sound of the bards.' (In the sense of) *āyāmibhir maṅgalaninādair vibodhitānām* 'of the ones woken up by the long auspicious sounds' (pl. gen. masc.) (we derive *āyāmimaṅgalaninādavibodhitānām*).

Yūnāṁ rāmāsu. [Quote from *Amara*].

(In the sense of) *bhāvivirahеṇa ākulitāṣu satīsu* 'while (the females) were distressed due to the coming separation' (loc. abs.), (we derive *bhāvivirahākulitāsu*).

Ratāni.

(*Pūrva* means) *prathama* 'the first one.' (In the sense of) *tāny eva pūrvāṇi* 'those themselves are the first ones' (we derive *tatpūrvāṇi*). (In the sense of) *teṣāṁ bhāvaḥ* 'the condition of those' (we derive *tatpūrvatā*) (sg. acc.) (*tatpūrvatām*). The suffix *taL* (has been added) in the sense of *bhāva* condition, state.[417]

Samādadhire (means) *prāpuḥ* 'they have reached.'[418]

Iva. This is *utprekṣā*.[419] That is to say, they proceeded eagerly, like at the first time of condition. That is to say, what is difficult to obtain at a later time, that is experienced with excessive desire (now).

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[417] Reference is to P. 5.1.119. A *talanta* form is always fem. by *Liṅgānuśāsana, strīliṅgādhikaraṇa* 17. The fem. suffix *ṬāP* is added by P. 4.1.4.

[418] A verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

[419] See *MGhK*, pp. 535-538.

Note (75)

Śabdālaṁkāra : a, 4 x *n* ; b , 3 x *m*, 3 x *n*.

Pādas a and b each consist of one cp.

Arthālaṁkāra : *Utprekṣā.* The poet fancies that the love making at dawn with renewed vigour, after a good sleep's rest and with the separation of the lovers in view, was the first one.

Stanza 9.76

As if to stroke the women, eyes closed due to the fatigue of love making, the breeze at the close of night, blowing very gently, has spread the smell of garlands, liquor and the rubbings (of bodies) in the mansions.

Commentary

(on the stanza beginning with) *kānta*

(In the sense of) *suratakhedananimīlitāni akṣīṇi yena tam* 'by whom the eyes had been closed due to the fatigue of love making,' (sg. acc. masc.), (we derive *suratakhedanimīlitākṣam*).

Kāntājanam (means) *strīsamūham* 'the group of women' (sg. acc.).[420]

Saṁvāhitum (*iva*) (means) *sevitum iva* 'as if to render service.' That is to say, the rubbing of the body to remove the sweat. [Quote from *Amara*] (The suffix) *tumUN*[421] (has been added) to the non-causative verbal base mentioned as *vāha prayatne* '*vāha* in the sense of "to make an effort"'.[422] Otherwise, if *ṆiC* had been added,[423] the form would read *saṁvāhayitum*.[424]

Mandamandam (means) *mandaprakāram* 'softly to a high degree.' Given doubling (of a *guṇavacana* word) by P.8.1.12, there is *luk*-deletion because of treatment like a *kdh* cp.[425]

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[420] *jana* functions as a plural suffix.

[421] By P. 3.3.10, an action undertaken for the sake of another action.

[422] Not recorded in the Westergaard-Böhtlingk edition of the *Dhp.* But *Dhp.* 1.676 mentiones the base *bāhṚ prayatne.*

[423] By P. 3.1.26.

[424] Mall.'s difficulty is, from which verbal base to derive *saṁvāhitum*? It cannot be derived as the causative infinitive of *saṁvah-*, because there is no causative sense. The wind is not a *prayojaka kartṛ* causal agent. Therefore, Mall. refers to a verbal base *vāh-*.

[425] See notes 62, 113.

Samupayān (means) *samvān* 'blowing' (sg. nom.masc.)

Rajanīparivṛttivāyuḥ (means) *niśāvasānamarut* 'the breeze arising at the close of night' (sg. nom.).

Harmyeṣu.

(*Paribhoga* means) *vimarda* 'rubbing.'[426] (In the sense of) *mālyāni ca madirā ca paribhogaś ca teṣāṁ gandhān* 'the smell of garlands, liquor and rubbings (of the body)' (pl. acc.) (we derive *mālyamadirāparibhogagandhān*).

Āviścakāra. That is to say, has spread outwards.

In this (stanza there is) *utprekṣā* in *saṁvāhitum iva.* (This is) *phalotprekṣā* in the form of an action caused by a quality because (the action) has the quality of softness as its cause.[427]

Note (76)

Śabdālaṁkāra : b, *vṛttyanuprāsa* in *mandamandam* ; d, 3 x r.

Pāda c and d consist of four words, two of which are cps.

Arthālaṁkāra : *Phalotprekṣā.* The poet fancies that the action of stroking is caused by, or is the effect of the quality gently of the way the wind blows.

Stanza 9.77

On the faces of the playful women in which the trembling bud-like lower lip had been made fragrant by the smell of liquor; in which the eyes were drowsy and very red due to lack of sleep; on which the leaf decorations and the *tilakas* had been wiped off, the left-over which was intoxication has (itself) created beauty.

Commentary
(on the stanza beginning with) *āmoda°*

(*Āmoda* means) *madyagandha* 'the smell of liquor.' (*Vāsita* means) *surabhita* 'made fragrant.' (*Cala* means) *daṣṭamuktatvād sphurat* 'trembling because they had been first bitten and then released.'[428] (In the sense of) *āmodena vāsitaḥ calādharapallavaḥ yeṣu teṣu* 'in which the bud like lower lips had been made fragrant by the smell of liquor,' (pl. loc. ntr.), (we derive *āmodavāsitacalādharapallaveṣu*).

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[426] Compare stanza 9.78, where mention is of *vimarda* the rubbing off *aṅgarāga.*

[427] For *phalotprekṣā* see *MGhK*, p. 536.

[428] A cp. pf. participles by P. 2.1.49.

(*Kaṣāyita* means) *apaṭūkṛta* 'made not alert.'[429] (In the sense of) *nidrayā kaṣāyitāni vipāṭalāni locanāni yeṣu teṣu* in which the eyes were drowsy and very red due to lack of sleep, (pl. loc. ntr)., (we derive *nidrākaṣāyitavipāṭalocaneṣu*). [Quote from *Keśava*][430]

(*Vyāmṛṣṭa* means) *pramṛṣṭa* 'wiped off.' (In the sense of) *vyāmṛṣṭāni pattrāṇi tilakāś ca yeṣu teṣu* 'in which the leaf decorations and the *tilakas* had been wiped off,' (pl. loc. ntr.), (we derive *vyāmṛṣṭapattratilakeṣu*).

Vilāsinīnāṁ vadaneṣu madāvaśeṣaḥ śobhāṁ babandha. That is to say, since other decoration has disappeared, the left-over which was intoxication has itself become a decoration. (The poet) means to say that the intoxication of the women was itself a decoration.

Note (77)

Śabdālaṁkāra : ab, the sequence of *-ll-l-l.*

Pādas a and b each consist of one cp.

Arthālaṁkāra : *Upamā* in *adharapallava.* The lower lip is likened to a bud, *adharaḥ pallavaḥ iva.*

Stanza 9.78

After the body unguent had become visible in the traces of nails, like a trusted friend, the beauty of their union during night has supported the heart afflicted by separation (from their lovers in day time), of the women whose *bimba* fruit-like lower lip had been squeezed by their intoxicated lovers.

Commentary
(on the stanza beginning with) *gatavati*

Aṅgarāge (means) *aṅgavilepane* 'cosmetic unguent applied to the body' (sg. loc.).

(*Nakhalekhā* means) *nakhapada* 'trace left by nails.' (*Lakṣyatā* means) *dṛśyatā* 'the state of being visible.' (In the sense of) *nakhalekhāsu lakṣyatām* 'the state of being visible in the traces left by nails' (sg. acc.) (we derive *nakhalekhālakṣyatām*).

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[429] *Kaṣāyita* usually means reddish. But since *vipāṭala* means very red, a different and rather unusual meaning is assumed for *kaṣāyita.*

[430] The author of a lexicon named as *Kalpataru Nāmamālā* in Aufrecht, p. 126. The quote says that *kaṣāya* is used in the sense of *tuvara* (*tubara* alum), which is not fem., and of a number of other words, among them *apaṭu.*

Gatavati.[431] That is to say, when there was a mere remainder of that (unguent) due to rubbing.

Moreover,

(In the sense of) *bimbatulyāḥ adharāḥ* 'lower lips like *bimba* fruits' (pl. nom.) (we derive *bimbādharāḥ*). Vāmana says *śākapārthivāditvān madhyamapadalopī samānādhikaraṇasamāsaḥ* 'cp. formation with a syntactically agreeing word in which the second member is dropped because it is included in the *śākapārthivādi-gaṇa.*'[432] (*Pīta* means) *pīḍita* 'squeezed.'[433] Therefore, because of excessive squeezing, (the lips are said to be *ātāmra*, which means) *āsamantāt rakta* 'completely red.' (In the sense of) *samadair dayitaiḥ pītāḥ ata eva ātāmrā bimbādharāḥ yāsāṁ tāsām* 'of whom the *bimba* fruit-like lower lips had been squeezed by their intoxicated lovers (and) which were, therefore, completely red' (pl. gen. fem.), (we derive *samadadayitapītātāmrabimbādharāṇām*).

Aṅganānām (sc.) *saṁbandhī* 'connected with' (sg. acc. ntr.).[434]

(*Viraha* means) *āhnikaḥ viyoga* 'separation in daytime.' (*Vidhura* means) *vihvala* afflicted. (In the sense of) *viraheṇa vidhuram* 'afflicted by separation in daytime' (sg. acc. ntr.) (we derive *virahavidhuram*).

Hṛdayam.

Rātrisaṁbhogalakṣmīḥ. That is to say, possessing beauty in the form of nail wounds, etc.

Iṣṭā (means) *āptā* 'trustworthy' (sg. nom. fem.).

Satsakhīva (means) *nipuṇasahacarīva* 'like a clever female companion.'

Avalalambhe (means) *dhārayām āsa* 'has caused to bear.' That is to say, the beauty of the marks of union with their lovers has become clear. That is to say, delighting in the sight of the beauty of the marks of the enjoyment with their lovers they could bear the separation (from their lovers) somehow.

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[431] A verb of going construed with an abstract noun in the sense of becoming plus the corresponding adjective.

[432] Reference is to Vāmana, the author of the *Kāvyālaṅkārasūtrāṇi.* The passage quoted is *sūtra* 5.2.15 in a slightly different reading. The point is that the cp. *bimbādhara* the middle term *tulya* 'similar to' has been dropped. To Justify that, Mall. quotes the passage in which reference is made to the *śākapārthivādi-gaṇa* mentioned in *Vt* VIII on P.2.1.69. *Śākapārthiva* is analyzed as *śākapradhānapārthiva* the principal king of the Śākas. In the cp., however, the middle word *pradhāna* is dropped. Thus we have a grammatical precedent for *bimbādhara* where *tulya* is dropped.

[433] Actually, *pīta* is the past participle of *pā* 'to drink.'

[434] See n. 236.

(In the stanza) there is direct (and) complete *upamā* 'simile.'[435]

The metre is *mālinī*. But the definition has (already) been stated.[436]

Here ends the ninth Canto in the commentary on the *Kirātārjunīya* called *Ghaṇṭāpatha*, composed by Śrī Mahāmahopadhyāya Mallināthasūri of Kolācala.

Note (78)

Śabdālaṁkāra : b, 3 x t ; c, 3 x v ; d, 3 x l.

Pāda b consists of one cp. According to convention, the final stanza contains word *lakṣmī* See *MGhK*, p. 75 and 79.

Arthālaṁkāra : (1) *Upamā*, twice, once in a cp. and once in a sentence, and (2) *samsṛṣṭi*. The lower lips of the women are compared to a *bimba* fruit in respect of their colour. The beauty of the nocturnal union with the lovers visible in the nail marks on the women is compared to a trusted friend. The *tertium comparationis* is that both provide support to the women so that they can bear the pangs of separation from their lovers during daytime. Between the two *upamās* no *aṅgāṅgibhāva* holds. The result is *saṁsṛṣṭi* 'commingling', for which see *MGhK*, pp. 559-560.

List of *alaṁkāras* according to stanza

Atiśayokti	4, 60.
Arthāntaranyāsa	13, 16, 30, 33, 35, 37, 49, 58, 64, 68, 70.
Utprekṣā	3, 5, 6, 11, 12, 14, 17, 21, 23, 26, 32, 53, 60, 66, 69, 72, 73, 75. See under *phalotprekṣā*.
Upamā	2, 8, 10, 14, 17, 18, 19, 20, 22, 23, 24, 27, 28, 29, 32, 38, 45, 50, 61, 62, 63, 68, 77, 78.
Kāvyaliṅga	55, 57, 62, 63.
Tulyayogitā	51.
Nidarśanā	9.

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[435] The *upamā* is *śrautī* because *iva* has been stated, and *pūrṇā* because all four constituents of *upamā* are present in the stanza, namely, *upamāna, upameya*, the *sādhāraṇadharma* the shared quality and the *upamāvācaka* particle.

[436] Not so. The metre has been used several times in the *Kir.* so far (1.46; 2.59, 60; 4.38; 6.47; 8.55-57), but no definition has been provided. The *VRA* definition (p. 72) is *na na ma ya ya*, 15 syllables per quarter.

Paryāya	55.
Phalotprekṣā	1,18, 56, 76.
Rūpaka	3, 27, 57.
Vibhāvanā	25.
Virodha(ābhāsa)	63, 64, 66.
Śliṣṭarūpaka	3,7.
Śleṣa	5, 18, 20, 51.
Saṁsṛṣṭi	7, 23, 55, 62, 63, 64, 78.
Saṅkara	5, 11, 12, 14, 17, 18, 19, 27, 32, 55, 57, 60, 61, 62, 63, 69.
Samāsokti	5, 11, 26.
Sasaṁdeha	15, 42, 54, 69.
Sahokti	47.
Svabhāvokti	48 (?)

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Abbreviations of terms

abl.	ablative
acc.	accusative
act.	active
aor.	aorist
ātm.	*ātmanepada*
Bh.	(Patañjali-)*Bhāṣya*
bv(s).	*bahuvrīhi*(s)
cp(s)	compound(s)
dat.	dative
du.	dual

gen. (abs.)	genetive (absolute)
imp.	imperative
instr.	instrumental
kdh(s).	*karmadhāraya*(s)
loc. (abs.)	locative (absolute)
nom.	nominative
ntr.	neuter
P.	*Pāṇinisūtra*
par.	*parasmaipada*
pass.	passive
pbh(s).	*paribhāṣā*(s)
pf.	perfect
tp(s).	*tatpuruṣa*(s)
voc.	vocative
Vt(s).	*vārttika*(s)

KIRĀTĀRJUNĪYA, CANTO XVIII WITH MALLINĀTHA’S COMMENTARY

By

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Introductory Note

The topic of the fight between Arjuna and Śiva about a boar goes back to the *Kairātaparvan* of the *Mahābhārata* (text of the critical edition, Vol. I, B.O.R.I., Poona 1971, p. 441-445). Here Arjuna turns to Śiva in order to obtain a magical weapon in his struggle with the Kauravas. In this story Śiva is not a *bhakti*-god, but simply Arjuna’s foremost deity. The literary transformation of Śiva into a *bhakti*-god and of Arjuna as his *bhakta* only takes place in Canto XVIII of the *Kirātārjunīya* (*Kir.*), in striking contrast to Arjuna's role as the *parama-bhakta* of Viṣṇu-Kṛṣṇa in the *Bhagavadgītā*. The story of the fight itself in the critical edition starts from (3.40.25), and continues up to (3.40.51), 27 *ślokas* in all. After the fight Arjuna asks for forgiveness (3.40.57-60). He is given a boon (3.41.5 cd). Arjuna asks for the *pāśupata* weapon the effect of which he describes (3.41.7-12). The wish is granted (3.41.13). Śiva teaches Arjuna how to use the weapon (3.41-17-18). End of story. Then Śiva disappears (3.41.26).

Interest in the *Kirātārjunīya* story is shown especially in South India in literature and sculpture. T. A. Gopinatha Rao, (*Elements of Hindu Iconography,* Volume II, Part I. Second Edition. Motilal Banarasidas. 1968, P.214-217), mentions a special *Kirātārjunīyamūrti* of Śiva. The interest may have been motivated by the spread of the cult of Śiva, a *bhakti*-god, against the prevailing forms of Buddhism, Jainism and orthodox Hinduism, during the early Pallava dynasty in Kāñchipuram (4-6th cent. C. E.) and the contemporaneous Pāṇḍya dynasty in Madurai. See *Kir* 18.24-29. In *Kir*. 18.26 Śiva is recommended as the *bhakti*-god.

The popularity of the story outside India is shown by the fact that sculptures of some scenes (the shooting of a boar, and Śiva handing over the *pāśupata* weapon) can be seen in the Angkor Wat temple complex in Cambodia. I refer to Dawn F. Rooney, *An Introduction of Temples. (Asia Books*. Guide-Book Company Ltd. Hong Kong. 1994, p.57-58, and p. 145), and to Michael Freeman and Claude Jacques, (*Ancient Angkor.*

Books Guides. River Books Ltd. 2008, reprint of the 2003 edition, p. 100), (Bayon, North Gallery, p. 103) (Bapuon, p. 104),(Bapuon, p. 105) and (Banteay Srei, p. 210.)

Summary of Canto XVII

Having lost the use of his magical weapons, Arjuna now turns to his bow and arrows for fighting Śiva (XVII, 1-35). But his supply of arrows becomes exhausted. His two quivers turn out to be empty (XVII, 36-43). Śiva then robs Arjuna of his cuirass (XVII, 44-49). Desparately defending himself Arjuna makes use of his bow (XVII, 51-54), and finally of his sword (XVII, 55-57). But the sword, hit by an arrow shot by Śiva, breaks off from the handle (XVII, 58). That leaves Arjuna without weapons. He is now committed to fighting with his arms (XVII, 60). He tears trees and pieces of rock from the soil, attacking Śiva, who patiently, like a loving father battered by his small son, endures the onslaught.

Stanza 18,1

Then, when the ascetic (Arjuna), whose terrifying weapons were his arms only, had started the fight like a big elephant, Śaṅkara (Śiva), after having thrown away his bow together with the quiver, has taken counter-action with his fists like iron hammers.

Commentary

On (the stanza beginning with) *tataḥ*

Tataḥ (means) *muṣṭiniyuddhānantaram* 'after the fighting with fists.'[1]

Udaghne (means) *mahati* 'big' (sg. loc. masc.).

Dvirade (means) *gaje* 'elephant' (sg. loc.).

Iva.

(In the sense of) *bhīme bhujāv eva āyudhe yasya* 'whose two weapons are nothing but his fear-inspiring arms' (we derive) the form stated in the text signifying the items which are like that.[2]

Raṇam upeyuṣi munau.(sg. loc. abs.)[3]

Śaṅkaraḥ (masc.) *svayam api* 'himself also.'[4]

Sabāṇadhi (means) *satūṇam* 'together with the quiver' (sg. acc. ntr.).

Dhanus.

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[1] That is, after Arjuna has attacked Śiva with his fists.

[2] *Tathābhūta* is a commentator's shorthand for referring to the form stated in the text, like *tathokta*.

[3] With regard to *muni*, Renou, § 25, draws attention to the frequent use of epithets of the protagonists instead of their proper names.

[4] Thus Śiva and Arjuna are on equal terms, as far as their weapons are concerned.

Apāsya (means) *tyaktvā* ‘after having abandoned.’

Muṣṭibhiḥ.

Ghanaiḥ (means) *lauhamudgaraih* ‘iron hammers’ (pl. instr.).

Iva.

Pratijaghāna. That is to say, he has warded off the blows delivered by the ascetic (Arjuna) before. The *Vaijayantī* (*kośa*) says *kaṭhinasaṃghātameghakāṭhinyamudgarāḥ* ‘*ghana*, *kaṭhina, saṃghāta, megha, kāṭhinya* and *mudgara* (are synonyms).’[5] The *Viśva*(*prakāśa*) says *dhanus tu lohamudgare* 'but *dhanuḥ* is used (in the sense) of *lohamudgara* “an iron hammer”.[6] Even though according to Amara (saying) *muṣṭyā tu baddhayā / sa ratniḥ syād aratnis tu niṣkaniṣṭhena muṣṭinā* ‘let (the hand) characterized by a clenched fist, (be called) *ratni*, but (let the hand) characterized by a fist with the little finger stretched out (be called) *aratni* [7] the word *muṣṭi* is used in both ways, having two genders, still, because of conformity with the *upamāna* the masculine gender should be understood.[8]

The metre is *drutavilambita.*

Note (1)
Metre: *Drutavilambita*, a metre of twelve syllables. See *VRA*, p. 60; Apte, Vol. III, Appendix A, p. 5 (7).

Śabdālaṃkāra: d, *chekānuprāsa* in *°ghāna ghanaiḥ*

Arthālaṃkāra: *Upamā,* twice. First, Arjuna is compared to a big elephant. Then, the fists of Śiva are compared to iron hammers. Between the two *upamā's* no *aṅgāṅgi-bhāva* holds. Therefore *saṃṛṣṭi*, ‘commingling’ results, for which see *MGhK*, p. 559-560.

Pāda b contains a cp. of six syllables.

Stanza 18, 2

The sound originating from the hands clenched into fists of Hara (Śiva) and the son of Pṛthā, violent like the crashings of no small rocks splitting asunder, going upwards, has echoed in the caves of a mountain.

Commentary

On (the stanza beginning with) *hara°*

Harapṛthāsutayoḥ (means) *śivārjunayoḥ* ‘of Śiva and Arjuna.’

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[5] *VK*, p. 232, line 59.

[6] *ViPr.*, p. 85, under *nadvika,* stanza 3 d. Mall. only quotes part of the line concerned.

[7] *AK*, 2.6.86, bcd. Amara uses *muṣṭi* both as a fem. and as a masc.

[8] *Muṣṭi* used in the present stanza must be a masc. word, because it is something which goes with the *upamāna,* i.e., *ghana* which is masc.

Amṛdu (means) *nibidaṃ yathā tathā* 'closely,' adverbial function.[9] *Saṃvalita* (means) *saṃghaṭita* 'joined together.' (In the sense of) *nibiḍaṃ saṃvalitāḥ aṅgulayaḥ yeṣāṃ te* 'whose fingers had been closely joined together,' (pl. nom. masc.), (we derive) *nibiḍasaṃvalitāṅgulayaḥ*. That is to say, *muṣṭīkṛtāḥ* 'clenched into a fist' (pl. nom. masc.). (In the sense of) *teṣu pāṇiṣu jātaḥ* 'originating from those hands' (we derive) the form signifying the items thus stated.

Sphuṭat (means) *vidalat* 'splitting asunder.' (In the sense of) *sphuṭantīnām analpaśilānām āravaḥ iva dāruṇaḥ* 'violent like the crashings of big rocks splitting asunder' (sg. nom. masc.) (we derive) *sphuṭadanalpaśilāravadāruṇaḥ*.

Dhvaniḥ.
Utpatann (means) *udgacchan* 'going up' (sg. nom. masc.).
Darībhṛtaḥ (means) *gireḥ* 'of a mountain.'
Darīṣu (means) *guhāsu* 'in the caves.'
Pratinanāda (means) *pratidadhvāna* 'has echoed.'

Note (2)
Metre: See Note (1).
Śabdālaṃkāra: ab, 3x *t*; cd, 3x *n*, 5x d; d, 3x *d*, *yamaka* in *darī°* *darī°*.
Arthālaṃkāra: *Upamā*. The sound produced by the clenched fists is compared to that of big rocks splitting asunder.
Pāda a contains a cp. of seven syllables. The *pādas* b and c consist of a single cp. The dense cp. composition of the stanza may be intended to evoke the idea of a clenched fist.

Stanza 18,3

The monkey-bannered one (Arjuna) has experienced the big wounds opened by the fist blows of Śiva as if (they were) a pleasure. Who indeed would be able even to imitate glorious ones possessing abundant vigour.

Commentary

On (the stanza beginning with) *śiva°*

Kapidhvajaḥ.[10]
Bhujāhati (means) *muṣṭighāta* 'blow with the fist.' *Bhinna* (means) *vidīrṇa* 'torn open.' *Pṛthu* (means) *mahat* 'big.' *Kṣati* (means) *prahāra* (that is,) *vraṇa* 'wound.' (In the sense of) *śivasya bhujāhatibhiḥ bhinnāḥ*

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[9] Renou, § 35, notes the use of the negative expression *amṛdu* which he translates as 'fortement.'
[10] See fn. 3.

yāḥ pṛthavaḥ kṣatayaḥ tāḥ ‘big wounds opened by the fist blows of Śiva,’ (pl. acc. fem.)

Sukham iva.

Anubabhūva. (The poet) means to say, although they caused pain, that is to say, he did not count the pain of the wounds.[11] But it may be objected, how can there be not caring for the waves of insufferable pain. That is why[12] (the poet says) *kaḥ* (etc.).

Ka iva nāma (means) *kaḥ nu khalu* ‘who indeed.’

Sattvavatām (means) *sattvādhikānām* ‘of ones possessing abundant vigour.’

Bṛhanmanasām (means) *tejasvinām* ‘of glorious ones.’

Anukṛteḥ (means) *anukaraṇasya* 'of imitation.'[13]

Api kṣamaḥ bhavet. (The poet) means to say, even to imitate, in the way of an actor, the behaviour of high-minded people, nobody is able to, but the practice of that (conduct) is out of the question.[14] (The poet) means to say where is counting pleasure or pain for high-minded persons whose mind is filled with the *raudrarasa* 'the sentiment of fury.'[15]

Note (3)
Metre: See Note (1)
Śabdālaṃkāra: ab, 3x *bh*; cd, 3x *n*.
Arthālaṃkāra: *Utpreksā*. The poet fancies that in the boxing match between Śiva and Arjuna the wounding blows of Śiva who nearly beats Arjuna to pulp are felt by Arjuna as a pleasure.

Pāda a consists of a single cp.

Stanza 18,4

The intermediate space between his arms having the appearance of a mountain slope (and) covered with sprays of blood spurting from the openings of wounds, the husband of Umā (Śiva) looked like a (dark) rain cloud wearing the redness of a fresh dawn.

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[11] For the reduplication vowel in *ajīgaṇat* apply P. 7.4.97.

[12] To remove that objection.

[13] Renou, § 14, notes the use of a noun (*anukṛti*) instead of an infinitive (in construction with *kṣama*), which he regards as typical of what he calls style B. For the difference between the styles A and B see § 12.

[14] To imitate such behaviour is already difficult, but to actually practise it is impossible. The reasoning is that of the *kaimutikanyāya* for which see *MGhK* , Canto II, n. 210.

[15] Daṇḍin, after dealing with *alaṃkāra* (*KĀD*, 2.237), mentions *rasavat* as one of the divisions of poetry according to the emotional tone conveyed (2.275). What is meant by *rasavat* is explained in the section 2.281-292. Eight *rasas* are acknowledged (2.292). An example of the *raudrarasa* is mentioned in 2. 282-283. From the *Sāhityadarpaṇa* (*NSP* ed., 1936, p. 21) the statement *vākyaṃ rasātmakaṃ kāvyam* ‘an utterance the essence of which is *rasa* (is called) *kāvya* is known.’ For the theory of *rasa* see *MGhK*, Canto I, n. 27. Compare also the fn. on *Kir*. 17,7.

Commentary

On (the stanza beginning with) *vraṇa°*

Cyuta (means) *kṣarita* 'dripping. *Sthagita* (means) *āvṛta* 'covered.' *Bhujāntaram (*means) *vakṣah* 'chest.' (In the sense of) *vraṇamukhebhyaḥ cyutasya śoṇitasya śīkaraiḥ sthagitaṃ śailataṭābhaṃ bhujāntaraṃ yasya saḥ* 'whose intermediate space of the arms having the apperance of a mountain's slope had been covered with sprays of blood spurting from the openings of wounds,' (sg. nom. masc.), (we derive) the form as stated.[16]

Umāpatiḥ.[17]

Auṣasarāga (means) *saṃdhyārāga* 'the redness of dawn.' (In the sense of) *abhinavam auṣasarāgaṃ bibharti iti tathoktena* 'he wears the fresh redness of dawn', by the one stated like that (we derive) *abhinavauṣasarāgabhṛtā.*

Jaladhareṇa.

Samānam (means) *tulyaṃ yathā tathā* 'similar,' adv. function.[18]

Babhau.[19] This is *upamā.*

Note (4)
Metre: See Note (1)
Śabdālaṃkāra: ab, 4x *t*.
Arthālaṃkāra: *Upamā*, in fact, a combination of two *upamās*. The chest of Śiva is compared to a mountain slope, and, being covered with sprays of blood from his wounds, Śiva appears like a red-coloured rain cloud at dawn. The two *upamās* are mutually independent. Therefore *saṃsṛṣṭi* results, for which see *MGhK,* p. 559-560.

The *pādas* a and b form one single cp. Renou, § 19, notes that in style A, cp. formation rarely goes beyond the limits of the *pāda*. *Pāda* c contains a cp. of six syllables. The dense composition of the stanza may be intended to show the ferocity of the fight Compare Note (2).

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[16] Renou, § 23, notes the extraordinary length of the *bv*. cp, no less than 11 constituents. In § 43 he mentions *sthagita* - a favourite word of Bhāravi - as an instance of a semantically instable word in Bhāravi's vocabulary.

[17] See fn. 3.

[18] For *yathā tathā* see *MGhK*, Canto I, n. 314.

[19] Renou, § 37, notes the frequent use of verbs meaning 'to shine' in the sense of 'to resemble.'

Stanza 18,5

The fists of Arjuna hitting the chest of the bearer of the trident (Śiva) have rebounded repeatedly like big waves of the sea having great force on the broad slope of the Sahya mountain.

Commentary

On (the stanza beginning with) *urasi*.
Śūlabhṛtaḥ (means) *śivasya* 'of Śiva.'[20]
Urasi.
Prahitāḥ (means) *prayuktāḥ* 'directed towards' (pl. nom. masc.).
(In the sense of) *arjunasya muṣṭayaḥ* 'the fists of Arjuna' (pl. nom.) (we derive) *arjunamuṣṭayaḥ*.
Pṛthuni (means) *viśāle* 'on the broad one' (sg. loc. ntr.).
Sahyamahībhṛtah (means) *sahyādreḥ* 'of the Sahya mountain.'[21]
Rodhasi (means) *taṭe* 'on the slope' (sg. loc.).
Bhṛśarayāḥ (means) *tīvravegāḥ* 'the ones having great force' (pl. nom. masc.).
Sindhu (means) *samudra* 'the sea.' (In the sense of) *sindhoḥ mahormayaḥ* 'the big waves of the sea' (pl. nom.) (we derive) *sindhumahormayaḥ*.
Iva muhuḥ pratihatiṃ yayuḥ.[22]

Note (5)
Metre: See Note (1).
Śabdālaṃkāra: None.
Arthālaṃkāra: *Upamā*, in fact, a combination of two *upamās*. Arjuna's fists are compared to the waves of the Arabian sea. The chest of Śiva is likened to the Sahyādri mountain range on the West coast of India. Thereby the futility of Arjuna's effort and the imperturbability of Śiva are suggested. The word *bhṛśarayāḥ* states the *sādhāraṇadharma* 'common feature' in the first *upamā*. Between the two *upamās* an *aṅgāṅgibhāva* may be assumed in the sense that the comparison with the sea-waves serves to support the simile of the mountain range. The result is *saṃkara* 'blending', for which see *MGhK*, p. 560-561.
Pāda c contains a cp. of six syllables.

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[20] See fn. 3.

[21] The Sahya mountain, *Sahyādri*, is one of the traditional mountain ranges of India. See W. Kirfel, *Die Kosmographie der Inder*. Reprint 1967, p. 61. Reference is to the Western Ghats, a mountain range on the Western edge of the Deccan Plateau.

[22] For the construction of a verb of going with an acc. see Renou, § 31. In § 39 he mentions *pratihati* as an example of the use of an action noun in *-ti,* typical of *kāvya* usage.

Stanza 18,6

When the large pair of clenched fists of the uneven-eyed one (Śiva) had fallen on his neck at the same time, the one wearing a diadem (Arjuna) has staggered back three or four steps, in such a way that his eyes rolled around, like on account of drunkenness.

Commentary

On (the stanza beginning with) *nipatite*

(In the sense of) *ayugāni cakṣūṣi yasya tasya* 'whose eyes are uneven in number,' (sg. gen, masc.), (we derive) *ayugacakṣuṣah* (that is,) *trilocanasya* 'of the one having three eyes.'[23]
Āyate (means) *dīrghe* 'large' (sg. loc. ntr.).
Aratni (means) *baddhamuṣti* 'clenched fist.' *Yuga* (means) *yugma* 'pair.' (In the sense of) *aratnyoḥ yuge* 'the pair of clenched fists' (sg. loc.) (we derive) *aratni-yuge*. Amara says *hasto muṣṭyā tu baddhayā / sa ratniḥ syād aratnis tu niṣkaniṣṭhena muṣṭinā* '*hasta* (is used in the sense of the fore arm with the hand out-stretched.) But let (the arm) together with a closed fist be (called) *ratni*. But *aratni* is (the arm) together with the fist without the little finger (stretched out).'[24] But in the present case (the word *aratni*) is used according to the wish to express a fist only.[25]
In the sense of *śirodharāyām adhi* (we derive) *adhiśirodharam* (that is,) *adhikandharam* 'on the neck.'[26]
Samam (means) *yugapad* 'simultaneously.'
Nipatite (sc.) *sati*.[27]
Kirīṭinā (means) *arjunena* 'by Arjuna.'[28]
Madād iva.
(In the sense of) *trīṇi caturāṇi vā* (*padāni*) 'three or four (steps)' (we derive) *tricaturāṇi*. This is a *bv.* cp. by P. 2.2.25.[29] The *samāsānta* suffix

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[23] See fn. 3.

[24] *AK* 2.6.86 bcd. This is a sloppy quotation. The word *hasta* is part of 2.6.86 a. *Aratni* and *ratni* are measures of length, what we call a cubit. According to Amara, the difference between the two is that the *ratni* is measured from the elbow to the tip of the little finger, whereas the *aratni* is measured from the elbow to the closed first.

[25] Since neither of the two meanings fits, we have to assume that Bhāravi used the word *aratni* in the sense of fist.

[26] Mall. here construes *adhi* as a postposition with the loc. *Adhiśirodharam* is a *tp.* cp. by P. 2.1.18, used adverbially.

[27] *Sati* is added to indicate a *satsaptamī*.

[28] See fn. 3.

[29] The rule says that numerals are compounded with numerals, if the sense of *saṃkhyeya* 'item to be counted' is to be conveyed, and the cp.is called *bv.* It is called *bv.*, because it functions as an adjective. An example quoted by the *KV* is *tricaturāḥ* 'three or four.' See *AP* VI, pp. 59 and 60.

aC (has been added) by (the *Vt.*) *caturo 'cprakaraṇe tryupābhyām upasaṃkhyānam* 'inclusion (is to be made) of *catur* in the section dealing with *aC* (when compounded) with *tri* or *upa*.'[30] (Pl. loc.) *tricatureṣu*. *Padeṣu*.
Tulitadṛṣṭi (means) *ghūrṇitanetraṃ yathā tathā* 'in such a way that his eyes rolled around,' adv. function.[31]
Caskhale (means) *skhalitam* 'it has been staggered.' (This is) *bhāve lIT* 'the pf. marker (added) in the sense of impersonal action.'[32]

Note (6)
Metre: See Note (1).
Śabdālaṃkāra: a, 3x *t*; cd, 3x *t*.
Arthālaṃkāra: *Upamā*. Arjuna, hit by a massive blow of Śiva on the neck, staggering on his feet, his eyes rolling and out of focus, is compared to a drunk person. We note that, whereas Arjuna hits Śiva several times without effect, somewhat like a child hitting his father, Śiva puts Arjuna nearly out of contest with a single blow. This ends the boxing match. With stanza 18,7 a wrestling match starts.
Pāda a contains a cp. of six syllables. The *pādas* b and d each contain a cp. of five syllables.

Stanza 18,7

Inflamed by the anger arisen on account of his defeat, after having run towards (his opponent) with great speed, he (Arjuna) has seized the pair of arms of the one having an ornament in the form of a digit of the moon (Śiva), after having caused to separate them by force with his (own) pair of arms.

Commentary

On (the stanza beginning with) *abhibhava°*
Abhibhavaḥ (means) *uktarūpaḥ paribhavaḥ* 'the defeat in the form stated.' *Udita* (means) *utpanna* 'arisen.' *Manyu* (means) *krodha* 'anger.' *Vidīpita* (means) *prajvalita* 'inflamed.' (In the sense of) *abhibhavena uditah yaḥ krodhaḥ tena vidīpitaḥ* 'inflamed by the anger which had arisen on account of his defeat' (sg. nom. masc.) (we derive) *abhibhavoditakrodhavidīpitaḥ*, (that is) *saḥ arjunaḥ* 'he, Arjuna.'[33]

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[30] *Vt.* I on p. 5.4.77. The *samāsānta* suffix *aC* is mentioned in P. 5.4.75.
[31] For *yathā tathā* see *MGhK,* Canto I, n. 314,
[32] Reference is to P. 3.4.69. The *ātm.* ending in *caskhale* is by P. 1.3.13. For the reduplication apply P. 7.4.61-62.
[33] Added by Mall., by way of explanation. Renou, § 44, mentions *abhibhava* as a variant derivation modelled on *paribhava*.

Bhṛśaṃ javam.[34]
Samabhisṛtya (means) *samabhidrutya* 'after having run towards.'
Ojasā (means) *balena* 'with force.'
Śaśikalābharaṇasya (means) *indumauleḥ* 'of the one having a diadem in the form of the moon,' (that is,) *śivasya* 'of Śiva.'[35]
Bhujadvayam bhujayugena.[36]
Vibhajya (means) *viyojya* 'after having caused to separate.'
Samādade (means) *jagrāha* 'he has seized.'

Note (7)
Metre: See Note (1).
Śabdālaṃkāra: ab, 4x *bh*, 3x *m*; cd, *yamaka*, in *bhuja°...bhuja°.*
Arthālaṃkāra: None.
Pāda a consists of a single cp. *Pāda* d contains a cp. of eight syllables.

Stanza 18,8

Then, in the big fight of those two wrestlers who were puffed up with pride in the weapon which consisted in their heavy arms only, a fight, grim because of the joining together of chains which are nothing but holds (of hands and legs), causing a tremor of the (Himavat) mountain, has started.

Commentary

On (the stanza beginning with) *pravavṛte*

Atha.
Mahāhava (means) *mahāraṇa* 'a big fight.' *Malla* (means) *balīyas* 'a very strong person.' (In the sense of) *mahāhave mallayoḥ* 'of the two wrestlers in the big fight' (we derive) *mahāhavamallayoḥ*. The *Viśva*(*prakāśa*) says *mallaḥ pāttre kapole ca matsyabhede balīyasi* '*malla* (is used) in the sense of *pātra* "vessel" and *kapola* "cheek," *matsyabheda* "a kind of fish" (and) *balīyas* "a very strong person". '[37]

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[34] A peculiar non- Pāṇinian construction, in which *bhṛśam* qualifies the adverb *javam*. For adverbial usage we rather expect *sajavam*. For the formation of adverbs the traditional reference is to a *pbh.* saying *kriyāviśeṣāṇāṃ karmatvaṃ napuṃsakaliṅgatā ca* "adverbs function as the object and take the ntr. gender. See K.V. Abhyankar, *Paribhāṣāsaṃgraha*. B.O.R.I. : Poona 1967, p. 221 (*pbh.* No. 54 in Sīradeva's collection). Compare also Speyer, § 240.

[35] See fn. 3. In § 36 Renou mentions *śaśikalābharaṇa* as a relatively rare example of a descriptive periphrasis consisting of three constituents, whereas usually it consists of two members.

[36] Renou, § 29, notes that both °*dvaya* and °*yuga* are circumlocatutions of dual forms.

[37] *ViPr.*, p. 151, stanza 29 cd. For the meaning of the comparative in *balīyasi* see Speyer,

(In the sense of) *gurū bhujāv eva āyudhaṃ tena garvitayoḥ* 'of the two who were puffed up with pride in the weapon which consisted in their heavy arms only' (du. gen. masc.) (we derive) *gurubhujāyudhagarvitayoḥ*.[38]
Tayoḥ (means) *śivārjunayoḥ* 'of Śiva and Arjuna.'
Karaṇa (means) *karacaraṇabandha* 'a posture / lock of hands and legs.’[39]
Saṃkalanā (means) *saṃghaṭanā* 'a joining together.' (In the sense of) *karaṇāni eva śṛṅkhalāni teṣāṃ saṃkalanā tathā guruḥ* 'the joining together of chains which are nothing but holds of hands and legs, grim in that way' (sg. nom. masc.) (we derive) *karaṇaśṛṅkhalasaṃkalanāguruḥ*.[40]
Acala (means) *himādri* 'the Himavat mountain.' *Saṃcalana* (means) *kampa* 'tremor.' *Āharaṇa* (means) *āropaka* 'one who/that which causes.'[41] (In the sense of) *acalasya saṃcalanaṃ tasya āharaṇah* 'one which causes a tremor of the (Himavat) mountain' (sg. nom. masc.) (we derive) *acalasaṃcalanāharaṇaḥ*. (The suffix) *LyuṬ* (has been added) in the sense of agent.[42]
Raṇaḥ.
Pravavṛte (means) *pravṛttaḥ* 'has started.'[43]

Note (8)
Metre: See Note (1).
Śabdālaṃkāra: b, *chekānuprāsa* in *ºraṇo raṇaḥ*; cd, *yamaka* in *ºgurur guruº*, 3x *g*; d, *yamaka in ºtayos tayoḥ*.
Arthālaṃkāra: None.
Pāda a contains a cp. of seven syllables, *pāda* b a cp. of nine syllables. *Pāda* c consists of one single cp. *Pāda* d contains a cp. of ten syllables. The heavy use of cps is presumably intended to show how the limbs of two combatants have become entangled. The supernatural scale of the fight is indicated by the tremor of the Himavat mountain.

Stanza 18,9

Is the person standing in front the blissful one or the son of Pāṇḍu?

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§ 246.

[38] *Gurubhujāyudha* is an instance of *rūpakasamāsa* by P. 2.1.72.

[39] Renou, § 45, notes the use of *karana* in a concrete sense.

[40] The cp. constituent *karaṇaśṛṅkhala* is another instance of *rūpakasamāsa* by P. 2.1.72.

[41] *Āropaka* is one who / that which imposes something on someone or something. In the present case the idea of a false impression is not intended.

[42] Reference is to P. 3.1.134 for *LyuṬ,* and to P. 3.4.67 for the general sense of *kartṛ*. *LyuṬ* is an *ārdhadhātuka* suffix by P. 3.4.114. Therefore *guṇa* is applied to the verbal base vowel of *ā* + *hṛ*- by P. 7.3.84. The *yu* of *LyuṬ* is replaced by *ana* by P. 7.1.1.

[43] Thus Mall. makes it clear that *pravavṛte* has no passive sense.

Is the ascetic lying underneath (or) the one having a diadem in the form of the moon? Is the unborn one on top, or the victorious one (Arjuna)? Thus, on account of the speed (of the change of position), the *gaṇas* wondered in bewilderment.

Commentary

On (the stanza beginning with) *ayam*

Ayam (means) *purovartī pumān* 'the man in front' (sg. nom. masc.).

Asau (means) *bhagavān* 'the blissful one' (sg. nom. masc.) (that is) the wellknown deity.[44] This has been stated as follows: *idamaḥ samakṣarūpaṃ samīpataravarti caitado rūpam / adasas tu viprakṛṣṭaṃ tad iti parokṣe vijānīyāt* 'let *idam* refer to what is present before our eyes, and *etad* to what is more near. But let *adas* refer to what is far off (and) the word *tad* to what is beyond our eyes.'[45]

Uta pāṇḍavaḥ.[46] For this is the confusion regarding the standing position, thus we should know. Next (the poet) speaks of (the confusion) regarding the falling position.

Muninā.[47]

Avāk (means) *adhaḥ* 'underneath.'

Sthitam.[48]

Śaśimaulinā.[49]

Ajena (means) *devena* 'by the deity.'

Nu.[50]

Samadhirūḍham (means) *upari* (sc.) *sthitam* 'it has been positioned as mounted on top.'[51]

Next,[52]

Jiṣṇunā svid (means) *arjunena vā* 'or by Arjuna?'[53]

Iti (means) *evam* 'thus.'[54]

Gaṇaiḥ (means) *pramathaiḥ* 'by the *pramathas*.'[55]

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[44] For the use of *bhagavān* see fn. 3.

[45] Unidentified quotation.

[46] For *uta* see Speyer, § 414, under 2. For *pāṇḍava* see fn. 3.

[47] See fn. 3.

[48] This is an impersonal passive construction.

[49] For *śaśimauli* see fn. 3.

[50] For *nu* see Speyer, § 413, and § 414, under 2. *Nu* is to be combined with *svid.*

[51] See fn. 48.

[52] Inserted by Mall. to indicate the sequence of thoughts.

[53] According to Renou, § 16, the series of interrogatives in *uta...nu...svid* is typical of style B.

[54] Renou, § 16, notes that here in *iti*, which is typical of direct discourse, the sense of the verb 'to say' remains implicit.

Vegavaśāt 'on account of the speed.'
Mumuhe (means) *bhrāntam* 'it is wondered (in bewilderment).' *MuhA*- (is used) in the sense of *vaicitrya* 'bewilderment.'[56] (This is) *bhāve LiṬ* '(use of) the pf. marker in the sense of impersonal action.'[57]

Note (9)
Metre: See Note (1).
Śabdālaṃkāra: b, 3x *n*; c, 3x *n*.
Arthālaṃkāra: None. In the *bhrāntimat alaṃkāra* a mistaken identity is assumed. This is not the case here.

Stanza 18,10

Not being able to bear the burden of the two on whose banner there were a bull and a monkey, the mountain, as if in fear of perishing, often moved, when (the two fighters) moved; stood still, when there was a pause (in the fight); became bowed when the two fighters were caused to bow (while attacking); (and) straightened itself, when (the two fighters) straightened themselves.

Commentary

On (the stanza beginning with) *pracalite*

Asahiṣṇunā (means) *tayoḥ bhāram asahamānena* 'by the one not being able to bear the burden of those two' (sg. instr. masc.).[58]
Bhūbhṛtā (means) *śailena* 'by the mountain.'
Abhāvabhayāt (means) *vināśabhayāt* 'out of fear to perish.'
Muhuḥ.
(In the sense of) *vṛṣaś ca kapiś ca dhvaje yayoḥ tayoḥ* 'on whose banner there were a bull and a monkey,' (du. gen. masc.), (we derive) *vṛṣakapidhvajayoḥ*.[59]
Pracalite (means) *calane sati* 'when there was movement,'

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[55] A class of attendants on Śiva.
[56] *Dhp*. 4.89.
[57] Reference is to P. 1.3.13. Mall.'s point is that *mumuhe* by itself could have an active meaning also.
[58] Renou, § 39, notes the proliferation of adjectives in -*iṣṇu* in later *kāvya*.
[59] Mall.'s *vigraha* is questionable. *Vṛṣakapidhvaja* is better analysed as a *bv.* formed of a distributive *dvandva*, *vṛṣadhvaja* + *kapidhvaja*, 'having a banner marked with a bull and a banner marked with a monkey.' For the uses of a distributive *dvandva* see Speyer, § 207. Compare also Mall. on *mada-sarasijagandha* in *Kir*. 7,35. In Mall.'s *vigraha* of *vṛṣakapidhvaja* it is not indicated whether the bull and the monkey occur together on the banner, or not. Mall. must have assumed that the distribution of the symbols is wellknown. In stanza 18,12 b Arjuna is mentioned as *kapidhvaja*. See also fn. 3.

(sg. loc. abs.)[60]
Calitam (means) *pracele* 'it was moved.'[61]
Āsthite (means) *tūṣṇīm avasthāne* 'when there was a quiet condition' (sg. loc. abs.).
Sthitam (means) *tathaiva tasthe* 'it was stood in the same way.'[62]
Vinamite (means) *samyag ākramaṇe sati* 'when there was an attack proper,' (sg. loc. abs.)[63]
Natam (means) *namrībhūtam* 'it became bowed.'[64] That is to say, *anāmi* 'it was bowed (by the mountain).' [65]
Unnatau (means) *unnamane sati* 'when there was straightening,' (sg. loc. abs.)
Unnatam (means) *udanāmi* '(the mountain) straightened itself.' Everywhere *bhāve ktaḥ* 'the suffix *Kta* (has been used) in the sense of *bhāva* "impersonal action".'[66]

Note (10)
Metre: See Note (1).
Śabdālaṃkāra: ab, *lāṭānuprāsa* in (*pra*)*calite calitam*, *sthitam* (*ā*)*sthite* and *unnatam unnatau*; 7x *t*; d, 4x *bh*.
Arthālaṃkāra: (*Hetu-*)*utprekṣā.* The poet fancies that the Himavat mountain fears for its existence, and, therefore, thinks that the best way to show its involvement in the action is to follow the positions taken by the wrestlers.

Stanza 18,11

The rivers whose banks had been trampled down due to the bump of the feet of those two (Śiva and Arjuna) disentangling themselves from the chains formed by the wrestling holds, (and) jumping up gracefully in such a way that the sound of (slapping) their arms was produced, overflowed the natural dry ground all around.

Commentary

On (the stanza beginning with) *karaṇa°*

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[60] *Sati* is added to indicate a *satsaptamī*. See *MGhK*, Canto I, n. 145.
[61] *Pracele* is *bhāve liṭ*, an impersonal passive pf. See fn. 56.
[62] *Tasthe* is *bhāve liṭ* again.
[63] *Vinamite* is a causative form. *Samyak* may refer to the proper execution of a wrestler's hold.
[64] *Namrībhūtam* is a *bhāve Kta* formation by P. 3.3.114.
[65] *Anāmi* is the 3rd. sg. aor. pass. of *nam-* by P. 3.1.66 (substitution of *Ciṇ* for *Cli*). *Vṛddhi* of the verbal base vowel by P. 7.2.115. The personal ending is deleted by P. 6.4.104.
[66] This goes for *calitam*, *sthitam*, *natam* and *unnatam*. Reference is to P. 3.3.114.

Karaṇa (means) *karacaraṇabandhaviśeṣa* 'a kind of hold of hands and feet.' (In the sense of) *karaṇāni tāny eva śṛṅkhalāni tebhyo niḥsṛtayoḥ* 'of the two disentangling themselves from the chains which were nothing but holds of hands and feet' (we derive) *karaṇaśṛṅkhalaniḥsṛtayoḥ*. [67] That is to say, of the two who had loosened their grip time and again.

Bhujadhvani (means) *bhuja-āsphoṭana-śabda* 'the sound of slapping their arms.'[68] (In the sense of) *kṛto bhujadhvaniḥ yasmin karmaṇi yat tathā* 'in such a way that the sound of slapping their arms was produced' (we derive *kṛtabhujadhvani*).[69]

Valgu (means) *sundaraṃ ca yathā tathā* 'and nice to see,' adv. function.[70]

Vivalgatoḥ (means) *utplavamānayoḥ* 'of the two jumping up' (du. gen. masc.).

Tayoḥ (means) *harapārthavayoh* 'of Hara and the son of Pṛthā.'

Caraṇapāta (means) *pādakṣepa* 'the shock of the feet.' (In the sense of) *caraṇapātaiḥ nipātitāni rodhāṃsi yāsāṃ tāḥ* 'whose banks had been trampled down by the shock of their feet,' pl. nom. fem., (we derive *caraṇapāta-nipātitarodhasaḥ*).

Saritaḥ (means) *nadyaḥ* 'rivers' (pl. nom.).

Sthalīḥ paritaḥ (means) *sthalīṣu* 'all over the dry ground.'

Prasasṛpuḥ (means) *prasṛtāḥ* 'they have spread out'. The acc. case ending[71] is by (the statement) *abhitaḥ paritaḥ*, etc. [72] (The fem. suffix) *ṄīṢ* (has been added) in the sense of *akṛtrimā* 'a natural spot of ground' by P.4.1.42.[73] That is to say, the rivers whose waters spread out under the shock of the blows on the banks caused the dry ground to sink down.[74] Thereby the weight of the two (fighters) is stated.

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[67] *Karaṇaśṛṅkhala* was used earlier in stanza 18.8. How to construe º*niḥsṛtayoḥ* and *vivalgayoḥ*? Cappeller takes both forms º *niḥsṛtayoḥ* as a loc. abs. and thus continues the construction of *āsthite* and *vinamite* from stanza 18.10. Mall. provides no indication of a loc. abs. by saying *satsu*. The other possibility is to connect º *niḥsṛtayoḥ* and *vivalgatoḥ* with *caraṇapāta*.º The grammatical difficulty here is that this involves *asamarthasamāsa* of *caraṇapāta*º. But *asamarthasamāsa* is not unknown in the *Kir*. See *MGhK*, Canto II, n. 328, and the commentary on the stanzas 8.33; 15.19; and 17.21.

[68] Slapping one's upper arms is known as a custom of wrestlers to boast of their strength and to intimidate the opponent.

[69] Explained as an adverb. For *yasmin karmaṇi tat tathā* see *MGhK*, Canto I, n. 314. Cappeller translates "*unter lauten Schlägen mit den Armen*," and has misunderstood the wrestlers' convention.

[70] For *yathā tathā* see *MGhK*, p. 567. By adding *ca* Mall. connects the two adverbs *kṛtabhujadhvani* and *valgu*.

[71] In *sthalīḥ*.

[72] This is an alternative formulation of *Vt*. I on P. 2.3.2, mentioned by Patañjali (*Mbh*. I, p. 443, line 23 - p. 444, line 1. See further *AP* VII, p. 12, under 6. The point is that the acc. ending is not dependent on the designation *karman*, but on the presence of an *upapada* in the form of a postposition.

[73] The rule specifically prescribes the addition of *Ṅīṣ* after *sthala* in the sense mentioned.

Note (11)
Metre: See Note (1).
Śabdālaṃkāra: *Yamaka* in ac, (*ka*)*raṇa*º...(*ca*)*raṇa*; b, *chekānuprāsa* in *valgu* (*vi*)*valga*(*toḥ*); c, º*pāta*(*ni*)*pāti*º, and d, *yamaka* in (*sa*)*ritaḥ* (*pa*)*ritaḥ,* and *vṛttyanuprāsa* in cd, 3x *r*.
Arthālaṃkāra: *Rūpaka* in *karaṇaśṛṅkhala*.
Pāda a contains a cp. of ten syllables, *pāda* b a cp. of six syllables. *Pāda* c consists of one single cp. We note again the heavy cp. formation suggesting the entanglement of the wrestlers. As noted by Mall. the stanza also suggests (*dhvani*) the weight of the wrestlers.

Stanza 18,12

After having rushed with speed towards the conqueror of the three strong-holds who had forcefully leaped up in the sky, the monkey-bannered one (Arjuna), under whose feet the earth was caused to bow down, has gripped him quickly by his feet halfway up.

Commentary

On (the stanza beginning with) *viyati*

Viyati (means) *antarikṣe* 'in the sky.'
Paripluta (means) *utpatita* 'having leaped up.' (In the sense of) *vegena utpatitam* 'one who had leaped up with force' (sg. acc. masc.) (we derive) *vega-pariplutam*.
Tisṛṇāṃ purāṃ jayinam (means) *tripurāntakam* 'the destroyer of Tripura.'[75] The suffix *inI* (has been added) by P. 3.2.157.[76]
Kapidhvajaḥ (means) *arjunaḥ* 'Arjuna' (sg. nom.). [77]
Caraṇa (means) *pāda* 'foot.' (In the sense of) *caraṇābhyām ānamitakṣitiḥ* (sc.) *san* 'having an earth bowed down under his feet,' adj. function, (we derive) *caraṇa-ānamitakṣitiḥ*.[78]

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[74] *Prāmajjayan* is the 3rd pl. impf. caus. of *pra* + *masj*-. The verbal base is noted as *ṬŪmasjO*-in the *Dhp*. 6.122. For *ṬU* apply P. 3.3.89. For *masj*- *maśj* - *majj* apply P. 8.4.40 and 8.4.53.

[75] See fn. 3. Reference is to Śiva. For the destruction of Tripura see Washburn Hopkins, p. 50. The story is related in the *Karṇaparvan of the Mahābhārata*. See *MGhK*, Canto V, n. 127.

[76] The rule says that *inI* is added to the verbal base *ji*- 'to conquer' in the senses enumerated by P. 3.2.134. One of these senses is *tācchila* 'having such and such a habit. '

[77] See fn. 3.

[78] By adding *san* Mall. makes it clear that *caraṇānamitakṣitiḥ* is an adj. Being an adj., it

Rayeṇa (means) *vegena* 'quickly.'
Samabhisṛtya (means) *abhidrutya* 'after having rushed towards.'
Antarā (means) *madhyamārge* 'halfway.'[79]
Caraṇayoḥ (means) *padayoḥ* 'at the legs.'
Nijagṛhe (means) *nigṛhītavān* 'he has seized.'[80] That is to say, with his own hands he has seized the legs of *Bhagavān* who had leaped up.

Note (12)
Metre: See Note (1).
Śabdālaṃkāra: ab, 3x *r*; c, *lāṭānuprāsa* in *caraṇa*(*yoś*) *caraṇā°*.
Arthālaṃkāra: None.
Pāda a contains a cp. of six syllables, *pāda* c a cp. of eight syllables.

Stanza 18,13

Surprised by that action, all of a sudden the supreme man, (Śiva), who puts an end to actions, has pressed the untiring one (Arjuna) who wanted to throw him (Śiva) on the ground, tightly against his breast.

Commentary

On (the stanza beginning with) *vismitaḥ*

Tena karmaṇā (means) *caraṇagrahaṇarūpeṇa* '(by that action) in the form of gripping (Śiva) at his feet.'
Sapadi.
Vismitaḥ (means) *savismayaḥ* 'filled with amazement' (sg. nom. masc.).
Karmaṇāṃ kṣayakaraḥ. That is to say, *mokṣapradaḥ* 'one who bestows *mokṣa*' (sg. nom. masc.).[81]
Paraḥ pumān 'the supreme man.'[82]
Avanau (means) *kṣitau* 'on the ground.'
(In the sense of) *kṣeptuṃ kāmo yasya tam* 'one whose desire is to throw down,' (sg. acc. masc.,)
(we derive) *kṣeptukāmam*. Deletion of *m* by (the statement) *tuṃ kāmamanasor api* '(the *m* of) *tum*(*UN*) (is) also (deleted) when followed by *kāma* or *manas*.'[83]

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can only be interpreted as a *bv.* cp.

[79] This is an *avyayībhāva* cp. by P. 2.1.28, *mārgasya madhye* - *madhyemārgam*. By saying *antarā* Bhāravi explains that Śiva's jump had not yet reached its full extent.

[80] Thus Mall. makes it clear that *nijagṛhe* is an active pf.

[81] Thus here Bhāravi depicts Śiva as the god who delivers from *saṃsāra*.

[82] See fn. 3. The epithet is meant to be reminiscent of the epithet *puruṣottama* said of Kṛṣṇa. (e.g. *Bhagavadgītā* 8.1), or of Viṣṇu in *Kir.* 16.19, *uttamasya* explained by Mall. as *puruṣottamasya.* The use of *paraḥ pumān* shows Bhāravi's intention of depicting Śiva as the *bhakti*-god worshipped by Arjuna, and not Kṛṣṇa.

[83] This is part of a statement in a *kārikā* recorded by the *KV* on P. 6.1.144. The statement

Aklamam (means) *aklāntam* 'the tireless one' (sg. acc. masc.).[84]
Tam (means) *pārtham* 'the son of Pṛthā' (sg. acc.).
Vakṣasā parirabhya niṣpipeṣa. That is to say, he (Śiva) has embraced him (Arjuna) tightly.
The metre is *rathoddhatā*.

Note (13)
Metre: The metre has changed. It is *rathoddhatā*, 11 syllables per *pāda*. See *VRA*, p. 57.
Śabdālaṃkāra: ab, *lāṭānuprāsa* in *karmaṇā karmaṇām*; c, 4x *m*.
Arthālaṃkāra: None.
Śiva is surprised by Arjuna's ability as a wrestler, but he escapes from Arjuna's hold on his legs, and clasps Arjuna tightly against his breast, like the *bhakti*-god as Śiva is depicted in the *Kairātaparvan*. The present stanza concludes the fight. The change of metre marks the occasion. Śiva's self-revelation comes in the next stanza.

As stated in *MGhK*, p. 75, Bhāravi's practice is to change the metre of a Canto in the last stanza. In the present Canto, from here onwards the change of metre is a frequent phenomenon.

Stanza 18,14

The blissful one (*bhagavān*) has not so much felt pleased because of his (Arjuna's) performance of penance as because of his having an abundance of vigour. O, how much the own vigour itself of good people, helpful as it is, surpasses the totality of virtues!

Commentary

On (the stanza beginning with) *tapasā*

Bhagavān (means) *devaḥ* 'the god' (sg. nom.).[85]
Asya (means) *arjunasya* 'of Arjuna.'
Vipulasattvatayā 'because of his having an abundance of vigour.' That is to say, because of his abundant strength.
(Construe) *yathā mudaṃ yayau tathā tapasā mudaṃ na yayau* 'like he felt pleased, in that way he did not feel pleased with (Arjuna's) ascetic performance ' [86]
To explain,[87]

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itself is a summary of *Vts* I-III on P. 6.1.144. See *MGhK*, Canto III, n. 410.

[84] See fn. 3.

[85] See fn. 3.

[86] For *yā-* + *acc* see Renou, § 31, which deals with what he calls *périphrase verbale*.

[87] *Tathā hi* is indicative of *arthāntaranyāsa*.

Satām.
Guṇasaṃhateḥ (means) *tapaḥsevādiguṇasaṃghātāt* 'compared to the totality of virtues in the form of penance and service.'[88]
Samatiriktam (means) *atiśayitam* 'surpassing' (sg. nom. ntr.).
Nijaṃ sattvam eva.
Upakāri (means) *upakārakam* 'helpful' (sg. nom. ntr.).[89]
Aho.[90]
The *pramitākṣarā* metre (has been used).

Note (14)
Metre: The metre has changed. It is *pramitākṣarā*, 12 syllables per *pāda.* See *VRA*, p. 65. Compare *Kir.* 5.20.
Śabdālaṃkāra: ab, 3x *t*; cd, 4x *s*.
Arthālaṃkāra: *Arthāntaranyāsa*, in the form of an exclamation. Compared to the totality of *guṇas*, Arjuna's *sattva* is more. For *arthāntaranyāsa* see *MGhK,* p. 535.
Pāda b contains a cp. of seven syllables.

Stanza 18,15

Then, having looked up to Hara, who assumed his own enchanting bodily form adorned with ashes glittering like snow, widely shining with the crescent of the moon on his head, the Pāṇḍava has bowed down.

Commentary

On (the stanza beginning with) *atha*

Atha.[91]
Himaśuci (means) *himaśubhra* 'glittering like snow.' (In the sense of) *himaśucinā bhasmanā bhūṣitam* 'adorned with ashes glittering like snow' (sg. acc. masc.) (we derive) *himaśucibhūṣitam.*[92]

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[88] º*Saṃhateḥ* is an abl. of comparison by P. 2.3.44.
[89] According to Renou, §46, *upakṛ-* generally means more than just 'to be useful for, and interprets *upakārin* as 'one who is a source of beneficence."
[90] For *aho* see Speyer, § 417.
[91] *Atha* serves to introduce a new topic. But one of the meanings of *atha* recorded in the *AK* (3.3.246 ab) is also *maṅgala* 'auspiciousness.' Undoubtedly, this is the sense intended by Bhāravi here. As noted by Mon. Williams, s.v. *atha*, this sense is difficult to render in English.
[92] *Himaśuci* is a cp. formation by P. 2.1.55. Cappeller translates "mit schneeweisser Asche," and adds a footnote to explain the reference to ashes as an adornment of Śiva. But how can ashes be said to be snow-white? *Śuci* usually means'pure' or 'shining.' Covering the body with ashes is a practice of ascetics, which gives them a bluish appearance. Śiva is the *mahāyogin* in Indian tradition, practising penance on the Himavat mountain. See E. Schleberger, *Die indische Götterwelt. Gestalt, Ausdruck und Sinnbild.*

śirasi indulekhayā.
Virājitam (means) *śobhitam* 'shining' (sg. acc. masc.).
Atimanoharam (means) *sundaram* 'beautiful' (sg. acc. masc.).
Svavapuḥ dadhatam (means) *kirātarūpaṃ vihāya, nijavigrahaṃ dadhānam* 'after having abondoned the form of kirāta,' and 'assuming his own form' (sg. acc. masc.).[93]
Haram udīkṣya pāṇḍavaḥ.[94]
Nanāma (means) *praṇatavān* 'he has bowed down.'[95]
The metre is *aparavaktram*, according to the definition *ayuji nanaralā guruḥ same tad aparavaktram idaṃ najau jarau* 'in the uneven (*pādas* the pattern is) *na na ra la ga*, in the even (*pādas) na ja ja ra*, that is this (metre called) *aparavaktram.*'[96]

Note (15)
Metre: The metre has changed. *Aparavaktra* is a metre of syllabic instants (*mātrās*). According to the *VRA*, p. 96, *aparavaktra* is a variety of *vaitalīya*, known under other names also. The definition quoted by Mall. differs considerably from the one quoted by the *VRA*, both in the number of syllabic instants, and in the composition of the sequences. See further V.S. Apte, *Dict.*, Vol. III, Appendix A, p. 30, s.v. *mātrāvṛtta.*
Śabdālaṃkāra: c, *yamaka* in (*atimano*)*haraṃ haram.*
Arthālaṃkāra: *Upamā* in a, *himaśuci.*
Pāda a contains a cp. of nine syllables; *pāda* c a cp. of six syllables.
The present stanza is the climax of the fight. Śiva reveals himself to his severely tested *bhakta* as the *mahāyogin*, covered with ashes, bearing the crescent of the the moon on his head. Arjuna finally realizes, who is his divine opponent. The change of metre marks the occasion.

Stanza 18,16

Seeing his own bow provided with its (two) quivers in the way it was before, full of arrows, (and) his own big body properly provided with a cuirass just as before, and his sword put where it was just like before, the one having the gait of a bull (Arjuna) was amazed.

Ein Handbuch der hinduistischen Ikonographie. Wissenschaftliche Buchgesellschaft : Darmstadt 1986, p. 84, 87. body covered with ashes, a crescent of the moon crowning Śiva's hair. For sculptures of this *dakṣiṇāmūrti* form of Śiva see T.A. Gopinathan Rao, *Elements of Hindu Iconographie*. Volume II - Part I. Second Edition. Motilal Banarsidass.: Delhi 1968, p. 284-289. The images shown are all of them from South India.

[93] For the use of *dhā-* see Renou § 32.

[94] For *pāṇḍava* see fn. 3.

[95] Mall. explains that *nanāma* has an active meaning.

[96] Source unknown.

Commentary

On (the stanza beginning with) *saha°*

(In the sense of) *vṛṣabhasya iva gatir yasya saḥ* 'whose gait is like (that of) a bull, (sg. nom. masc.,) (we derive) *vṛṣabhagatiḥ,*' (that is,) *arjunaḥ* 'Arjuna.'[97]

At that time.[98]

(In the sense of) *saha śaradhibhyāṃ vartate* 'it occurs together with the two quivers' (we derive) *sahaśaradhi* (that is,) *saniṣaṅgam* 'together with the quivers' (sg. acc. ntr.).[99] Because of the option by P. 6.3.82 there is no substitution of *sa* for *saha.*[100]

Nijam.

Kārmukam (means) *gāṇḍīvam* 'the *gāṇḍīva* bow' (sg. acc.). [101]

Tathaiva (means) *pūrvavad eva* 'just like before.'

Saṃvarmitam (means) *samyak kavacitam* 'properly provided with a cuirass' (sg. acc. ntr.).[102]

Atanu (means) *mahat* 'big' (sg. acc. ntr.).

Nijaṃ vapuḥ.

Tathaiva nihitam (means) *yathāpūrvaṃ sthāpitam* 'caused to be placed just like before (sg. acc. ntr.).'[103]

Asim api (means) *khaḍgaṃ ca* 'the sword also' (sg. acc.).

Tathaiva paśyan.

Vismayam upāyayau.[104]

But in some (manuscripts) there is the variant reading *vṛṣabhagatim*. In that case, the meaning is *vṛṣabhagatim ((*that is,*) śivaṃ ca paśyan*

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[97] See fn. 3. To justify the nom. form *vṛṣabhagatiḥ* in the text which requires reference to Arjuna, Mall. provides a suitable cp. analysis. For the type of *bv*. cp. selected see *BDA*, Introduction, p. lii-liii (*uṣṭramukha*). See, however, the variant reading mentioned later on by Mall. in his commentary, and *Kir*. 18.20, where Śiva is mentioned as sitting on a bull. *Vṛṣabhagati* is normally an epithet of Śiva. See also Cappeller in his *Anmerkungen zun achtzehnten Gesang*, under n. 16.

[98] Mall. apparently reads *tadā* instead of *tathā* in the text of the stanza, and renders it by *tasmin samaye* But the text of the commentary omits this *tadā*. It also omits *tathā* which is in the text of the stanza.

[99] Cappeller omits *sahaśaradhi*.

[100] The rule says that *sa* is preferably substituted for *saha* in the case of a cp. whose memebers are *upasarjana*, that is, in the case of a *bv*. cp. Thus the form with *saha* is the less preferred form. But to Bhāravi *vā* in the rule must have simply meant 'optionally. Cappeller omits *sahaśaradhi* from his translation.

[101] For *gāṇḍīva* see P. 5.2.110.

[102] According to Apte, *Dict.*, Vol. III, p. 1589, *saṃvarmay-* is used in the *Rāmāyaṇa* 6.65.

[103] That is, restored to its previous position.

[104] For *yā-* + acc. of a noun see Renou , § 31..

vismayam upāyayau 'and seeing the one who rides a bull (Śiva) he (Arjuna) became amazed.'[105]
The metre is *pramuditavadanā*, according to the definition *pramuditavadanā bhaven na rarau* 'let *pramuditavadanā* be *na na ra ra*.'[106]

Note (16)
Metre: The metre has changed again. It is p*ramuditavadanā*, 12 syllables per *pāda*. See *VRA*, p. 61, and Cappeller, p. 194, s.v. *prabhā*. Bhāravi seems to associate this metre with an epiphany of Śiva, see the stanzas 17 and 20.
Śabdālaṃkāra: abc, *lāṭānuprāsa* in *tathā...tathai*(*va*)*...tathai*(*va*).
Arthālaṃkāra: None.
Thus Arjuna, weaponry included, has been miraculously restored to his original form and state, as the result of Śiva's grace. The quiver was empty (stanza 17, 35-40), the armour taken away (17, 44-45), the bow taken away (17, 51-52), and the sword broken (17, 58). A summary of Arjuna's deplorable condition is stated by stanza 17, 59).
We note the following parts in order to construe the stanza:
(a) *sahaśaradhi nijaṃ kārmukaṃ tathā*
(b) *saṃvarmitam atanu nijaṃ vapus tathaiva*
(c) *nihitam asim api tathaiva*
(d) *paśyan*
Mall.however, appears to read *tadā* in (a), rendered as *tasmin samaye*, instead of *tathā*, and then inserts *tathaiva* to complete the sense.

Stanza 18, 17

Clouds have gently moistened the earth. Coral tree flowers of various colours have fallen from the heaven. The sound causing pure delight of unbeaten drums has strongly pervaded the whole clear sky.

Commentary

On (the stanza beginning with) *siṣicuḥ*

Ambuvāhāḥ śanaiḥ avanim.
Siṣicuḥ (means) *ukṣāṃ cakruḥ* 'they have moistened.'
Divaḥ (means) *antarikṣāt* 'from the sky.'
Citram (means) *vicitram* 'of various colours' (sg. nom. ntr.).

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[105] Actually, this is the better reading, because *vṛṣabhagati* is an epithet of Śiva. It also adds another reason for Arjuna's amazement.

[106] A metre of 12 syllables per *pāda*. See *VRA*, p. 61. *Na* is the *gaṇa* symbolizing a sequence of short-short-short, and *ra* stands for long-short-long. See also V.S. Apte, *Dict.*, Vol III, Appendix A, p. 6. Cappeller, p 194, mentions the metre as *prabhā*.

Surakusumam (means) *mandārakusumāni* '*mandāra*-flowers.'[107] The sg. number has been used in the sense of *jāti* 'genus.'[108]
Iyāya (means) *ājagāma* 'has come.' [109]
Anāhatasya 'of a non-beaten one' (sg. gen. masc.).
Dundubheḥ. The sg. number has been used in the sense of *jāti* 'genus.'[110]
Dhvaniḥ (means) *śabdaḥ* 'the sound' (sg. nom.).
Vimalaruci (means) *prasannam* 'clear' (sg. acc. ntr.).
Akhilaṃ nabhas bhṛśam.
Ānaśe (means) *vyāpa* 'has pervaded.'[111] That is to say, the drums have sounded (although) wholly unbeaten. We should understand that all of this happens because of his (Śiva's) being desirous of the well-being of the whole world.

Note (17)
Metre: *Pramuditavadanā*, like in stanza 16.
Śabdālaṃkāra: a, 3x v; ab, 3x *m*; c, 3x *bh*; d, 3x *n*.
Arthālaṃkāra: None.
The stanzas 17-21 are classic descriptions of auspicious signs, a little rain, a gentle breeze, heavenly flowers, a clear sky and the sound of unbeaten drums. All of this announces that Arjuna is to receive his boon, the desired *raudra* weapon.

Stanza 18,18

Completely filled with the aerial cars, their strings of jewels sparkling as usual, belonging to the guardians of the worlds who had come near as the retinue of *gotrabhid* (Indra), the sky has shone as if studded with stars.

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[107] The coral tree is one of the five trees in Indra's paradise.. See Washburn Hopkins, p. 7.

[108] Reference is to P. 1.2.58. The rule says that the pl. endings are used optionally in the sense of *jāti*. We infer that the sg. is indifferently used for the pl. in the same meaning.

[109] *I-* means 'to go.' *Āgam-* means 'to come.'

[110] Cappeller translates "*der Ton einer Trommel*," as if only one drum was involved.

[111] *Ānaśe* is the 3rd sg. pf of *aś-* 'to obtain.' Mall. explains that an active meaning is intended. The derivation is as follows:

(1)	*aśŪ-*	*Dhp*. 5.18	(2)	*aś* + *lIṬ*	P. 3.2.115
(3)	*aś* + *ta*	P. 3.4.78	(4)	*aś* + *eŚ*	P. 3.4.81
(5) *aś* +	*aś* + *e*	P. 6.1.8	(6) a^o +	*aś* + *e*	P. 7.4.60
(7) *ā* +	*aś* + *e*	P. 7.4.70	(8) *ā* + *nUṬ* +	*aś* + *e*	P. 7.4.72

ānaśe.

The reduplication syllable is analysed as *ā* + *nUṬ*. See also Whitney, § 788.

Commentary
On (the stanza beginning with) *āseduṣām*

Gotrabhidaḥ (means) *indrasya* 'of Indra.' [112]
Anuvṛttyā (means) *anusaraṇena* 'by way of retinue.'[113]
Āseduṣām (means) *āsannānām* 'of the ones who had come near.'
Bhuvanatrayasya.
Gopāyakānām (means) *rakṣakāṇām* (that is,) *lokapālādīnām* 'of the guardians, etc., of the worlds.'[114] The suffix *āya* (has been added after *gupŪ-*) by P.3.1.28.[115] After what ends in that (suffix *āya* the suffix) *ṆvuL* (has been added).[116]
Rociṣṇu (means) *prakāśanaśīla* 'shining habitually.' (In the sense of) *rociṣṇavaḥ ratnāvalayo yeṣāṃ taiḥ* 'whose strings of jewels were shining as usual,' (pl. instr, masc.,) (we derive) *rociṣṇuratnāvalibhiḥ.* The suffix *iṣṇuC* (has been added after *ruc-*) by P. 3.2.136.[117]
Vimāmaiḥ (means) *puṣpakaiḥ* 'by the aerial cars.'[118]
Ācitā (means) *vyāptā* 'pervaded by, completely filled with' (sg. nom. fem.).
Dyauḥ.
Tārakitā (means) *saṃjātatārakā* 'in which stars have appeared.'[119]
Iva reje.
The *utprekṣā-alaṃkāra* (has been applied).

Note (18)
Metre: The metre has changed. Now it is *indravajrā*, 11 syllables per

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[112] See n. 3. *Gotrabhid* is a Vedic epithet of Indra. He splits the mountains (*gotra*) with his *vajra* (*ṚgV.* 1.32.1) and he cuts off the wings of the mountains (*ṚgV.* 4.19.4). See also *AK*, 1.1.45. According to *KAS*, 5.2.10, epithets (*viśeṣaṇas*) are to be used only if the item qualified is well-known. According to one tradition, Indra is Arjuna's father. See Washburn Hopkins, p. 122. The gen. is by P. 2.3.65. *Indra* is the *karman* of the action expressed by *anuvṛ-*

Gotrabhid is a *tp.* cp. formed with the independent *KviP* formation *bhid, as gotrāṇāṃ bhid* 'the one who is the breaker of mountains.' See Vāmana, *KAS*, 5.2.34-35.

[113] An adverbal instrumental. Cappeller translates "*im Gefolge Indra's.*"

[114] For the *lokapālas* see Washburn Hopkins, p. 77, 82.

[115] Thus the *dhātu* (P. 3.1.32) *gupāya-* is formed.

[116] By P.3.1.133. *NvuL* is an *ārdhadhātuka* suffix by P. 3.4.114. Therefore *guṇa* is applied to the verbal base vowel by P. 7.3.84. The part *vu* is replaced by *aka* by P. 7.1.1.

[117] For derivations in *iṣṇu* see n. 58.

[118] Actually, *puṣpaka* is the name of Kubera's aerial car, see Washburn Hopkins, p. 142..But Mall. uses it here as a general designation of such a car.

[119] *Saṃjāta* is the sense in which the *taddhita* suffix *itaC* is prescribed by P. 5.2.36. *Tārakita* is a denominative derivation for which see Renou, § 15.

pāda. Wrongly mentioned as *upajāti* by Cappeller, p. 193.
Śabdālaṃkāra: ab, 3x *n*; cd, 5x *r*.
Arthālaṃkāra: *Utprekṣā*, for which see *MGhK*, p. 535-538. The poet fancies that the jewel-studded aerial cars of the deities who came to celebrate the occasion are stars in the sky. Gods do not touch the earth with their feet. They hover around in *vimānas* drawn by big geese, as stated in stanza 18,19.
Pāda c contains a cp. of 8 syllables.

Stanza 18,19

Geese, big ones, drawing the aerial cars, continually tinkling bells round their necks, moving fast, have embraced the sky, so to speak, with their wing-tips flapping with an effort.

Commentary

On (the stanza beginning with) *haṃsā*

Bṛhantaḥ (means) *mahāntaḥ* 'big ones' (pl. nom. masc.).
Surasadma (means) *vimāna* 'aerial car.' (In the sense of) *surasadmāni vahanti* 'they draw aerial cars' (we derive) *surasadmavāhāḥ*. (The suffix) *aṆ* (has been added) in the sense of *karman* 'object.'[120]
Saṃhrādin (means) *nurhrādin* (that is,) *mukhara* 'tinkling.'[121]
Kaṇṭhābharaṇa (means) *kiṅkiṇī* 'a small bell.' (In the sense of) *saṃhrādīni kaṇṭhābharaṇāni yeṣāṃ te* 'whose small bells were tinkling,' (pl. nom. masc.), (we derive *saṃhrādikaṇṭhābharaṇāḥ*).
Patantaḥ (means) *dhāvantaḥ* 'running ones' (pl. nom. masc.).[122]
Haṃsāḥ prayatnena.
Vikīryamāṇaiḥ (means) *vikṣipyamāṇaiḥ* 'by the flapping ones.' (Pl. instr. masc.).
Agrapakṣaiḥ (means) *pakṣāgraiḥ* 'with the tips of their wings.'[123]
Vyomnaḥ.
Pariṣvaṅgam (means) *āliṅganam* 'embrace' (sg. acc.).
Cakrur iva.[124]
This is *utprekṣā*.

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[120] Reference is to P. 3.2.1. *Vṛddhi* of the verbal base vowel by P. 7.3.84.
[121] Read thus for *nihrādin* in the text.
[122] The idea is of fast moving ones.
[123] Both forms, *agrapakṣa* as a *kdh*. cp. and *pakṣāgra* as a *tp.* are allowed. For the order of the cp. members see *KAS*. 5.2.19. The examples quoted here are *hastāgram* and *agrahastaḥ*.
[124] *Cakruḥ pariṣvaṅgam* is an instance of a verbal periphrasis. See Renou, § 32.

Note (19)
Metre: The metre is *indravajrā* again, 11 syllables per *pāda.* See *VRA*, p. 48. Wrongly identified as *upajāti* by Cappeller, p. 197.
Śabdālaṃkāra: a, 3x *h*.
Arthālaṃkāra: *Utprekṣā*, for which see *MGhK*, p. 535-538. The poet fancies that the geese embrace the sky with the tips of their wings.
Pāda b contains a cp. of eight syllables.

Stanza 18, 20

After having spread on the upper side garlands in which bees rejoice, (and) which are produced of the flowers of the *saṃtāna* tree, (and) made to look like a canopy, the wind has caused the god seated on a cloud-like bull to feel joyful.

Commentary

On (the stanza beginning with) *muditaº*

Thereafter,
Marut (means) *vāyuḥ* 'the wind' (sg. nom.).
Jalade (means) *meghe* 'on a cloud' (sg. loc.).[125]
Iva vṛṣe.
Niṣedivāṃsam (means) *upaviṣṭam* 'seated' (sg. nom. acc.).[126]
Īśvaram.
Madhulih (means) *bhṛṅga* 'bee.' (In the sense of) *muditā madhulihaḥ yābhis tāḥ* 'in which bees rejoiced,' (pl. acc. fem.,) (we derive) *muditamadhulihaḥ*.
Vitānīkṛtāḥ (means) *ullocākārāḥ kṛtāḥ* 'made to have the appearance of a canopy' (pl. acc. fem.).[127] Amara says *astrī vitānam ullocaḥ* '*vitāna* (and) *ulloca* which are non-fem. (are synonyms).'[128]
Sāṃtānikīḥ[129] (means) *saṃtānakusumavikārāḥ* 'being products of the flowers of the *saṃtāna* tree' (pl. acc. fem.).[130]

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[125] Cappeller wrongly translates "*wie auf einer Wolke*." The comparison is between the bull and a cloud. The *upamāna* shares the`case ending of the *upameya*. Renou, § 26, notes that in stanza 18.45 *jalada* is used in the sense of *jaladhi* 'ocean.'

[126] *Niṣedivas* is a *KvasU*-derivation of *niṣad-* by P. 3.2.108. For the deletion of the reduplication and the *e*-substitution P. 6.4.120 is applied. *Id-āgama* is added by P. 7.2.67, because *sad-* is a monosyllabic verbal base. See *MGhK*, Canto III, n. 184.

[127] *Vitānīkṛta* is a *Cvi*-formation by P. 5.4.50.

[128] *AK*, 2.6.120 a.

[129] Read thus for *sātānikīḥ* in the 1889 ed. of the *Kir*.

[130] The *saṃtāna* tree is one of the five trees of Indra's paradise. See Washburn Hopkins, p. 7. For the *taddhita* sense of *vikāra* see P. 4.3.134.

Srajaḥ. That is to say, garlands of the *mandāra* tree flowers.[131] (The suffix) *ṭhaK* (has been added) in the sense of *vikāra* 'product'.[132] Amara says *saṃtānaḥ kalpavrkṣaś ca* '*saṃtāna* and *kalpavṛkṣa* (are synonyms).'[133]
Upari.
Vitatya (means) *vistārya* 'after having spread.'
Upasukhayāṃ babhūva (means) *prahlādayām āsa* 'has caused to feel joyful.'[134]

Note (20)
Metre: The metre has changed again. Now it is *pramuditavadanā*. See Note (16) and fn. on stanza 18, 16.
Śabdālaṃkāra: ab, 4x *t*; *cd*, 3x *v*.
Arthālaṃkāra: *Upamā*. The bull on which Śiva is seated is compared to a cloud because of its size.
Pāda a contains a cp. of seven syllables.
The wind, blowing gently, forms a canopy of *saṃtāna* flowers. They do not wither, and attract bees.

Stanza 18,21

By the son of Hari, loudly praised by the leaders of the *pramathas,* their hairs continuously bristling, after his penance had (already) achieved its result, the following hymn of praise having a still greater result in such a way that complete satisfaction was achieved, has been spoken.

Commentary

On (the stanza beginning with) *kṛta^o*

Abhinnaromodgamaiḥ (means) *aviralaromāñcaiḥ* 'by ones having a continuous bristling of the hairs (pl. instr. masc.).'[135]

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[131] The *mandāra* tree is one of the trees of Indra's paradise . See *AK* 1.1.53 b, and Washburn Hopkins, p. 7.

[132] *ṬhaK* is a *taddhita* suffix. The element *ṭha*, which is not an *anubandha*, is replaced by *ik* by P. 7.3.50. *ṬhaK* is *Kit*. Therefore *vṛddhi* takes place of the vowel of the initial syllabe of the noun stem by P. 7.2.118. The fem. suffix *ṄīP* (P. 4.1.5) is added by P. 4.1.15. That gives us *sāṃtānikīḥ*.

[133] *AK*, 1.1.53 c.

[134] *Upasukhayām* is analysed as *upasukha* + *ṆiC* + *ām* + *LIṬ*, as a denom. verbal base by P. 3.1.25. The suffix *ām* forms the periphrastic pf. of a derived verbal base by P. 3.1.35. After *ām luk*-deletion takes place of the personal endings by P. 2.4.81 The final *a* of *upasukha* is deleted before *ṆiC* by P. 6.4.155. The *i* of *ṆiC* is gunated by P. 7.3.86, and replaced by *ay* by P. 6.4.55 According to P. 3.1.40, a pf. form of *kr*- is added to the form ending in -*ām*. Compare *AP* VIII, p. 145.

[135] Cappeller translates"*hochentzückt*."

Gaṇapatibhiḥ (means) *pramathamukhyaiḥ* 'by the leaders of the *pramathas*.'[136]
Uccakaiḥ.[137]
Parivanditena (means) *sādhu sādhu iti saṃstutena* 'by the one praised with the words *sādhu sādhu* "bravo, bravo".' (The verbal base concerned) is *vadI abhivādanastutyoḥ* '*vadI*- conveying the sense of greeting respectfully and of praise.'[138] (The suffix) *Kta* (has been added) in the passive sense.[139]
Hareḥ sūnunā (means) *arjunena* 'by Arjuna.' [140]
Tapasi.
Phalam (sc.) *bhagavatsākṣātkāralakṣaṇam* '(the result) characterized by the direct perception of *Bhagavān*.' (In the sense of) *kṛtaṃ phalaṃ yena tasmin* 'by which the result had been achieved,' (sg. loc. ntr.,) (we derive *kṛtaphale*.) That is to say, *kṛtaphale sati* 'when (his penance) had achieved its result.' (loc. abs.).
Kṛtadhṛti (means) *kṛtasaṃtoṣaṃ yathā tathā* 'in such a way that satisfaction was achieved,' adv. function.[141]
Phalajyāyasī (means) *phalādhikā* 'having a still greater result (sg. nom. fem).'[142]
Iti (means) *vakṣyamāṇā* 'which will be stated (sg. nom. fem.).'
Stutiḥ.
Jagade (means) *kathitā* 'has been spoken.'[143]

Note (21)
Metre: *Pramuditavadanā*, used at a solemn moment. See Note (16) and fn. on stanza 16.
Śabdālaṃkāra: a, 3x *t*; ab, 3x *r;* c, *lāṭānuprāsa* in *°phale phala°*.
Arthālaṃkāra: None.
Pāda b contains a cp. of seven syllables, *pāda* c a cp. of five syllables.

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[136] The *pramathas* are the attendants, the *gaṇas*, of Śiva
[137] *Uccakaiḥ* is an adverb.
[138] *Dhp*. 1.1.1. According to P. 7.1.58 verbal bases marked with *I* insert *nUM* after the verbal base vowel.
[139] Reference is to P. 3.4.70.
[140] See fn. 3. For the relation between Viṣṇu and Arjuna see Washburn Hopkins, p. 213.
[141] According to Renou, § 45, the use of *dhṛti* in the sense of 'satisfaction, joy' shows a real semantic deviation from its sense of 'firmness.' For *yathā tathā* see *MGhK,* p. 567. Compare Renou, § 32.
[142] *Jyāyas* is derived from *praśasya*+ *īyas* by replacing *praśasya* with *jya*, by P. 5.3.61, and substituting *ā* for the *ī* of *īyas* by P. 6.4.160.
[143] Thus Mall. makes it clear that *jagade* is a passive pf.

Stanza 18,22

O invincible one, O Bhava, (you) the extremely compassionate one, who are easily accessible merely through *bhakti*, after having approached you as their refuge, people who have conquered death have become (themselves) a refuge in distress for the world, including gods and demons.

Commentary

On (the stanza beginning with) *śaraṇam*

<*He*>[144]
Ajita (means *aparājita* 'O one not conquered by others.')
<*He*> [145]
Bhava.[146]
Atikāruṇikam (means) *atidayālum* 'exceedingly compassionate ' (sg. acc. masc.). (The suffix) *ṭhaK* (has been added) by P. 5.1.109.[147]
Bhaktigamyam (means) *bhaktimātrasulabham* 'easily accessible through *bhakti* 'intense devotion' alone.'[148]
Bhavantam.
Śaraṇam (means) *rakṣakam* 'one who protects' (sg. acc.).
Adhigamya.
Jitamṛtyavaḥ (means) *vigatamaraṇāḥ* 'from whom death has departed' (pl. nom. masc.). That is to say, after having become immortal.
Janāḥ sasurāsurasya jagataḥ.
Bhaye (means) *āpadi* 'in distress.'
Śaraṇam (means) *svayaṃ rakṣitāraḥ* 'protectors themselves' (sg. nom.).
Bhavanti. The *Viśva*(*kośa*) says *śaraṇaṃ gṛharakṣitroḥ* '*śaraṇa* (is used) in the sense of "house" and "protector".'[149]

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[144] Supplied by Mall. to make clear that *ajita* is a voc.

[145] Supplied by Mall. to make clear that *bhava* is a voc.

[146] Literally 'origin.' Name of Śiva. See fn. 3.

[147] Actually, the suffix is *ṭhaÑ* which is continued from P. 5.1.108 in P. 5.1.109. The latter rule says that *ṭhaÑ* is added to convey the sense of *prayojana* 'purpose'. *Vṛddhi* in *kāruṇika* is by P. 7.2.117.

[148] *Bhakti* is a *KtiN*-derivation from *bhaj*- 'to bestow' by P. 3.3.94. The word *bhakti* is mentioned in P. 4.3.95 as a meaning category for particular suffixes in the sense of an object of predilection or worship. In the *Bhagavadgītā bhakti* figures as the highest road to salvation through Kriṣṇa. See *Bhaga-vadgītā* 9.27; 18, 55-56 and 18.66. See further J. Gonda, *Medieal Religious Literature in India. A History of Indian Literature*. Vol. II, Fasc. 1. O. Harassowitz : Wiesbaden 1977, Chapter III, p. 10-38.

[149] *VK*, p. 50, stanza 37 a, says *śaraṇaṃ vadharakṣitroḥ śaraṇaṃ rakṣaṇe gṛhe*. Thus Mall. quotes a different version of the *VK*, or he has mixed up his reference. The point is that *śaraṇam* may be taken to mean both 'one who protects' and 'refuge.' In the first sense it applies to Śiva.

The metre is *pramitākṣarā.*[150]

Note (22)
Metre: The metre has changed again. Now it is *pramitākṣarā.* See fn. on stanza 18,14.
Śabdālaṃkāra: ab, *yamaka* in *°bhava bhava*; 3x *bh*; b, *lāṭānuprāsa* in *°gamyam °gamya*; c, *lāṭānuprāsa* in *jita° °jita*; d, *chekānuprāsa* in *°surāsura°*. The use of different *śabdālaṃkāras* in the stanza is striking. In all, it is a very decorative way of starting a hymn of praise to Śiva.
Arthālaṃkāra: None.
Pāda a contains a cp. of six syllables, *pāda* c a cp. of five syllables, and *pāda* d a cp. of six syllables.
The stanza begins with *śaraṇam* and ends with *śaraṇam*. Śiva protects, that is the beginning, and people who worship him end up as protectors of others. A strong statement of belief put in the mouth of Arjuna by Bhāravi who portrays him as the *paramabhakta* of Śiva in a clear change of role as depicted in the *Bhagavadgītā*. Bhāravi's motive for doing so may be sought in his desire to humour his royal patron during a revival of Śaivism in a South Indian kingdom of his days See Nilakantha Sastri, p. 147, Hindu revival, and p. 427, quote

The word *śaraṇa* in the sense of 'refuge' is known from the *Bhagavadgītā*. In stanza 9,18 b Kṛṣṇa says of himself that he is the *nivāsa* 'dwelling place' and *śaraṇa* 'refuge' of his devotees. In stanzas 18,67-68 Kṛṣṇa tells that Īśvara dwells in the heart of all beings, and admonishes Arjuna *tam eva śaraṇam gaccha* 'go to him as a refuge.' In 18,66 Kṛṣṇa says *mām ekaṃ śaraṇaṁ vraja*'turn to me alone as a refuge.' In other words, Kṛṣṇa offers help, saves. Namely, from bondage in the *saṃsāra.* Thus in the *Kir*. Śiva. takes over from Kṛṣṇa.

But there is still another aspect of the use of the word *śaraṇa* in *Kir.* 18,22. From Buddhism the term *tiṣaraṇa* 'the three refuges' is wellknown. The word *atikāruṇika* in stanza 22 is another indication, it being strongly reminiscent of the *karuṇā* of Mahāyāna Buddhism. It becomes still more clear from stanza 18,24 which mentions a number of typically Buddhist terms. Evidently, Bhāravi's intention is to appropriate these terms for the glorification of Śiva as the real saviour from bondage in the *saṃsāra*.'Thus it may be assumed that Bhāravi makes front both against the Kṛṣṇa-cults and against (Mahāyāna Buddhism.)

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[150] See Note on stanza 18,14.

Stanza 18,23

As long as a respectful bow is not made for you (by a person), so long calamity, causing downfall, befalls (him), and the abundance of desired things does not smile upon him, nor do people pay respect to him, lonely person that he is.

Commentary

On (the stanza beginning with) *vipad eti*

<He>.[151]
Īśa.[152]
Yāvat tava.
Natiḥ (means) *praṇāmaḥ* 'respectful bow' (sg. nom.).
Na kriyate. [153] Supply *puruṣeṇa* 'by a man.'
Tāvat.[154]
Ekaṃ (means) *ekākinaṃ santaṃ* 'being lonely.' (In the sense of) *ekaṃ puruṣam* 'a lonely person' (sg. acc.) (we derive *ekapuruṣam*).[155]
Avasādakarī (means) *kṣayakarī* 'causing downfall' (sg. nom. masc.).[156]
Vipad.
Eti (means) *prāpnoti* 'he reaches.'
Kāmasaṃpad (means) *manorathasaṃpad* 'an abundance of desired things' (sg. nom.).
Ca.
Na abhikāmayate (means) *na icchati* 'shows no desire (for him).'
Puruṣāḥ ca.
<Tam>.[157]
Ekapuruṣaṃ.
Tava stutiṃ akurvāṇam 'one who does not praise you.' But when they bow down for you, then only everything is obtained. This is what (the poet) means to say.
Na namanti (means) *na vaśe vartante* 'they are not under his control.'[158]

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[151] Added by Mall. to make clear that *īśa* is a voc.
[152] See fn. 3.
[153] *Natiḥ kriyate* is a verbal periphrasis with *kr*-.See Renou, § 32, in the sense of 'he honours (you).'
[154] In *tāvat...na ca* 'as long as (so long as) not' Renou, § 18, Renou sees an instance of correlative constructions typical of style B.
[155] Mall. supplies the objec*t* *ekapuruṣam* from *pāda* c., and, at the same time, offers an explanation.
[156] *Avasāda* usually means 'despondency.'
[157] Added by Mall. for clarification. Refers back to the earlier explanation provided for *ekapuruṣam.*
[158] That is, they pay no attention or respect to him.

Note (23)
Metre: *Pramitākṣarā.* See fn. on stanza 18,14.
Śabdālaṃkāra: a, 3x *v;* cd, 3x *n*.
Arthālaṃkāra: None.

Stanza 18,24

People whose custom is to give donations, experiencing the pain of existence, worship you for the sake of release (from the cycle of birth and rebirth). The fact that you, being without attachment, reward those who bow down for you is pure compassion, not their own doing.

Commentary

On (the stanza beginning with) *saṃsevante*

Śīla (means) *svabhāva* 'nature,' (that is) *nijadharma* 'custom.' (In the sense of) *dānam śīlaṃ yeṣāṃ te* 'whose custom is to make donations,' (pl. nom. masc.), (we derive) *dānaśīlāḥ.* [159] That is to say, they make donation for your sake only.[160] (Namely,) on account of the *śruti*-passage which says *tasmād dānam paramaṃ vadanti* 'therefore they call giving donations the highest.'[161]

Why (is that so)? Because

Janmaduḥkham.[162]

*Saṃpaśyantaḥ (*means) *anubhavantaḥ* ´experiencing´ (pl. nom. masc.)[163]

Pumāṃsaḥ.[164]

Vimuktyai (means) *mokṣāya* ´for the sake of release.´[165]

Saṃsevante. Supply *bhavantam* ´you´ (sg. acc.). And that is not surprising.

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[159] *Śīla* 'morality, the ethical code of monks and laymen,' in fact, the Buddhist way of life, is one of the ten *pāramitās* 'cardinal virtues' of Buddhism. It is correctly rendered by Mall. as *nityadharma*. For *śīla* see E. Lamotte, *Histoire du Bouddhisme Indien. Publications Universitaires* : Louvain 1958, p. 45-51 (for monks) and p. 51 (for laymen). For *dāna* 'making donations,' namely, to Buddhist monks and institutions, as another *pāramitā* see Lamotte, p. 79-80, 698-700. In Buddhism the idea of making donations is closely associated with the other idea of making merit (Thai: *tham poen*), and thereby acquiring a better rebirth.

[160] And not to Buddhist monks or institutions.

[161] *Taittirīya Āraṇyaka* 10.63.1, f.

[162] *Duḥkha* is a central concept of Buddhism. It is one of the three characteristics of human existence, and the first of the noble truths (*ariyasaccas*). See Lamotte*, o.c.,* p. 28-29.

[163] Actually, *saṃpaśyanti* means *saṃyak paśyanti* ''they view in the correct way.'

[164] For *puṃs* apply P. 7.1.89. For a derivation see *AP* X, p. 197.

[165] From the cycle of birth and rebirth (*saṃsāṛa*).

But rather,[166]
Ānatebhyaḥ (means) *praṇamrebhyaḥ* 'for those who bow down.'
Niḥsaṅgaḥ (means) *nispṛhaḥ* 'being without desire, non-attachment' (sg. nom.).[167] The poet means to say, because they are in need of a reward.
Tvaṃ yat.
Phalasi (means) *phalaṃ dadāsi* 'you give as a reward.'[168]
Tat.[169]
Kevalam (means) *nirupādhikam* 'without limiting factors / conditions.'[170]
Kāruṇyam (means) *karuṇā* 'compassion' (sg. nom.).[171] (The suffix) *ṢyaÑ* (has been added) in the stem's own meaning.[172] Amara says *kāruṇ'yaṃ karuṇā ghṛṇā* '*kāruṇya*, *karuṇā* (and) *ghṛṇā* (are synonyms).'[173]
Na svakāryam.[174] That itself is surprising. (The poet) means to say, because of (Śiva's) unselfishness.
The metre is *śālinī*.

Note (24)
Metre: The metre has changed again. Now it is *śālinī*, a metre of 11 syllables per *pāda*. See *VRA*, p. 56. The metrical scheme is *ma*, *ta*, *ta*, *ga*, *ga*.
Śabdālaṃkāra: ab, 4x *s*.
Arthālaṃkāra: None.
In the stanza typical Buddhist terms, *śīla*, *dāna*, *janmaduḥkha*, *kāruṇya*, are mentioned. It may therefore be interpreted as a reference to a revival of Hinduism (Śaivism), which involved the conversion of Buddhists, perhaps belonging to the Mahāyāna school. Such a revival did take in South India,

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[166] Not surprising, but rather conform Śiva's grace.
[167] According to *SK*, No. 3347, *nispṛha*, *niḥspṛha* and *nisspṛha* are all of them corect.
[168] *Phalasi* is derived from *phal-*, itself a secondary denominative derived from *phala*. See Renou, § 15.
[169] For *yat...tat* see Speyer, *Sanskrit Syntax*, § 463.
[170] *Upādhi* is an important concept in *Nyāya* and *Vedānta*. For meanings in which *upādhi* is used see the *Nyāyakośa*, p. 176-181. A simple definition (p. 177) says *upādhinā kriyate bhinnarūpaḥ* 'by an *upādhi* a different (perception of a) form'is created.'An often quoted example is that of the rose and the crystal. Being placed near the rose the crystal looks red. But the redness is *aupādhika*. It is not natural in the crystal. It is due to an external factor, does not form part of the essence of the crystal. Thus an *upādhi* becomes an adventitious limiting factor for our perception or notion of something.
[171] *Karuṇā is* one of the four immeasurable *brahmavihāras* 'divine states of mind' in Buddhism. See Lamotte, *o.c.*, p. 698-699. It became particularly important with the rise of the *bodhisattva* figure (like Avalokiteśvara) in Mahāyāna Buddhism.
[172] By P. 5.1.124, taken as referring to an *ākṛtigaṇa*.
[173] *AK*, 1.7.18 b.
[174] Not because of any merit attached to making donations.

presumably in or somewhat before Bhāravi's time. The scene of the revival could be set under the Pāṇḍya dynasty, centred in Madurai. This is consistent with a tradition which links Bhāravi with South India. See Nilakantha Sastri, *A History of South India*. Fourth Edition. Oxford University Press. Madras 1975,\p. 344, and A.K. Warder, *Indian Kāvya Literature*. Volume III. Motilal Banarsidass : Delhi 1977, p. 198.

Stanza 18,25

Whichever crossing place one may come across here (in this world) without having gone far; which bears fruit for one who enjoys the status of one who has gone to the other world; which is beyond the ocean of being, that (crossing place) which fulfills all desires is not found except in you.

Commentary

On (the stanza beginning with) *prāpyate*

Yat tīrtham.

Iha (means) *asmin loke* 'in this world'

Dūram agatvā prāpyate. That is to say, easy to obtain by remembrance only. But the Gaṅgā is not like this.This is what (Arjuna) means to say.

Yat (means) *tīrtham* 'which (crossing place).'

Aparalokagatāya.

Phalati (means) *phalaṃ prayacchati* 'produces fruit.' There also because of remembrance only. This is what (Arjuna) means.

Bhava (means) *saṃsāra* 'the cycle of existence.' *Bāhya* (means) *bahir* 'outside.' (In the sense of *bhavaḥ sa eva arṇavaḥ*, *tato bāhyam)* 'outside the ocean which is existence' (sg, nom. ntr,), that is, *saṃsārād atītam* 'what lies beyond the *saṃsāra* '(we derive) *bhavārṇavabāhyam*. That is to say, the abode of *mokṣa* 'de-liverance.' The suffix *Ñya* (has been added) by (the *Vārtika*-like statement) *bahir devapañcajanebhyaś ceti vaktavyam* 'the statement should be made that (the *taddhita* suffix *Ñya*) is added after *bahir*, *deva*, and *pañcajana*.'[175]

(In the sense of) *sarve kāmāḥ prayojanam asya* 'its purpose is (to fulfill) all desires' (we derive) *sārvakāmikam*. The suffix *ṭhaÑ* (is added) by P. 5.1.109.[176]

Tat (means) *tādṛk* 'such a one' (sg. nom. ntr.). (In the sense of) *taranty anena* 'they cross over by means of that' (we derive) *tīrtham*, that is

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[175] The statement is recorded in the *KV* on P. 4.3.38. In *bāhya* the element *ir* is deleted by the statement *avyayānāṃ bhamātre ṭilopāt*, 'of indeclinables deletion takes place before any (suffix which causes the designation) *bha*, '*KV* on P. 7.3.4.

[176] The *NSP* text wrongly reads *ṭhaK*.

tārakam 'that which causes to cross over.'
Bhavataḥ (means) *tvad* 'you' (sg. abl.).
Ṛte. The abl. case ending is by P. 2.3.29. Another (*tīrtha*) is not available. The metre is *aupacchandasikam*.[177]

Note (25)
Metre: The metre has changed again. The *aupacchandasika* metre is usually a *jāti* metre counted by syllabic instants. It is used in *Kir.* 13.1-34. From a comparison of the metrical scheme here and that of *Kir* 18.25 it is clear that the latter stanza can not be in the *aupacchandasika* metre. The actual metre here is *svāgatā*. It is defined in *VRA*, p. 57, stanza 12. According to Apte, Vol. III, App. A, p. 11, col. 2, and p. 12, col. 2, prosodists treat *aupacchandasika* both in the *gaṇa* and in the *mātra* metrical scheme.
Śabdālaṃkāra: *Yamaka* in cd, *bhava*º...*bhava*(*tas*).
Arthālaṃkāra: *Rūpaka* in *bhavārṇava*. Existence, that is, *saṃsāra*, is identified with an ocean. For *rūpaka* see *MGhK*, p. 549-551.

Stanza 18,26

One who loves you walks the pure path; one who has a hostile mind reaches a cruel destination. O guileless one, that is the irresistible power of cause (and effect). O you who grant boons, of you there is no difference of attitude with regard to whomsoever.

Commentary

On the stanza beginning with *vrajati*

(*He*) *varada*.
Tvayi.
Prītimān (sc.) *naraḥ* 'a person possessing love' (sg. nom. masc.)
Śuci (means) *nirmalam* 'pure' (sg. acc. ntr.)
Padam (means) *kaivalyam*, *muktim* 'deliverance (from *saṃsāra*).'[178]
Vrajati.
Pratihatamatiḥ (means) *upahatabuddhiḥ* 'one whose mind is depraved' (sg. nom. masc.).That is to say, one who hates you.
Ghorāṃ gatim (means) *tīvraṃ narakam* 'a cruel hell' (sg. acc.).
Eti (means) *prāpnoti* 'he reaches.' But in all of this your (mind) is not associated with mud in the form of stains which are *rāga* 'passion' and

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[177] Wrong, according, to Cappeller, p. 174, who mentions the correct scheme as *svāgatā*.
[178] Reference is to *AK*, 1.5.6 c.

dveṣa 'hate.' Therefore (Arjuna) says *iyam*.[179]
(*He*) *anagha* (means) *niṣkalaṅka* 'a spotless one' (sg. voc. masc.).
Iyam. Supply *bhaktābhaktayoḥ* 'of devotees and non-devotees.' The status of fem. gender is on account of the predominance of the predicate. [180]
Parā (means) *dustarā* 'difficult to go beyond' (*sg.* nom. fem.).
Nimittaśaktiḥ (means) *nimittabhūtā śaktih* 'the power which is cause' (sg. nom.)., that is, *svaceṣṭitamahimā* 'the greatness of your way of acting.
Tava.
Kvacit (means) *bhakte dveṣiṇi vā* 'with regard to a devotee or one who hates you,' that is, with regard to whomsoever.
Cittabhedaḥ (means) *buddhivaiṣamyam* 'a change of attitude' (sg. nom.).
Na asti. A being crosses *saṃsāra* or falls down (in hell) by his own action only. That is to say, you (Śiva) are the same to everyone, because you are *sākṣin* 'the (unmoved) witness.'[181]

Note (26)
Metre: The metre has changed again. Now it is the *pramuditavadanā* metre, 12 syllables per *pāda*. See Note (16). Cappeller, p. 194, mentions it as *prabhā*. See *VRA*, p. 61.
Śabdālaṃkāra: ab, 4 x *t*; cd, 3x *m*.
Arthālaṃkāra: None.

Stanza 18,27

O Bhava, O you who are favourably inclined (towards your worshippers), even when by one obsessed by passions the correct recollection of you is performed with *bhakti*, without knowing your *dakṣiṇamūrti* as it really is, which gives bliss, leads to deliverance from *saṃsāra*.

Commentary

On the stanza beginning with *dakṣiṇām*

(*He*) *bhava*.
(*He*) *praṇatadakṣiṇa* (means) *praṇateṣu dākṣiṇyasaṃpanna* 'O you who art provided with a favourable inclination towards those who bow down (before you).' The *Viśva*(*kośa*) says *dakṣiṇaḥ saralavāmapara-cchandānuvartiṣu* '*dakṣiṇa* (is used) in the sense of *sarala*,"straight," *avāma*"not left," and *paracchandānuvartin* 'following the inclinations of others.'[182]

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[179] *Iyam* starts the second line of the stanza.
[180] Reference is to *nimittaśakti*, which is fem.
[181] Śiva is strictly impartial. The difference lies only in the actions of man. Compare *Bhagavadgītā* 9,29, where Kṛṣṇa says *samo 'haṃ sarvabhūteṣu, na me dveṣyo 'sti na priyaḥ*.
[182] *VK*, p. 52, stanza 43 cd.

Śivakarīm (means) *śreyaskarīm* 'one who provides bliss' (sg. acc. masc.). (The suffix) *ṄīP* (has ben added) in connection with the suffix *Ṭa* by P. 3.2.20.[183]
Tava dakṣiṇāṃ mūrtim.[184]
Tattvataḥ (means) *yathārthatvena* 'in conformity with reality.'
Aviditivā (sc.) *api* 'even without realizing.'
Rāgiṇā (means) *rāgadveṣavatā api* 'even by one who hates (you).'
Bhaktyā vihitā tava.
Saṃsmṛtiḥ (means) *samyaksmaraṇam* 'the right collection' (sg. nom.).[185]
Abhavāya (means) *saṃsāranivṛttaye* 'with regard to the cessation of the *saṃsāra*.' Cp. -formation with *naÑ* is desired even in the case of *prasajyapratiṣedha*.[186]
Bhavati. That is to say, even without knowing the real state of affairs only the correct recollection of you, accompanied by *bhakti* can be the cause of deliverance from the *saṃsāra*. [187]

Note (27)
Metre: The metre has changed again. Now it is the *svāgatā* metre, 11 syllables per *pāda.* See *VRA,* p. 57.
Śabdālaṃkāra: *Yamaka* in a, *dakṣiṇām...dakṣiṇa* º
Arthālaṃkāra: None.
In the stanzas 27-29 Bhāravi rejects orthodox Hinduism in favour of Śiva as the *bhakti*-god who saves from *saṃsāra.*

Stanza 18,28

After having observed the things to be observed, after having performed the things which are to be performed, a person acting with forethought reaches the station which is free from calamity. A person who sees you as the highest has the correct insight. And he who worships you does what he ought to do.

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[183] *ṄīP* is added to a form ending in *Ṭa* by P. 4.1.15. The suffix *Ṭa* is added after *kṛ-* in the sense of *tācchīlya* 'this being his custom' by P. 3.2.20.

[184] For the *dakṣiṇā mūrti* of Śiva see T.A. Gopinatha Rao, *Elements of Hindu Iconography.* Volume II, Part I, p 273-202. In this form Śiva appears as a teacher of *yoga,*and *jñāna*, seated and facing south. See also E. Schleberger, *Die indische Götterwelt.* Wissenschaftliche Buchgesellschaft. Darmstadt 1986, p. 94. *Dakṣiṇāmūrtistotras* are ascribed to Śaṅkara. See J. Gonda, *Medieval Religious Literature in Sanskrit. A History of Indian Literature*. Volume II, Fasc. 1. O. Harassowitz : Wiesbaden 1977, p. 247.

[185] Compare *Bhagavadgītā* 9.30 and 12.8.

[186] In *prasajyapratiṣedha* the negative particle *a* is connected whi *bhavati* 'is (not),' and not with *bhava* in *anubhavāya*. That is to say, the particle denies the verb *bhavati*, an not *bhava* in the sense of 'other than *bhava*.' For *prasajyapratiṣedha* see *ATA*, p. 93-94.

[187] Compare *Bhagavadgītā* 11.53-54.

Commentary

On (the stanza beginning with) *dṛṣṭvā*

Prekṣā (means) *buddhi* 'forethought.' (In the sense of) *prekṣayā karoti* 'he acts with sense' (we derive) *prekṣākārī* 'one who acts with forethought' (sg. nom. masc.).

Dṛśyāni (means) *draṣṭavyāni* 'things which should be seen' (pl. acc. ntr.).

Dṛṣṭvā (means) *jñātvā* 'after having come to know.'

Ācaraṇīyāni (means) *kartavyāni ca* 'and the things to be done' (pl. acc. ntr.).[188]

Vidhāya (means) *kṛtvā* 'after having performed.'

Apāyair muktam (means) *nāśavarjitam* 'free from calamity' (sg. acc. ntr.).[189]

Padaṃ yāti. On account of the Vedic statement which says *avidyayā mṛtyuṃ tīrtvā vidyayāmṛtam aśnute* 'after having crossed over death on account of ignorance one obtains immortality on account of insight.'[190] That is to say, deliverance (from *saṃsāra*) is by means of *jñāna* 'insight' and *karman* 'the performance of ritual.' But these two, *jñāna* and *karman* are means of *mokṣa* relating to you only and to nothing else. With that intention (Arjuna) says *samyak* (etc.).[191]

Yaḥ (sc.) *pumān* 'whichever man' (sg. nom. masc.)

Param (means) *puruṣottamatvena sarvotkṛṣṭam* 'the most excellent of all due to (you) being the best of men.'

Tvāṃ paśyati tasya.

Samyagdṛṣṭiḥ (means) *samyagjñānam* 'the correct insight' (sg. nom).

Yaś ca.

Upāste (means) *sevate* 'he worships.'

Sa (sc.) *eva* 'he alone.'

Sādhu vidheyaṃ vidhatte. That is to say, he is acting in the right way.

The metre is *mattamayūram*. But the definition has been stated.[192]

Note (28)

Metre: A change of metre again. Now it is the *mattamayūra* metre, 13 syllables per *pāda*. See *VRA*, p. 66.

Śabdālaṃkāra: *Vṛttyanuprāsa* in a, *dṛ*(*ṣṭvā*) *dṛ*(*śyāni*), and in d *vidhe*

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[188] *Ca* is supplied by Mall. to account for construction.

[189] Free from a return in *saṃsāra*.

[190] *Vājasaneyī Saṃhitā* (*Mādhyaṃdina* recension) 40.14.

[191] At the beginning of *pāda* c.

[192] Presumably in Mall.'s commentary on the *Śiśupālavadha*, but not in Mall.'s commentary on the *Kir*. If this is correct, then Mall. must have composed his commentary on the *Kir*. after his work on the *Śiśupālavadha*.

(*yam*) …*vi- dha*(*tte*).
Arthālaṃkāra: None.

Stanza 18,29

The *munis*, provided with their own (yogic) power, offer help to people by means of beneficial instructions. (But only) you, possessing an unimaginable lustre, can destroy the (consequences of) actions, very difficult to get rid of, of that (one) who has approached you.

Commentary

On (the stanza beginning with) *yuktāḥ*

Munayaḥ (means) *vyāsādayaḥ* 'Vyāsa, etc.' (pl. nom.).[193]
Svaśaktyā (means) *nijayogamahimnā* 'by the greatness of their own yogic power.'
Yuktāḥ.
In the same way.[194]
Hitopadeśaiḥ (means) *vidhiniṣedhavākyaiḥ* 'by means of statements in the form of prescriptions and prohibitions,' that is, by mouth of *smṛti*, *itihāsa* and *purāṇa*. [195]
Prajānām.
Upakāravantaḥ (means) *kṛtopakārāḥ* (sc.) *ca* 'and the ones which render help' (pl. nom. masc.). But only you are the provider of *mokṣa* for them and for others. That is why (Arjuna) says *sam*(*ucchinatsi*).[196]
Acintyadhāmā (means) *acintyamahimā* 'possessing an unimaginable greatness' (sg. nom. masc.).
Tvam (sc.) *eva* 'you alone'
Upetasya (means) *śaraṇaṃ prāptasya* (sc.) *saṃbandhi* 'connected with one who has come (to you) for refuge.'[197]
Duruttarāṇi (means) *sudustarāṇi* 'very difficult to overcome' (pl. nom. ntr.).
Karmāṇi (means) *bandhakāni puṇyapāpāni* 'merits and bad deeds which bind (man to *saṃsāra*).'
Samucchinatsi (means) *nāśayasi* 'you cause to perish.' But they are unable only in this respect.[198] This is what (Arjuna) means to say.

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[193] See Washburn Hopkins, p. 177.
[194] Added by Mall. to show connection of the two qualifications of *munayaḥ*.
[195] These are the three wellknown genres of Indian literature, *dharmaśāstra,* the epics and *purāṇa*. *Hitopadeśa* 'beneficial advice' is also the title of a classic textbook on ethics.
[196] At the beginning of the second line of the stanza.
[197] For the function of *saṃbandhin* see *MGhK*,Canto III, n. 38.
[198] The munis cannot destroy the fruits of puṇya and pāpa.

Note (29)
Metre: The metre now is *upajāti*, 11 syllables per *pāda*. See *VRA*, p. 49.
Śabdālaṃkāra: None.
Athālaṃkāra: None.

Stanza 18,30

O compassionate one, who have passed beyond delusion, you take on the magic form which has a wonderful appearance in order to remove the very great ineradicable fear of the worlds of a bad destination.

Commentary

On (the stanza beginning with) *saṃnibaddham*

Māyā (means) *bandharūpamāyā* 'delusion in the form of bondage.' [199](In the sense of) *atikrānto māyām* 'one who has passed beyond delusion' (we derive) *atimāyaḥ* (sg. nom. masc.). Cp.-formation is by (the statement) *atyādayaḥ krāntādyarthe dvitīyayā 'ati*, etc., in the sense of "passed beyond"' (are compounded) with (a word in) the acc. case.[200]
(*He*) *karuṇāmaya* (means) *he kṛpālo* 'O compassionate one.'
Saṃnibaddham (means) *svakarmaṇi dṛḍhabaddham* 'one bound firmly by his own *karman* (sg. acc. masc.).
That is why,[201]
Āhāryam (means) *anyaiṛ anucchedyam* 'not to be cut off by others' (sg. acc. masc.).
Bhūri (means) *prabhūtam* 'very great' (sg. acc. masc.).[202]
Bhuvanānām.
Durgatibhayam (means) *narakabhayam* 'the fear of hell' (sg. acc.) Amara says *syān nārakas tu narako nirayo durgatiḥ striyām*' the word narak has the synonyms as nāraka and niraya (in masc.) durgati in the feminine gender. [203]
Apahartum.
Adbhutākṛtim (means) *vicitrarūpām* 'having a wonderful form' (sg. acc. fem.).
Imāṃ māyām (means) *dṛśyamānāṃ līlāvigraharūpām* 'the bodily form taken at pleasure, (which is) wonderful to see.'
Bibharṣi. Others take on a bodily form in accordance with their *karman*.

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[199] *Māyā* in Vedic texts is used in the sense of the miraculous creative power attributed to the gods, but also in the sense of a delusionist, deceptive magic power.
[200] *Vt.* II on P. 2.2.18. See *TA*, p. 194, under F^6.
[201] Added by Mall. to show causal connection.
[202] *Bhūri* is an indeclinable.
[203] *AK*, 1.9.1 ab.

But you (Śiva) take on a bodily form for the sake of helping others.[204]

Note (30)
Metre: The metre is *svāgatā*, 11 syllables per *pāda*. See Note (27).
Śabdālaṃkāra: ab, 3x *bh*, 3x *m*; cd, 7x *m*.
Arthālaṃkāra: None.
In the present stanza Bhāravi alludes to the doctrine of *māyā*, mentioned, for instance, in the *Śvetāśvatara Up*. (4.9 f.). In the later Kashmiri Śaivism *māyā* plays an important role as the self-concealing power of Śiva who is the ground of all that is.

Stanza 18,31

O god, your mind is not connected with passion. But the highest form of amorous behaviour (is still there). In your body there is a wife, (but still) copulation does not take place. And at dawn you worship the Creator. Thus, how difficult to understand is this behaviour of yours.

Commentary

On (the stanza beginning with) *na rāgi*

(*He*) *deva*.
Cetas (means) *tava cittam* 'your mind' (sg. nom.).
Rāgi (means) *rāgayuktam* 'connected with passion' (sg. nom. ntr.).
Na. Because of you being the *paramayogin* 'supreme *yogin*.' This is what (Arjuna) means to say.
Still,[205]
Paramā (means) *niratiśayā* 'unsurpassed' (sg. nom. fem.).
Vilāsitā (means) *śṛṅgārādiceṣṭāśīlatā* 'the condition of one habitually acting in the form of *śṛṅgāra*, 'the sentiment of love,' etc.' [206] Because of wandering about with regard to doing the rounds for collecting alms[207]

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[204] Human beings at birth necessarily take on a body as determined by their accumulated *karman*, whether good or bad. Śiva does so at pleasure, to help others.

[205] Added by Mall. to bring out a contrast.

[206] *Śṛṅgāra* is the first of nine *rasas*, the stereotyped dominant sentiments of any *kāvya* composition, and of any classic dance performance. Classic dance in India comes as a total theatre. The inherent *rasa* is experienced by the connoisseur reader or onlooker. See S. Lienhard, *A History of Classical Indian Literaure. A History of Indian Literature*. Volume III, Fasc. 1. O. Harassowitz : Wiesbaden 1984, p. 41-42, and *MGhK*, p. 374-375. The theory of the rasa has been developed since the earliest known textbook on the subject, the *Nāṭya Shāstra*. Śiva's is the *naṭarāja* 'king of dancers.' On the *nṛtta-mūrti* of Śiva see T.A. Gopinatha Rao, *Elements of Hindu Iconography*. Volume II, Part I. Second Edition. Motilal Banarsidass 1968, p. 223-270..

[207] Śiva, apart from being the exuberant dancer, is also the archetypical ascetic. T.A. Gopinatha Rao, *op. cit.*, p. 306-307, mentions a special *bhikṣāṭanamūrti* of Śiva.

and because of his being fond of the threefold musical performance [208]
This is what (Arjuna) means to say.
Moreover,
Śarīre (means) *ardhāṅge* 'in half of the body.' And that is wellknown. This is what (Arjuna) means to say.
Vadhūr asti. [209]
Still,
Manmathaḥ (means) *kāmaḥ* 'copulation' (sg. nom.).
Ca.
Na asti. Because of (Kāma's) being turned into ashes.[210] This is what (Arjuna) means to say.
Moreover,
Uṣasi (means) *prātaḥsaṃdhyāyām* 'at the *saṃdhyā* ceremony in the morning.'
Dhātuḥ (means) *brahmaṇaḥ* 'of Brahmā.' [211]
Namaskriyā (means) *vandanam* 'worship' (sg. nom.). That is to say, although you yourself are the one to be worshipped by the whole world.
Iti (means) *ittham* 'in this way.'
Aho (means) *viruddham* 'what is contradictory.'[212]
Idam (means) *uktam* 'what has been stated' (sg. nom. ntr.).
Tava.
Īhitam (means) *ceṣṭitam* 'behaviour.' (sg. nom.).
(In the sense of) *nisargataḥ durbodham* 'difficult to understand by nature' (sg. nom. ntr.) (we derive) *nisargadurbodham*. That is to say, *durgraham* 'difficult to grasp.' (Arjuna) means to say, because it is associated with *adṛṣṭa*.[213]

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[208] This is part of Śiva's *dakṣiṇā mūrti*. See Gopinatha Rao., *op. cit.*, p. 273, and E. Schleberger, *Die indische Götterwelt.* Wissenschaftliche Buchgesellschaft : Darmstadt 1986, p. 94 and 95, for the *vīṇādharamūrti*. The threefold division is into *nṛtya* 'dance,' *vādya* 'instrumental music' and *gīta* 'song,' as defined in the *Saṃgītaratnākara*.

[209] Reference is to the *ardhanārīśvaramūrti* 'the half male, half female form' of Śiva, shown in stone and in sculpture. See T.A. Gopinatha Rao, op. cit., p. 321-332. See also *MGhK*, Canto I, n. 3.

[210] The story is told in *Kumārasaṃbhava*, Canto IV. See also Washburn Hopkins, p. 166

[211] This is a *karmaṇi ṣaṣṭhī.*

[212] *Aho* is used here to express surprise because of the contradictions noted in Śiva's nature.

[213] *Adṛṣṭa* 'the unseen (force)' or *apūrva* is a concept developed in Indian philosophy originally to account for the assumption that every sacrificial action must have its fruit or effect, whether in the present life or thereafter. Later on, *adṛṣṭa* became the unseen force working in any cause-effect relation. See S. Dasgupta, *A History of Indian Philosophy*. Volume I. Cambridge University Press. 1922. Reprint 1960, p. 72, 317.

The metre is *vaṃśastham*.

Note (31)
Metre: A change of metre again. Now the metre is *vaṃśastha*, 13 syllables per *pāda*. See *VRA,* p. 59.
Śabdālaṃkāra: ab, 4x *r*.
Arthālaṃkāra: *Virodhābhāsa* 'semblance of contradiction.' For a definition see *Kāvyaprakāśa of Mammaṭa*. Sixth Edition. B.O.R.I. : Poona 1950, p. 663. Things which appear to be contradictory are put side by side. The poetic value of *virodhābhāsa* does not lie in the negation of truth, but rather in a statement of paradox. In the stanza three paradoxes are noted: Śiva is not *rāgin*, still he is the *naṭarāja*; half of his body is male, half is female, still, there is no love-making; and he worships Brahmā, although he himself is to be worshipped by all.

Stanza 18,32

O god, the upper garment of you is a hairy elephant skin. A big snake having a blazing jewel is your girdle. A row of skulls is your garland. Your sandal-wood paste is the ashes of a corpse. And these objects shine in a manner equal to a digit of the cool-rayed one.

Commentary

On (the stanza beginning with) *tava*

(*He*) *deva*.
Sāṅgajam (means) *salomakam* 'together with the hair' (sg. nom. ntr.)
Karicarma.
Uttarīyam (means) *saṃvyānam* 'upper garment' (sg. nom.).[214] Difficult to touch. This is what (Arjuna) means to say. Amara says *saṃvyānam uttarīyaṃ ca* '*saṃvyānam* and *uttarīyam (*are synonyms).'[215]
Jvalanmaṇiḥ (means) *jvaladratnaḥ* 'having a blazing jewel' (sg. nom. masc.).
Mahān ahiḥ.[216]
Sārasanam (means) *kaṭibhūṣāviśeṣaḥ* 'a kind of waist decoration' (sg. nom.). That is to say, one which for others is fatal. Amara says *klībe sarāsanaṃ cātha puṃskaṭyāṃ śṛṅkhalaṃ triṣu* '*sārasanam* also (is used in the ntr.) but *śṛṅkhalam* in the sense of a man's buckle (is used) in three

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[214] Śiva is addressed in a fearsome (*ugra*) Bhairava form. See T.A. Gopinatha Rao, *op. cit.* p. 145, 150-156, and E. Schleberger, *op. cit.*, p. 110-111.

[215] *AK*, 2.6.118.

[216] Some nāgas are supposed to possess a phosphorescent stone in or on the head (*śiroratna*). Compare *Raghuvaṃśa* 13.12, and 17.12. This has become a literary convention.

genders.'[217]
Āsyapaṅktiḥ (means) *kapālamālā* 'a garland of skulls' (sg. nom.)
Srag (means) *mālyam* 'a garland' (sg. nom.).
Śavabhasma candanam.[218] In both cases[219] it is something not to be touched and inauspicious. This is what (Arjuna) means to say.
Moreover, these objects (are)
Himāṃśoḥ kalā ca.
Samam (means) *tulyatayā* 'in a manner equal to'
Cakāsati (means) *dīvyanti* 'they shine.'[220] On account of being located in you the condition of something beautiful is there of something which is not beautiful. So what is impossible for you? This is what (Arjuna) means to say.

Note (32)
Metre: Like in stanza 31, the metre is *vaṃśastha.*
Śabdālaṃkāra: None.
Arthālaṃkāra: *Upamā*. The row of skulls and the ashes of a corpse are said to shine like a digit of the moon.
In the stanzas 31 and 32 forms of Śiva are alluded to which are attested in South Indian sculpture and which Bhāravi undoubtedly must have seen.

Stanza 18,33

Of you alone a beauty is seen which does not belong to someone else in the worlds, although for some unfathomable reason you have a body, standing in such a way that you have a twofold form, united, but (still) different, (and) although you have a dress and ornaments which are opposites.

Commentary

On (the stanza beginning with) *avigrahasya*

Avigrahasya (means) *vastutaḥ aśarīrasya api sataḥ* '(of you) although being without a body' (sg. gen. masc.).
Atulena (means) *durbodhatvād asadṛśena* 'by an unparalled one because of its being difficult to understand' (sg. instr. masc.).
Hetunā. That is to say, for some or other reason.
Sameta (means) *saṃgata* 'united.' *Bhinna* (means) *vilakṣaṇa* 'different.' *Dvaya* (means) *dvividha* 'twofold,' that is, having the nature of female and

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[217] *AK*, 2.6.109 a.
[218] Śiva's body is smeared with ashes by way of sandalwood paste.
[219] In the case of *āsyapaṅkti* and *śavabhasma*.
[220] *Cakāsati* is a 3rd pl. form. The sg. is *cakāsti*. Cappeller, p. 149, translates *cakāsati* as a sg. form.

male. (In the sense of) *sametābhinnā ca dvayī mūrtir yasmin karmaṇi yathā tathā* 'of one in which there is a twofold form which is united but still different,' adv. function, (we derive) *sametabhinnadvayamūrti*.[221]
Tiṣṭhataḥ.
Aśarīrasya (means) *śarīram eva viruddham* 'the body is just the opposite.' That also has the nature of female and male. Therefore what is more wonderful than this? This is what (Arjuna) means to say.
Of the suchlike
Tava eva jagatsu.[222]
Viruddhe veṣābharaṇe has been mentioned before.[223] (In the sense of) *viruddhe veṣābharaṇe yasya tasya api sataḥ* 'of him even though his dress and ornaments are opposites,' (sg. gen. masc.) (we derive) *viruddhaveṣābharaṇasya*.[224]
Kāntatā (means) *ramaṇīyatā* 'beauty' (sg. nom.).
Dṛśyate. This is not seen of another (person). Therefore that greatness of you is inconceivable. This is what (Arjuna) means to say.

Note (33)
Metre: Like in the stanzas 31 and 32, the metre is *vaṃśastha*.
Śabdālaṃkāra: ab, 5x *t*; cd, 3x *t*.
Arthālaṃkāra: *Virodhābhāsa*, for which see Note (31). Śiva who has no body appears in bodily form. Moreover, that bodily form is twofold, male and female. How is that possible? It is beyond human conception. In spite of all that, Śiva's form is beautiful.
The *pādas* b and d contain a cp. of nine syllables

Stanza 18,34

You are not connected with taking on life, change (in time) and coming to an end like the entire collection of beings. Therefore, O you, who are beyond all worlds, you are not a standard of comparison for anybody in the world, and there is also no one who can be compared (to you).

Commentary

On (the stanza beginning with) *ātma°*

Tvam.
Bhūtasaṅgha iva (means) *śarīrādisaṃghāta iva* 'like the entire collection of bodies, etc.'

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[221] *Sametabhinna* is a *kdh*. cp., not a *dvandva*.
[222] Reference is to the traditional three worlds.
[223] In stanza 18.32.
[224] The opposites are the male dress and ornaments on the one hand, and the female dress and ornaments on the other. They are united in Śiva's *ardhanārīśvaramūrti*.

Ātmalābhapariṇāmanirodhaiḥ (means) *janmajarāmaraṇaiḥ* '(connected with) birth, old age and death' (pl. instr.).
Upetaḥ (means) *yuktaḥ* 'connected with' (sg. nom. masc.).
Na (sc.) *asi* 'you are.'
Tena (sc.) *karaṇena* 'for that reason.'
(*He*) *sarvabhavātiga* (means) *sarvalokottara* 'O you who are beyond all worlds' (sg. voc. masc.).
(In the sense of) *upamīyate anena* 'it is compared with that' (we derive) *upamānam*.[225]
Loke.[226]
Na (sc.) *asi* 'you are.'[227]
(In the sense of) *upamīyate yat tat* 'that which is compared' (we derive) *upameyam*.
(*Tad api*).[228]
Na asi.[229] Nobody is like you. You are also not similar to somebody else. That is, because of the fact that you do not have something in common with anybody else.[230]
The metre has been mentioned.

Note (34)
Metre: A change of metre again. Now the metre is *svāgatā*, for which see Note (27).
Śabdālaṃkāra: cd, 5x *n*, d, 3x *m*, *yamaka* in *opamā°...upame°*.
Arthālaṃkāra: None.

Stanza 18,35

O god, you are the destroyer of beings movable and immovable. Through you the whole world breathes. For *yogins* you remove the causes and effects.[231] You are the cause of the ultimate elements of the elements.

Commentary

On (the stanza beginning with) *tvam*

(*He*) *deva*.
Tvaṃ sthāvarajaṅgamānām.

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[225] *Kartṛsādhana* derivation. See *AP* VI, p. 114 (under 8).
[226] Omitted in the commentary.
[227] Nobody can be compared to you (*upamāna*).
[228] Inserted to make Mall.'s statement clear.
[229] You (*upameya*) cannot be compared to anybody.
[230] Cappeller has`reversed the order of *upamāna* and *upameya*.
[231] Freed from the law of *karman* they can attain *mokṣa*.

Antakḥ (means) *saṃhartā* 'destroyer ' (sg. nom. masc.).
Tvayā (sc.) *hetunā* 'because of you.'
Viśvam (means) *sarvam* 'all, whole' (sg. nom. ntr.).
Jagat.
Prāṇiti (means) *jīvati* 'it lives.'[232]
Tvaṃ yoginām.
Hetuḥ (means) *pravartakaṃ karma* 'what instigates action.' *Phala* (means) *bhoga* 'experience.'[233] (In the sense of) *hetuḥ phalaṃ ca te* 'cause and effect,' (du. nom. ntr.) (we detrive) *hetuphale*.
Ruṇatsi (means) *nivartayasi* 'you reove.' That is to say, you only are the one who releases the bonds of them.
Moreover,
Tvam.
Kāraṇa (means) *bhūta* 'element.' (The second) *kāraṇa* (means *bhūtasūkṣmāṇi paramāṇavo vā* 'the subtle elements or the atoms.'[234] (In the sense of) *kāraṇānāṃ teṣāṃ kāraṇāni* 'the ultimate elements of the elements', (pl. gen.), (we derive) *kāraṇakāraṇānām*.[235] *Kāraṇam* (means) *prakṛtyādidvārotpattisthānam* 'the source of origination in the form of *prakṛti* "matter," etc.' Here in all cases[236] (in this stanza) the authority is the Vedic statement *yato vā imāni bhūtāni jāyante yena jātāni jīvanti yat prayanti abhisaṃviśanti* 'that, indeed, from which these beings originate; by which, once born, they live; into which, departing (on death) they enter, (that undertake to know. That is *brahman*.).'[237] This is what (Arjuna) means to say.

Note (35)
Metre: A change of metre again, not noted by Mall. Now the metre is *upajāti*, 11 syllables per *pāda*. See *VRA*, p. 49.
Śabdālaṃkāra: d, *yamaka* in *kāraṇakāraṇānām*.
Arthālaṃkāra: None.

Stanza 18,36

The fact that by the ogres, the gods and the descendants of Manu or the sons of Diti the complete dominion of the worlds has been obtained, that, O Bhava, is what paying homage to you who are the one who takes away suffering, is capable of.(Trans.)

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[232] *Prāṇ-* is a cp. of *pra + aṇ-*. For *aṇ-* see *Dhp. 4.66*. For the vowel *i* apply P. 7.2.76.
[233] In the sense of experiencing the fruits of actions, whether good or bad.
[234] *Paramāṇu* is another term for what is called *tanmātra* in the Sāṃkhya philosophy.
[235] Cappeller pays no attention to Mall.'s explanation, and simply translates '*du bist die Ursache der Ursache der Ursachen*.'
[236] In *antakaḥ,* in *tvayā prāṇiti,* and in *ruṇatsi.*
[237] *Taittirīya Upaniṣad* 3.1.1.

Commentary

On (the stanza beginning with) *rakṣobhiḥ*

Rakṣobhiḥ (means) *rāṣkṣasaiḥ* 'by the ogres.'
(In the sense of) *surāś ca manujāś ca taiḥ* 'the gods and the descendants of Manu, pl. instr.' (we derive) *suramanujaiḥ*.
Diteḥ sutaiḥ (means) *daityaiḥ* 'by the Daityas.'
Vā lokeṣu yad.[238]
Avikalam (means) *saṃpūrṇam* 'complete' (sg. nom. ntr.).
Ādhipatyam.
Āptam (means) *prāptam* 'obtained' (sg. nom. ntr.)
Tad (*he*) *bhava*.[239]
Ārtihārin (means) *duḥkhanāśaka* 'one who causes pain to perish' (sg. voc. masc.). (In the sense of) *śaraṇāgatānām ārtihāriṇe* 'for the one who causes suffering to end for those who have come for refuge' (sg. dat. masc.) (we derive) *śaraṇāgatārtihāriṇe*.
Bhavate (means) *tubhyam* 'for you' (sg. dat. masc.).
Namaskriyāyāḥ. The dative case ending[240] is by P. 2.3.16.[241]
Pāvinyāḥ (means) *pāpahāriṇyāḥ* 'of one who takes away evil' (sg. gen. fem.).[242]
Māhātmyam (means) *sāmarthyam* 'capability' (sg. nom.). *Na kasyā unnatyai bhavati śirasas tvayy avanatiḥ* ' to what elevation does bowing one's head for you not lead?'[243] This is what (Arjuna) means to say.
The metre is *praharṣiṇī.*

Note (36)
Metre: The new metre is *praharṣiṇī*, 13 syllables per *pāda*. See *VRA*, p. 66.
Śabdālaṃkāra; b, 3x. *m*; d, *yamaka* in *bhava bhava°*.
Athālaṃkāra: None.
Pāda c contains a cp. of nine syllables.

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[238] *Yad* 'the fact that.' Compare Speyer, § 463.

[239] For *bhava* see fn. 3.

[240] In *bhavate*.

[241] The rule says that that the dative case ending is added after a nominal stem in connection with *namas*. See *AP* VII, p. 34.

[242] Actually, *pāvinyāḥ* should come before *namaskriyāyāḥ* in the commentary.

[243] The quotation is from the *Mahimnastotra*, stanza 13 d. See *The Mahimnastava or Praise of Shiva's Greatness*. Edited (etc.) by W. Norman Brown. *American Institute of Indian Studies*. Poona 1965, p. 13. In the derivation of *kasyā* = *kasyāḥ* apply P. 8.3.19.

Transition to stanza 18,37

Next, among (Śiva's) eight forms,[244] he (Arjuna) praising the wind form first, says:

Stanza 18.37

(You) who by your strength support the worlds; on account of whom the highest *brahman*, the means of purification, produces sounds (as speech); who completely purifies evil deeds, to that you, O Śiva, be homage.

Commentary

On (the stanza beginning with) *tarasā*

Yaḥ (means) *pavanaḥ* 'the wind' (sg. nom.)

Tarasā (means) *balena* 'by means of strength.' The *Viśva*(*kośa*) says *tarasī balaraṃhasī* '*tarasī taras*, *bala* and *raṃhas* (are synonyms meaning"strength").'[245]

Bhuvanāni.

Bibharti (means) *prāṇātmanā dhārayati* 'he supports by means of his nature which is breath.'

Yataḥ (means) 'on whose instigation.'

Pavitram.

Param (means) *paramam* 'highest' (sg. nom. ntr.).

Brahma (sc.) *varṇātmakam* 'having the nature of speech sounds.'[246]

Dhvanati (means) *nadati* 'he produces sound.' On account of the statement *sodīrṇo mūrdhny abhihato vaktram āpadya mārutaḥ / varṇāñ janayati* 'that (air stream) sent upwards, checked by the roof of the mouth, having reached the mouth opening, causes speech sounds to be produced.'[247]

Yaḥ (means) *pavanaḥ* 'the wind' (sg. nom. masc.).

Paritaḥ.

Duritāni (means) *pātakāni* 'evil deeds' (pl. acc.).[248]

Punīte (means) *śodhayati* 'he purifies.' That is to say, he destroys.

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[244] In the introductory stanza to Kalidāsa's *Śākuntala* eight forms of Śiva are mentioned, water, fire , *yajamāna,* sun, moon, the ether which carries sound, the earth and the wind. Out of these Bhāravi mentions only four.

[245] Not found in the *Viśvakośa*, but found in the *Vaijayantīkośa*, p. 225, ,stanza 13 b. *Taras* has been stated in a dual form.

[246] An idea elaborated by Bhartṛhari, see *Vākyapadīya* 1.1, 'whose true nature is the word; who is the cause of the manifested speech sounds.' For the *parasmaipada* ending in *janayati* apply P. 1.3.86.

[247] *Pāṇinīyaṣikṣā*, stanza 9.

[248] For *pātaka* see *Manusmṛti* 11.54.

(*He*) *śiva*.
Tasmai.
(In the sense of) *pāvayati* 'he purifies' (we derive) *pavana*, that is, *vāyuḥ* 'wind.' (In the sense of *pavanaḥ sa eva ātmā yasya tasmai* 'the one whose nature is that wind itself,' (sg. dat. masc.), (we derive) *pavanātmane*.
Te (means) *tubhyam* 'for / to you.'
Namaḥ.
The metre has been stated.

Note (37)
Metre: Again the metre changes. Now it is *aupacchandasika*, a *jāti* metre, for which see *VRA*, p. 96. The metre has been mentioned earlier by Mall. on *Kir.* 13,1.
Śabdālaṃkāra: cd, 5x *n*.
Arthālaṃkāra: None.

Transition to stanza 18,38

Next (Arjuna) praises the fire form (of Śiva).[249]

Stanza 18,38

To you who turn to ashes the totality of the seeds of *karman* for those who, while meditating upon you, have taken up the correct sitting position, which is victorious (and) made of Brahma,[250] (to you) who whose form is fire possessing many flames, be homage.

Commentary

On (the stanza beginning with) *bhavataḥ*

Jayini (means) *jayaśīle* 'the one whose habit is to conquer,' (sg. loc. ntr.) (that is,) in the one who is superior to all.[251]
Brahmamaye (means) *brahmapradhāne* 'the one who mainly consists of Brahma' (sg. loc. ntr.). Because you are the means to that.
Sadāsane (means) *samyagāsane* 'in the correct sitting position.' That is to say, in the *yoga* sitting position.
Niṣeduṣām (means) *upaviṣṭānām* 'of the ones who have entered.'
Bhavataḥ smaratām (means) *bhavantaṃ dhāyatām* 'of the ones who meditate on you.'The gen. is used in the sense of *śeṣe karmaṇi* by P. 2.3.52.[252]

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[249] The *agnimūrtistuti* is a means to realize identity with the *brahman.*

[250] Presumably, because it is the means of reaching Brahma.

[251] *Jayin* is an *inI*-derivation by P. 3.2.157.

[252] The rule comes under the heading *śeṣe* (P. 2.3.50). It says that the gen. is used in the sense of *karman* in connection with verbal bases conveying the sense of *adhī-* 'to remember.'

Bhavabījasaṃtatim (means) *saṃsāranidānasamūham*, (that is,) *bhavanidānakarmasaṃghātam* 'the totality of *karman* which is the cause of existence (in the *saṃsāra).*'
Dahate (means) *bhasmīkurvate* ' to the one who turns to ashes' (sg. dat. masc.).
Anekaśikhāya (means) *bahujvālāya* 'to the one possessing many flames' (sg. dat. masc.).
Ś*ikhine* (means) *vahnimūrtaye* 'to the one whose form is fire' (sg. dat. masc.).
Te (means) *tubhyam* 'for / to you.'
Namaḥ. [253]

Note (38)
Metre: The metre changes to *vaitalīya*, not mentioned by Mall. See *VRA*, p 96. It is a *jāti* metre having an unequal number of syllables in the even and uneven *pādas*.
Śabdālaṃkāra: c, 3x *t;* cd, *yamaka* in *śikhi*° °*śikhā*°
Arthālaṃkāra: None.
Pāda c contains a cp of seven syllables, *pāda* d a cp. of five syllables.

Transition to stanza 18,39

Next, (Arjuna) praises the water form (of Śiva)

Stanza 18,39

O Bhava, to you who are the origin of seeds, who, on account of right worship, bestows extinction of anguish to the ones burnt for a long time by the great fire which is the fear of pain and death, be homage.

Commentary

On (the stanza beginning with) *ābādhā*°

(*He) bhava.*[254]
Bījānām.
Prabhava (means) *kāraṇabhūta* '(O you) who are the cause' (sg. voc.). In the variant reading *jīvānām* 'of the living beings'[255] (the poet means to say) on account of their being your reflection.
Ābādhā (means) *ādhyātmikādiduḥkham* 'pain related to the *adhyātman*, etc.'

Maraṇam (means) *pañcatvam* 'the state of (being dissolved into five elements). '(In the sense of) *ābādhā maraṇaṃ bhayaṃ tad eva arcir*

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[253] The four stanzas, 18.37-40, contain the expression *namas te* by way of refrain.
[254] See fn. 3.
[255] For *bījānām*.

yasya tena 'who has a fire which is nothing but fear of pain and death, (sg. instr.),' (we derive) *ābādhāmaraṇabhayārciṣā.*
Mahatā.
Bhavānalena (means) *saṃsārāgninā* 'by the fire of the *saṃsāra*.'
Cirāya (means) *ciram* 'for a long time.'
Pluṣṭebhyaḥ (means) *dagdhebhyah* 'by the burnt ones'
(pl. dat. masc.)
Samupāgamena (means) *saṃsevayā* 'through right worship.'
Nirvāṇam (means) *saṃtāpaśāntim* 'extinction of anguish' (sg. acc.).
Yacchate (means) *dadhate* 'for / to the one who gives' (sg. dat. masc.).
(In the sense of) *jīvayati* 'he causes to live' (we derive) *jīvana*, (sg. dat. masc.) *jīvanāya*, (that is,) *jalātmane* 'for / to the one whose nature is water.'[256]
Te (means) *tubhyam* 'to you.'
(*Astu*).[257]
Namaḥ.

Note (39)
Metre: The metre has changed again. Now it is *praharṣiṇī.* See Note (36).
Śabdālaṃkāra: b, *yamaka* n *bhava...bhavā°*; c, *vṛttyanuprāsa* in *°te te*; d, 3x *n*.
Arthālaṃkāra: *Rūpaka* in *°bhayārciṣā.*
Pāda a contains a cp. of ten syllables, *pāda* b a cp. of five syllables, and *pāda* c a cp. of six syllables.

Transition to stanza 18,40

Now (Arjuna) praises the sky form (of Śiva).

Stanza 18,40

You who are the more comprehensive one, the one who covers all things, (but) not covered by anything; the one who has no origination or destruction; the one who is beyond the range of the senses, unknowable (and) having the form of the sky, to that you be homage.

Commentary

On (the stanza beginning with) *yaḥ*

The word *bhava* 'O Bhava' is continued. (In the sense of) *bhavati yasmād ayaṃ prapañcaḥ* 'from whom this universe comes into being' (we derive *bhava*). The (sg. vocative) of that (word is *bhava*). That is to say, creator of the whole world.

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[256] Śiva, in his water form, gives life to people vexed by the burning fire of mundane existence, by extinguishing the fire.
[257] Omitted in the commentary.

Varīyān (means) *urutaraḥ* 'wider' (sg. nom. masc.).That is to say, allpervading. Substitution of *var-* for the word *uru* by P. 6.4.157.[258]

Yaḥ (sc.) *tvam* 'you' (sg. nom.).

Sarveṣām (sc.) *vastūnām* 'of all things.'[259]

Āvarītā (means) *ācchādayitā* 'one who covers' (sg. nom. masc.). The suffix *tṛC* (has been added) to (the verbal base quoted as) *vṛṇoti* 'to cover.'[260]

Sarvaiḥ.

Bhāvaiḥ (means) *padārthaiḥ* 'by means of things' (pl. ntr.).

Na āvṛtaḥ. (That is,) you are not covered by anything whatsoever. Because you yourself have the status of one who pervades. This is what (Arjuna) means to say.

Ādiniṣṭha (means) *utpattināśa* 'origination and destruction.' (In the sense of) *avidyamāne ādiniṣṭhe yasya asau* 'of whom there is no origination or destruction,' (sg. nom. masc.) (we derive) *ādiniṣṭhaḥ*, (that is,) *nityaḥ* 'the eternal one.' Amara says *niṣṭhāniṣpattināśāntāḥ* '*niṣṭhā, niṣpatti*, *nāśa* and *anta* (are synonyms meaning 'destruction, end').[261]

Indriyāṇām (means) *cakṣurādīnām* 'of the eye, etc.'

Mārgātītāya(means) *atīndriyāya* 'for / to the one who is beyond the senses' (sg. dat. masc.).

That is why (Arjuna says:)[262]

Avijñeyāya (means) *aparicchedyāya* 'for / to the one who is without delimitations' (sg. dat. masc.).

Tasmai vyomarūpāya te namaḥ.

Note (40)

Metre: The metre has changed again. Now it is *śālinī*, 11 syllables per *pāda*. See *VRA*, p. 56.

Śabdālaṃkāra; a, *yamaka* in *varī° vāri¹*; b, 3x *n*.

Arthālaṃkāra: None.

The *pādas* c and d contain a cp. of five syllables.

Stanza 18.41

(O Bhava,) who are smaller (than small), (but still) the one who supports all, to you be homage; who are the nearest one, (but still) more far removed (than far), (to you) be homage; who, after having passed beyond the range of words and thoughts, (are still) the lord of these, to you be homage (and) homage (again).

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[258] The rule prescribes a number of substitutions for nominal stems in a one-to-one correspondence.

[259] Which make up the *prapañca*.

[260] *Īḍ-āgama* as the preferable formation in *āvarītā* is by P. 7.2.38 *Tṛ* is a *kṛt* suffix added in the sense of agent by P. 3.1.133. *Vṛṇoti* is the quotation of *vṛÑ-* by *Vt*. II on P. 3.3.108.

[261] *AK*, 3.3.40 a.

[262] Thus a causal connection is assumed between the two adjectives.

Commentary

On (the stanza beginning with) *aṇīyase*

(The word) *bhava* 'O Bhava' is continued.

Aṇīyase (means) *sūkṣmatarāya* 'to the one who is more subtle' (sg. dat. masc.).

Still,[263]

Viśvavidhāriṇe (means) *jagaddhārakāya* 'to the one who supports the worlds' (sg. dat. masc.).

Te (means) *tubhyam* 'to you.'[264]

Namaḥ.

Antikasthāya(means) *antaryāmitayā saṃnikṛṣṭāya* (sc.) *sate* 'to one who is the nearest one on account of his being the *antaryāmin.*' [265]

Still,[266]

Davīyase (means) *durgrahatvād dūratarāya* ‘to the more far one on account of his being difficult to understand’(sg. dat. masc.).

Te (means) *tubhyam* 'to you.'[267]

Vācāṃ manasāṃ ca .

Gocaram (means) *viṣayam* 'domain'(sg. acc.)

Atītya sthitāya (means) *avāṅmanasagocarāya* 'to the one having a domain which lies beyond words and imagination' (sg. dat. masc.).

Tatpataye (means) *teṣāṃ vāṅmanasām adhyakṣāya* 'to the supervisor of these (namely) words and thoughts.' There is an (apparent) contradiction, because the supervision is not noticed by these themselves. Thus there is *virodha*.[268]

Te (means) *tubhyam* 'to you.'

Namaḥ. Repetition according to the statement *cāpale dve bhavataḥ* 'two (words, that is, a repetition of words is used) to express emotion.'[269] The

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[263] Added to indicate contrast.

[264] Supplied from *pāda* d to indicate construction.

[265] For *antaryāmin* see *Bṛhadāraṇyaka Up.* 3.7.2-23. It is identified with the *brahman, s*ee S. Dasgupta, Vol. I, p. 48. See also G. Oberhammer, *Der innere Lenker*. *Geschichte eines Theologomens*. Wien 1988.

[266] See n. 263.

[267] See n. 264.

[268] That is, *virodhābhāsa.*

[269] *Vt.* VI on P. 8.1.12.

KV says *saṃbhrameṇa pravṛttiś cāpalam* '*cāpala* is a way of acting in confusion.'[270]
And there is confusion because of the excess of *bhakti*.
The *alaṃkāra* is *virodhābhāsa*.[271]

Note (41)
Metre: A change of metre again. The metre is *vaṃśastha*, 12 syllables per *pāda*. See *VRA*, p. 59.
Śabdālaṃkāra: ab, *yamaka* in º*yase*...º*yase*; c, 3x *c*; d, 4x *t*.
Arthālaṃkāra: *Virodhābhāsa*. Śiva is addressed by means of a three apparent contradictions: He is smaller than small, but still the supporter of the worlds; he is as near as the *antaryāmin*, but still far away; he is beyond words and thoughts, but still he is the lord of these.
Pāda a contains a cp. of six syllables.
The word *namaḥ* is repeated five times in the stanza, twice as *namo namaḥ.*

Sanza 18,42

O Lord of the sciences, you please bear with the bad conduct of me, an ignorant. Even of those who have a bad character (but) who have gone (to you) again after having caused your enmity, you only are the refuge.

Commentary

On (the stanza beginning with) *asaṃvidānasya*

Saṃvidām (means) *jñānānām* 'of the (branches of) scholarship.'
Īśa. On account of the Vedic statement *īśānaḥ sarvavidyānām* 'lord of all sciences.'[272] This is what (Arjuna) means to say. Amara says *prekṣopalabdhiścitsaṃvit* '*prekṣā*, *upalabdhi*, *cit* and *saṃvit* (are synonyms).'[273]
Asaṃvidānasya (means) *ajñānasya* 'of an ignorant one' (sg. gen. masc.)
The suffix *ŚānaC* (has been added) after (the verbal base quoted as) *vid-* 'to know' which is preceded by *sam* (and) which is intransitive according to P. 1.3.29.[274]
Mama.
Duścaritam (means) *śastraprayogarūpaṃ duśceṣṭitam* 'bad conduct in the

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[270] *KV* on P. 8.1.12.
[271] See Note (31).
[272] *Taittirīya Āraṇyaka* 10.47.1.
[273] *AK*, 1.5.1 c.
[274] The rule does not contain the verbal base *vidi-*, but this is how the *KV* interprets it. See *AP* III, p. 57. The continuation of *akarmakāt* is assumed on the authority of the *KV*. See *AP* III, p. 56. The suffix *ŚānaC* is a participle suffix prescribed by P. 3.1.124 as a substitute for *lAṬ*.

form of use of weapons.'
Titikṣitum (means) *soḍhum* 'in order to bear with.' The suffix *tumUN* (has been added) after (the verbal base quoted as) *tiji-* 'to endure' ending in the suffix *saN*.[275]
Tvam.
Arhasi (means) *yogyo'si* 'you are fit.' But how can your great transgression be borne with?[276] To answer that question, (Arjuna) says *virodhya*, etc.
Mohāt (means) *ajñānāt* 'due to ignorance.'
Virodhya (means) *vairam utpādya* 'after having caused enmity.'
Punar.
Abhyupeyuṣām (means) *paścāt śaraṇāgatānām* 'of those who afterwards have gone to (you) for refuge' (pl. gen. masc.).
Durātmanām api bhavān eva gatiḥ. Because you do not count the transgression of those who have come (to you) for refuge.

Note (42)
Metre: A change of metre again. Now it is v*aṃśastha*, like in stanza 41.
Śabdālaṃkāra: a, *yamaka* in *saṃvidā°...saṃvidām*; 4x *t*; cd, 3x *n*.
Arhālaṃkāra; None.

Stanza 18,43

O You to whom *dharma* is dear, regarding the band of enemies who have committed transgression against the son of Dharma[277] who guards over *dharma*, spotless due to belief in the world beyond, O Lord of beings, grant that power, O Lord of beings, by which I can obtain victory in battle.

Commentary

On (the stanza beginning with) *āstikya*º

(*He*)
(In the sense of) *priyo dharmo yasya* '(o you) to whom *dharma* is dear' (sg. voc. masc.) (we derive) *priyadharma*. The *samāsānta* suffix *anIC* (has) not (been) added, according to (the rule) *samāsānto vidhir anityaḥ* 'a rule prescribing a *samāsānta* suffix) is not always applicable.'[278]

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[275] *Tij-* takes (*sārthe*) *saN* by P. 3.1.5. We note that *saN* is *Kit* by P. 2.1.10. Therefore no *guṇa* in *tij-*.
[276] Here Mall. assumes that Śiva is speaking.
[277] Reference is to Yudhiṣṭhira
[278] Reference is to *PN*, *pbh.* 84. If *anī* had been added, the form would read *priyadharmin*. *AnIC* is added to *dharma* as the final constituent of a *bv*. cp. by P. 5.1.124. For the place of *priya* in a *bv*. cp. apply *Vt*. II on P. 2.2.35.

(In the sense of) *paraloke matir asti* 'there is belief in a world beyond' (we derive) *astika*, (that is,) *pāralaukika* 'one who believes in a world beyond.' The suffix *ṭhaK* (has been added) by P. 4.4.60.[279] The status of that[280] is *āstikya*, (that is,) *viśvāsa* 'faith.'[281] Therefore *śuddham* (that is,) *vimalam* 'spotless.' (In the sense of) *āstikyaṃ tena śuddham* 'spotless because of faith (in a world beyond)' (sg. acc. masc.) (we derive) *āstikyaśuddham.*
Dharmam (means) *vaidikācāram* 'conduct of the Vaidikas' (sg. acc.).
Avataḥ (means) *pālayataḥ* 'of one who guards over' (sg. gen. masc.).
Dharmātmajasya (means) *yudhiṣṭhirasya* 'of Yudhiṣṭhira.'
Vihitāgasi (means) *kṛtāparādhe* 'with regard to the transgression committed' (sg. loc.).[282]
Śatruvarge (sc.) *viṣaye* 'with regard to the band of enemies.'[283]
(*He*) *īśa yayā.*
Samṛddhyā (means) *astravaibhavena* 'by the might of weapons' (sg. instr.).
Vijayam.
Saṃprāpnuyām (means) *bhajeyām* 'may I share.'
(*He*) *bhūtanātha āhaveṣu tām.*
Vibhutām (means) *vibhūtim* (that is,) *astravidyām* 'weapon-lore' (sg. acc.)
Vitara (means) *dehi* 'you, give.'

Note (43)
Metre: A change of metre again. Now the metre is *vasantatilakā*, 14 syllables per *pāda*. See *VRA*, p. 69.
Śabdālaṃkāra: abc, *yamaka* in º*dharma dharmaṃ dharmā*º; d, *yamaka* in º*bhūta* º*bhūtim*; cd, 4x *t*.
Arthālaṃkāra: None.
Pāda a contains a cp. of five syllables, and *pāda* b contains two cps of five syllables.

Śiva is addressed three times, as *priyadharma, īśa* and *bhūtanātha*. We also note the word *dharma*, three times repeated in a sequence in the *pādas* a and b, a heartfelt plea for justice.

Stanza 18.44

After having respectfully calmed down the son of Indra who had spoken thus loudly, his head bowed down, the Lord has handed over to him the *raudra* weapon, pervaded by a blazing radiance, imparting the *veda* of which *dhanus* is the *upapada*.[284]

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[279] The rule says that *ṭhaK* is added to *asti* and *nāsti* in the sense of *mati* 'belief.' The *taddhita* suffix *ṭhaK* is replaced by *ika*, by P. 7.3.50.
[280] Reference is to P. 5.1.119.
[281] Literally, *āstikya* is the status of one who is *astika*. But the context requires a different though related meaning explained as *viśvāsa*.
[282] Reference is to the injustice done to Yudhiṣṭhira.
[283] *Viṣaye* is added to explain the meaning of the loc.

Commentary

On (the stanza beginning with) *iti*

Ity uccaiḥ.
Nigaditavantam (means) *praṇataśirasam* 'one having a bowed down head' (sg. acc masc.).
Maghonaḥ (means) *indrasya* 'of Indra.'
Sūnum (means) *arjunam* (sg. acc.).
Īśaḥ (means) *mahādevaḥ* 'Śiva' (sg. nom.)
Sādaram (sc.) *yathā tathā*.[285]
Sāntvayitvā (means) *upasāntvya* 'after having calmed down'
Asmai (means) *arjunāya* 'to Arjuna' (sg. dat.).
Anala (means) *tejas* 'radiance.' *Parīta* (means) *vyāpta* 'pervaded.' (In the sense of) *jvalatā analena parītam* 'pervaded by a blazing radiance' (sg. acc. ntr.) (we derive) *jvaladanalaparītam*.
Raudram (means) *rudradevatākam* 'belonging to the deity Rudra,' that is, *pāśupatam* 'belonging to Paśupati' (sg. acc. ntr.).
Astraṃ dadhānam.
Dhanurupapadam (means) *dhanuḥśabdopapadam* 'having the word *dhanus* as an *upapada* "accompanying word".' (we derive) *dhanurupapadam* (sg. acc. masc.).
Vedam. That is to say, *dhanurvedam* 'bow-lore' (sg. acc.).
Abhyādideśa (means) *dadhau* 'he has given.' That is to say, *abhyāpayām āsa* 'he has caused to reach.'[286]
In *dhanurupapadaṃ vedam* the *upapada* status of *dhanus* for the word *veda* (is stated), but not of the *saṃjñin* which is the meaning of that. Therefore, since the *saṃjñā* is not consistent with the *saṃjñin*, the *ālaṃkārikas* speak of the defect of stating what is not intended to be expressed. This has been stated (as follows:) *yad eva avācyavacanam avācyavacanaṃ hi tad* 'what itself is *avācyavacana* that indeed is *avācyavacana*'[287]

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[284] Cappeller completely misses the point of the expression *dhanurupapadam.*
[285] Added to indicate adverbial function.
[286] A causative periphrastic pf.
[287] See *The Ekāvalī of Vidyādhara* with the Commentary, *Tarala*, of Mallinātha and with a Critical Notice of manuscripts. Introduction and Explanatory Notes by K.P. Trivedi. *Bombay Sanskrit Series*, No. 63, p. 173, and Notes on *Unmeṣa V*, p. 499-501. The reasoning amounts to this: *dhanur-upapadaṃ vedam* is the grammatical explanation of a

Note (44)
Metre: A change of metre again. The metre is *mālinī*, 15 syllables per *pāda*. See *VRA*, p. 72. The scheme is *na, na, ma ya, ya*. See *MGhK,* Canto I, n. 581.
Śabdālaṃkāra: b, 3x *s*.
Arthālaṃkāra: None.
Pāda b contains a cp. of seven syllables, *pāda* c a cp. of eight syllables, and *pāda* d a cp. of six syllables.
The present stanza states the crowning moment of Arjuna's efforts.

Stanza 18,45

Having reddish eyes, the illustrious one, with a lustre to be glorified by mankind, carrying a fearsome body, having a weapon whose appearance is of one having three heads, lauded by the groups of the gods by means of praise songs, he (the *dhanurveda*), after having perambulated the Lord thrice, went over to the heroic son of Pāṇḍu, like the radiant one (the sun) (goes over to) a cloud.

Commentary

On (the stanza beginning with) *saḥ*

Piṅgākṣaḥ (means) *piṅgalākṣaḥ* 'one having reddish eyes' (sg. nom. masc.)
Śrīmān.
Bhuvanamahanīyena (means) *lokapūjyena* 'by the one to be worshipped by mankind' (sg. instr. masc.).
Mahasā (means) *tejasā* 'with a lustre' (sg. instr.)
Bhīmaṃ tanuṃ bibhrat.
Triguṇa (means) *triśikha* 'one having three heads.' [288] *Parivāra* (means) *ākāra* 'appearance.' (In the sense of) *triguṇaḥ parivāraḥ yasya tat* ' that whose appearance is threefold,' (that is,) *triśūlam* 'the trident.' *Praharaṇa* (means) *āyudha* 'weapon.' (In the sense of) *tad eva praharaṇaṃ yasya saḥ* 'one whose weapon is just that,' (sg. nom. masc,) (we derive) the form thus stated.[289] But in the case of the sun[290] we should understand

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saṃjñā 'name (of a work).' But what Śiva gives to Arjuna is not the name of a work, but the *saṃjñin* 'the object thus named,' namely, the bow-lore. Thus, by saying *dhanurupapadam* the poet is inconsistent. He makes a statement on the word-level, whereas he should have made a statement on the object level. That involves a *doṣa*.

[288] *Triguṇa* is usually a qualification of *prakṛti* 'matter.'

[289] *Triguṇaparivārapraharaṇaḥ*. Mall. derives the form in two stages, each stage representing a *bv*. cp. In fact, *triguṇa* is a *bv*. cp., so is *triguṇaparivāra,* and so is *triguṇaparivārapraharaṇa*.

guṇatrayaparivāra as *trayyātmaka* 'having a threefold nature.'[291]
Sa (means) *dhanurvedaḥ* 'the bow-lore (personified)' (sg. nom. masc.).
Suragaṇaiḥ stutibhir upagītaḥ.
Īśānam (means) *śivam* 'Śiva' (sg. acc.).
Tris (means) *trivāram* 'three times.' The suffix *sUC* is by P. 5.4.18.
Parītya (means) *pradakṣiṇīkṛtya* 'after having performed a perambulation.'
Vīram.
Pāṇḍoḥ sutam (means) *arjunam* 'Arjuna' (sg. acc.).[292]
Bhāsvān (means) *sūryaḥ* 'the sun' (sg. nom.).[293]
Jaladam iva abhiyayau.[294]
The metre is *śikhariṇī*.

Note (45)
Metre: A change of metre again. The metre is *śikhariṇī*, 17 syllables per *pāda*. See *VRA*, p. 74.
Śabdālaṃkāra: a, 3x *n*; b, 3x *r*.
Arthālaṃkāra: *Upamā*, *śleṣa*, and *saṅkara*. In fact, the *upamā* is a combination of two *upamās*. The *dhanurveda* goes over to Arjuna like the sun to a cloud. Here the *dhanurveda* is compared to the sun, and Arjuna to a cloud. In the first case the *sādhāraṇadharmas* are stated by the qualifications of the *dhanurveda*. In the second case, the *sādharaṇadharma* is left unspecified.
Pāda a contains a cp. of nine syllables, and *pāda* b a cp of eleven syllables.

A point noted by Mall. in the case of *triguṇaparivāra* is that the qualifications of the *dhanurveda* should be applied to the sun also, being the *upamāna*. So here the question of *śleṣa* arises. Since the *śleṣa* functions as a supportive element to the *upamā,* we may assume *saṃkara*, for which see *MGhK*, p. 560-581. The other qualifications in question are *piṅgākṣa*, *śrīmān*, *tanuṃ bhīmaṃ bibhrat mahasā bhuvanamahanīyena*, which are applicable in the same meaning as stated for the *dhanurveda.* No *śleṣa* here.

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[290] With which the *dhanurveda* is compared.
[291] Maybe reference is to the three Vedas. For possibilities of interpretation see Washburn Hopkins, p. 83-85.
[292] See fn. 3.
[293] See fn. 3.
[294] Cappeller renders *jalada* as "das Meer," and thus implicitly assumes that Bhāravi compares Arjuna to the ocean, which is inplausible. Moreover, *jalada* ususally means 'cloud.'.

Stanza 18,46

Thereafter the world guardians, preceded by the lord of the thirty (gods), after having obtained the approval of the one who has the moon as his diadem , using a blessing whose fruit was unfailing, have given to him whose wish had been fulfilled, missiles of different kinds whose nature was victory.

Commentary

On (the stanza beginning with) *atha*

Atha (means) *śaśadharamaulivarapradānānantaram* 'after the handing over of the boon by the one having the moon as his diadem.'[295]
*Tridaśapatipurogāḥ (*means) *indrādayaḥ* 'Indra, etc.' (pl. nom. masc.).[296]
Lokapālāḥ.
Śaśadharamauleḥ (means) *śaṃbhoh* 'of Śaṃbhu.'
Abhyupajñānam avāpya pūrvakāmāya.
Tasmai (means) *pāṇḍavāya* 'to the Pāṇḍava.'
Avitathaphalam (means) *amoghaphalam* 'having an unfailing fruit/ result' (sg. acc. masc.).
Āśīrvādam.
Āropayantaḥ (means) *prayuñjānāḥ* 'using' (pl. nom. masc.)
Vijayi (means) *jayaśīlam* 'having the nature of victory' (sg. acc. ntr.).[297]
Vividham (means) *nānāvidham* 'of different kinds' (sg. acc. ntr.).
Astram (sc.) *aindrādikam* 'sacred to Indra, etc.' (sg. acc.).[298]
Viteruḥ (means) *daduḥ* 'they have given.'[299]
The metre is *mālinī.*

Note (46).
Metre: It has changed to *mālinī*, 15 syllables per *pāda*. See Note (44).
Śabdālaṃkāra: b, 3x *p*; d, 3x *vi°*.
Arthālaṃkāra: None.
The *pādas* a and c contain a cp. of seven syllables, and *pāda* b a cp. of eight syllables.

Stanza 18,47

The immortals have loudly praised, (him, Arjuna) the one accustomed to victory, after having reached an elevated position in the form of acquiring the missile, having an indomitable energy, put in a position to carry a heavy yoke for the wellbeing of the world, having assured himself of a place above the world by his own lustre, blazing with (the glow of) *tapas,* like the sun.

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[295] For *śaśadharamauli* see fn. 3.
[296] For *tridaśapati* see fn. 3.
[297] The suffix is *inI* by P. 3.2.157. *Tācchīlya* is one of the meanings enumerated in P. 3.2.134.
[298] *Astram* is an instance of *jātyekavacanam* by P. 1.2.58.
[299] For Bhāravi's use of *tṛ*- see Renou, § 33.

Commentary

On (the stanza beginning with) *asaṃhāryotsāham*

Tarasā (means) *balena vegena ca* 'by means of strength and drive.' (sg. instr.).[300]

Jayinam (means) *jayaśīlam* 'one accustomed to victory' (sg. acc. masc.).[301]

Udayam (means) *astralābharūpam abhyudayam* 'elevation in the form of getting the missile' (sg. acc.). In the other case,[302] (it means) *udayādri* 'the sunrise mountain.'[303]

Prāpya.

Asaṃhāryotsāham (means) *saṃhartum aśakyam udyogam* 'an effort impossible to control' (sg. acc.).

Jagataḥ.

Anavasādāya (means) *kṣemāya* 'for the wellbeing' (sg. dat.).[304]

Gurvīṃ dhuram (means) *duṣṭanigrahabharam* 'a burden which is difficult to master' (sg. acc.).

Voḍhuṃ sthitam.

Svadhāmnā (means) *svatejasā* 'on account of his own lustre' (sg. instr.).

Lokānām upari.

Kṛtasthānam (means) *kṛtapadam* 'one who has formed a station,' (sg. acc.). In the other case, (it means) *upari vartamānam* 'located above' (sg. acc.).[305]

Tapolakṣmyā dīptam.[306]

Tam (means) *pāṇḍavam* 'the Pāṇḍava' (sg. acc.).

Amarāḥ (means) *indrādayaḥ* 'Indra, etc.' (pl. nom.).

Dinakṛtam (means) *sūryam* 'the sun' (sg. acc.).[307]

Iva uccaiḥ upajaguḥ. [308]They have praised (him) with the words *sādhu*

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[300] Arjuna is likened to the sun. Therefore *tarasā* is explained in two meanings, one fitting Arjuna, the other fitting the sun.

[301] See fn. 297.

[302] In the case of the *upamāna*, the sun.

[303] A mountain in the East from which the sun is assumed to rise. See W. Kirfel, *Die Kosmographie der Inder*. Hildesheim 1967, p. 119, s.v. *udayagiri*.

[304] *Anavasāda,* literally, non-suffering.

[305] In the case of the *upamāna*, the sun.

[306] For the use of the word *lakṣmī* at the end of a Canto see *MGhK,* p. 75.

[307] For *dinakṛt* see fn. 3.

mahābhāgyo ’si 'well done, you are one having a good great fortune.'
The metre is *śikhariṇī*.

Note (47)
Metre: A change of metre again. Now the metre is *śikhariṇī*, 17 syllables per *pāda*. See *VRA*, p. 74.
Śabdālaṃkāra: c, 3x *m*
Arthālaṃkāra: *Upamā*, *śleṣa* and *saṃkara*. Compare stanza 45. Arjuna is compared to the sun. Therefore we understand that the qualifications of Arjuna are applicable to the *upamāna*, the sun, also. As noted by Mall., in two cases, *udayam* and *kṛtasthānam*, this leads to *śleṣa*. Since *śleṣa* functions as a supportive element for the *upamā, saṃkara*, for which see *MGhK,* , p. 560-561.
Pāda a contains a cp. of six syllables, and *pāda* b a cp. of five syllables.

Stanza 18,48

Addressed by Śiva with the words "Go, defeat your enemies," (and therefore) bowed down before the lotus feet (of Śiva), (and) praised by the bands of gods, the son of Pāṇḍu, by whom the heavy lustre of victory had been borne, after having gone to his own abode, has then performed a respectful bow to the son of Dharma.

Commentary

On (the stanza beginning with) *vraja*

Śivena.
Vraja (means) *svapuraṃ gaccha* 'go to your own city.'
Ripulokaṃ jaya 'defeat your enemies.'[309]
Gaditaḥ (means) *uktaḥ* 'addressed' (sg. nom. masc.).
Therefore,[310]
Pādapadmānataḥ (means) *śivapādapaṅkajānataḥ san* 'bowed down for the lotusfeet of Śiva' (sg. nom. masc.).[311]
Thus,
Devasaṅghaiḥ.
Ślāghitaḥ (means) *stutaḥ* 'praised' (sg. nom. masc.).
Therefore,
(In the sense of) *dhṛtā gurvī jayalakṣmīr yena saḥ* 'by whom the heavy lustre of victory had been borne,' (sg. nom. masc.) (we derive) *dhṛtaguru-*

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[308] The verbal base is *gai-*, *Dhp*. 1.965.
[309] °*Loka* functions as a pl. suffix.
[310] Added to indicate causal connection between °*ānataḥ* and *ślāghitaḥ*.
[311] *San* is probably added to indicate the adjectival function of °*ānataḥ*.

jayalakṣmīḥ.[312]
Pāṇḍuputraḥ (means) *arjunaḥ* (sg. nom.\masc.).[313]
Nijagṛhaṃ (means) *svāśramam* 'his own abode' (sg. acc.).
Gatvā (means) *prāpya* 'after having reached.'
Atha.[314]
Sādaram (sc.) *yathā tathā.*[315]
Dharmasūnum (means) *yudhiṣṭhiram* 'Yudhiṣṭhira' (sg. acc.).
Nanāma (means) *namaścakre* 'he has performed a respectful bow.'
Here ends the eighteenth Canto in the commentary on the *Kirātārjunīya*, called *Ghaṇṭāpatha*, composed by Śrī Mahāmahopadhyāya Mallinātha-sūri of Kolācala.[316]

Note (48)
Metre: A change of metre again. Now the metre is *mālinī*, 15 syllables per *pāda. See VRA*, p. 63.
Śabdālaṃkāra: d, 3x *n*.
Arthālaṃkāra: None.

Summary of Canto XVIII

Canto XVIII describes the final part of Arjuna's fight with his unknown opponent. It ends with the fulfilment of Arjuna's wish. In XVIII, 1-6 a description of a boxing match between Arjuna and Śiva is given in alternating stanzas beginning with Śiva. This is followed by a wrestling match from XVIII,7-14. The alternation is continued. In XVIII,15 Arjuna recognizes Śiva who reveals his real form. In stanza 16 Arjuna's own form is restored. The stanzas 17-20 describe auspicious signs favouring the fulfilment of Arjuna's wish. In XVIII, 22 Arjuna's *stuti* of Śiva starts. It continues up to XVIII,43. The *pāśupata* magical weapon to obtain which Arjuna had undertaken his penance, is handed to him by Śiva in XVIII,44.

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[312] For the use of the word *lakṣmī* in the last stanza of a Canto see *MGhK*, p. 75.
[313] For *pāṇḍuputra* see fn. 3.
[314] For *atha* as a *maṅgala*-word see n. 91.
[315] Added to indicate adverbial function.
[316] See *MGhK*, Canto I, n. 594.

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Technical Abbreviations

abl.	ablative
acc.	accusative
act.	active
ātm.	*ātmanepada*
Bh.	(Patañjali-)*bhāṣya*
bv(*s*)	*bahuvrīhi*(*s*)
cp(s)	compound(s)
dat.	dative
Dhp.	*Dhātupāṭha*
du.	dual
gen.	genitive
imp.	imperative
impf.	imperfect
instr.	instrumental
kdh(*s*)	*karmadhāraya*(*s*)
Kir.	*Kirātārjunīya*
loc.	locative
Mall.	Mallinātha
nom.	nominūative
ntr.	neuter
o.c.	see next entry
op. cit.	*opus citatum*
P.	*Pāṇinisūtra*
par.	*parasmaipada*
pbh(*s*)	*paribhāṣā*(*s*)
pf.	perfect
pl.	plural
sc.	scilicet
sg.	singular
tp(*s*)	*tatpuruṣa*(*s*)
voc.	vocative
Vt(*s*)	*Vārttika*(*s*)